

General Certification of Secondary Education
Latin
Latin Verse Literature (Foundation Tier)
Specimen Paper

F

A404

Time: 1 hour

Candidates answer on the question paper.

Additional materials:

None

Candidate
Forename

Candidate
Surname

Centre
Number

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Candidate
Number

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INSTRUCTIONS TO CANDIDATES

- You should answer this paper only if you have entered for the Foundation Tier.
- Write your name in capital letters, your Centre Number and Candidate Number in the boxes above.
- Use black ink. Pencil may be used for graphs and diagrams only.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- Answer **either** Section A **or** Section B.
- Do not write in the bar codes.
- Do not write outside the box bordering each page.
- Write your answer to each question in the space provided.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **50**.

This document consists of **20** printed pages.

Answer **either** Section A **or** Section B.

Section A: Virgil

Answer all the questions.

Passage 1

corripit hic subita trepidus formidine ferrum
Aeneas strictamque aciem venientibus offert,
et ni docta comes tenues sine corpore vitas
admoneat volitare cava sub imagine formae,
inruat et frustra ferro diverberet umbras.

Aeneid VI lines 290-294

1 Aeneas is described as *trepidus*. What does this word tell us about his mood at this point?

Put a tick (✓) in the correct box.

He is:

- A joyful
- B uncertain
- C alarmed
- D fearless

[1]

2 What has made Aeneas feel like this? Give **two** details.

.....
.....[2]

3 What did Aeneas intend to use his sword for?

.....
.....[1]

4 Write down and translate the Latin phrase that tells us who stopped him from doing this.

.....
.....[2]

5 Why would Aeneas' sword have been useless? Make **two** points.

.....
.....[2]

6 Which Latin word tells us his sword would have been useless?

.....[1]

Passage 3

huc omnis turba ad ripas effusa ruebat,
 matres atque viri defunctaque corpora vita
 magnanimum heroum, pueri innuptaeque puellae,
 impositique rogis iuvenes ante ora parentum.

Aeneid VI lines 305-308

8 What was the crowd doing?

Put a tick (✓) in the correct box.

- A The crowd was rushing into the river.
- B The crowd was rushing to the river banks.
- C The crowd was pouring out over the shore.
- D The crowd was rushing about in confusion.

[1]

9 *defunctaque corpora vita*: to whom did these bodies belong?

.....[2]

10 Write down and translate the word that describes the girls (*puellae*).

.....[2]

11 What had happened to the young men (*iuvenes*)?

.....

[2]

Passage 3

quam multa in silvis autumni frigore primo
lapsa cadunt folia, aut ad terram gurgite ab alto
quam multae glomerantur aves, ubi frigidus annus
trans pontum fugat et terris immittit apricis.

As many as the leaves that slip and fall in the woods in the first frost of autumn, or as many as the birds that flock to the land from the deep ocean, when the cold time of year chases them across the sea and sends them to sunny lands.

Aeneid VI lines 309-312

12 Pick out **two** details of this simile, and explain how they relate to what Aeneas sees.

.....
.....
.....
.....
.....
.....
.....
.....
.....

[4]

[Turn over

Passage 4

stabant orantes primi transmittere cursum
tendebantque manus ripae ulterioris amore.

Aeneid VI lines 313-314

13 *stabant orantes*: tick (✓) the two statements that describe what the souls were doing.

- A** They were sitting.
- B** They were lying.
- C** They were running.
- D** They were standing.
- E** They were begging

[2]

14 *transmittere cursum*: what were the first souls praying for?

Put a tick (✓) in the correct box.

They were begging that:

- A** they should be allowed to make the crossing of the river
- B** Aeneas should be allowed to cross the river
- C** they might be able to curse Aeneas
- D** Aeneas might be able to save them

[1]

15 *ripae ulterioris amore*: what were they stretching out their hands for?

Put a tick (✓) in the correct box.

- A** They wanted Aeneas to help them.
- B** They wanted to kill Aeneas.
- C** They wanted to reach the other shore.
- D** They wanted nothing more to do with the shore.

[1]

16 Which of the words below best describes the souls?

Put a tick (✓) in the correct box.

- A** anxious
- B** happy
- C** hateful
- D** thirsty

[1]

[Turn over

Passage 5

quae contra breviter fata est Amphrysia vates:
 'nullae hic insidiae tales (absiste moveri),
 nec vim tela ferunt; licet ingens ianitor antro
 aeternum latrans exsanguis terreat umbras,
 casta licet patruī servet Proserpina limen.'

Aeneid VI lines 398-402

17 Tick the **five** true statements.

Put a tick (✓) in each correct box.

- | | | |
|----------|--|--------------------------|
| A | The name of <i>Amphrysia vates</i> was Venus. | <input type="checkbox"/> |
| B | She was speaking to Charon. | <input type="checkbox"/> |
| C | She said surprise attacks were planned against them. | <input type="checkbox"/> |
| D | She told him to get moving. | <input type="checkbox"/> |
| E | She said their weapons had no power there. | <input type="checkbox"/> |
| F | Cerberus was the name of <i>ingens ianitor</i> . | <input type="checkbox"/> |
| G | She said Cerberus barked constantly. | <input type="checkbox"/> |
| H | Proserpina is described as 'pure'. | <input type="checkbox"/> |
| I | Proserpina was the goddess of Love. | <input type="checkbox"/> |
| J | <i>patruī</i> refers to Charon. | <input type="checkbox"/> |

[5]

Passage 6

'Troius Aeneas, pietate insignis et armis,
 ad genitorem imas Erebi descendit ad umbras.
 si te nulla movet tantae pietatis imago,
 at ramum hunc' (aperit ramum qui veste latebat)
 'agnoscas.' tumida ex ira tum corda residunt;
 nec plura his. ille admirans venerabile donum
 fatalis virgae longo post tempore visum
 caeruleam advertit puppim ripaeque propinquat.

'Trojan Aeneas, famous for his devotion and skill at arms, is going down to the deepest shades of Erebus to see his father. If no image of such great devotion moves you, you should yet recognise this bough' (she revealed the bough, which was hidden in her clothing). Then his heart, swelling from anger, subsided; it took no more than this. He, wondering at the awesome gift of the fateful branch, seen after a long time, turned the dark boat and approached the bank.

Aeneid VI lines 403-410

18 (a) *pietate insignis et armis* (line 1): how does the Sibyl describe Aeneas?

.....

 [3]

(b) *aperit ramum qui veste latebat* (line 4): what does the Sybil do as she speaks to Charon?

.....

 [3]

(c) *tumida ex ira ... propinquat* (lines 4-7): how, by his style of writing, does Virgil create a vivid description of the effect of the branch on Charon? Make two points and refer to the **Latin**.

.....

 [4]

Section A Total [50]

[Turn over

Do **not** answer Section B if you have already answered Section A.

Section B: Catullus and Ovid

Answer all the questions.

Passage 1

quaeris, quot mihi basiationes
tuae, Lesbia, sint satis superque.

Catullus 7, lines 1-2

19 What question does Lesbia ask Catullus?

.....
.....[2]

Passage 2

quam magnus numerus Libyssae harenae
lasarpiciferis iacet Cyrenis
oraclum Iovis inter aestuosi
et Batti veteris sacrum sepulcrum.

Catullus 7, lines 3-6

20 Which continent is Catullus referring to?

Put a tick (✓) in the correct box.

- A** Asia
- B** Africa
- C** Europe
- D** North America

[1]

21 Why does Catullus mention these places?

.....
.....
.....[2]

Passage 3

tam te basia multa basiare
vesano satis et super Catullo est,
quae nec pernumerare curiosi
possint nec mala fascinare lingua.

Catullus 7, lines 9-12

22 Catullus describes himself as *vesanus* (mad). Why does he describe himself in this way?

.....[1]

23 What is Catullus afraid of in the last two lines?

.....
.....
.....
.....[2]

[Turn over

Passage 5

cenabis bene, mi Fabulle, apud me
paucis, si tibi di favent, diebus,
si tecum attuleris bonam atque magnam
cenam, non sine candida puella
et vino et sale et omnibus cachinnis.

Catullus 13, lines 1-5

25 What invitation is Catullus giving to Fabullus here?

.....[1]

26 Write down and translate the Latin words that indicate the date of the invitation.

.....[2]

27 Which one of the following best captures the mood of the phrase *si tibi di favent*?

Put a tick (✓) in the correct box.

- A if you're unlucky
- B if you're lucky
- C if you're religious
- D whatever the gods might do

[1]

28 What does the adjective *candida* tell us about the *puella*?

.....[1]

29 What is surprising about the invitation? Give **three** details.

.....
.....
.....[3]

Passage 6

sed tu praecipue curvis venare theatris;
 haec loca sunt voto fertilia tua.
 illic invenies quod ames, quod ludere possis,
 quodque semel tangas, quodque tenere velis.

Ovid, *Ars Amatoria* 1.89-92

30 Explain why the theatres are described as *curvis*.

.....
 [1]

31 *venare*: to what activity does this word refer?

- A gambling
- B running
- C hunting
- D travelling

[1]

32 *voto fertilia tua*: what is it that forms the object of the reader's *voto*?

Put a tick (✓) in the correct box.

- A money
- B girls
- C animals
- D good health

[1]

33 *quodque semel tangas, quodque tenere velis*: what **two** types of relationship is Ovid describing here?

.....

 [2]

Passage 7

ut redit itque frequens longum formica per agmen,
granifero solitum cum vehit ore cibum,
aut ut apes saltusque suos et olentia nactae
pascua per flores et thyma summa volant,
sic ruit ad celebres cultissima femina ludos.

As many an ant hurries to and fro in a long column, when they carry their usual food in their grain-carrying mouths, or as bees, having reached their glades and fragrant pastures, fly through the flowers and the tops of the thyme, in the same way the most fashionable ladies rush to the crowded shows.

Ovid, *Ars Amatoria* 1.93-97

34 Pick out **two** details of this simile, and explain how each relates to the theme of Ovid's poem.

.....
.....
.....
.....
.....
.....
.....
.....[4]

[Turn over

Passage 8

copia iudicium saepe morata meum est.
spectatum veniunt, veniunt spectentur ut ipsae;
ille locus casti damna pudoris habet.

Ovid, *Ars Amatoria* 1.98-100

35 Tick the **five** true statements.

Put a tick (✓) in each correct box.

- A** There is an abundance of women.
- B** There are many deaths in the theatre.
- C** Ovid can't make up his mind.
- D** This has often happened.
- E** The spectators come.
- F** The women don't come there.
- G** The women want to be watched.
- H** The place was damned.
- I** The place is modest.
- J** The place destroys society's modesty.

[5]

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Copyright Acknowledgements:

Sources

Section A

Virgil Aeneid VI, Virgil Oxford Classical Texts *P. Vergili Maronis Opera* ed RAB Mynors Oxford University Press ISBN 0198146531, lines 290-294. By permission of Oxford University Press. www.oup.com

Ibid. Virgil *Aeneid VI* lines 296-314

Ibid. Virgil *Aeneid VI* lines 398-410

Section B

Catullus poem 7 lines 1-12, from Oxford Classical texts *Catullus: Carmina* ed RAB Mynors Oxford University Press. By permission of Oxford University Press. www.oup.com

Catullus poem 8 from *Oxford Latin Reader* Oxford University Press ISBN 0195212096 p. 122, lines 1-8

Catullus poem 13 from *Oxford Latin Reader* p.110, lines 1-5

Ovid, *Ars Amatoria 1* from *Oxford Latin Reader* p. 204, lines 89-100

Ibid. Ovid, *Ars Amatoria 1* lines 115-120

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OXFORD CAMBRIDGE AND RSA EXAMINATIONS

General Certificate of Secondary Education

LATIN

A404

Unit A404: Latin Verse Literature (Foundation Tier)

Specimen Mark Scheme

The maximum mark for this paper is **50**.

This document consists of **10** printed pages.

Section A: Virgil		
Question Number	Answer	Max Mark
1	Aeneas is described as <i>trepidus</i>. What does this word tell us about his mood at this point? C - He is alarmed	[1]
2	What has made Aeneas feel like this? Give two details. Various monsters appeared to threaten him (1) One specific example (1) Alternatively, 1 mark for each of two examples.	[2]
3	What did Aeneas intend to use his sword for? to defend himself (1) strike the ghosts (1) Any one of these.	[1]
4	Write down and translate the Latin phrase that tells us who stopped him from doing this. <i>docta comes</i> (1) his learned companion (1) <i>comes</i> + companion = 1	[2]
5	Why would Aeneas' sword have been useless? Make two points. the monsters were insubstantial lives (1) without bodies (1) they only had the hollow semblance of form (1) Any two of these.	[2]
6	Which Latin word tells us his sword would have been useless? <i>frustra</i>	[1]
7	How does Virgil make this a vivid and dramatic passage? Vivid and dramatic features of the passage: <i>turbidus</i> – vivid word (confused, thick) and emphatically placed in the line <i>gurgis</i> – vivid word (it's a flood) <i>vasta voragine</i> – vivid, alliterative phrase ('in a huge chasm') <i>aestuans</i> – vivid verb ('it boils'); emphatic, enjambed position <i>eructat</i> – vivid verb ('spews') <i>horrendus ... terribili squalore</i> – vivid description of Charon <i>plurima ... iacet</i> – vivid detail of the unkempt thatch of grey hair <i>stant lumina flamma</i> – his eyes stare with flame <i>sordidus ... amictus</i> – dirty cloak, emphasised by enclosing word order <i>cruda viridisque</i> – vigorous and lively <i>ferruginea</i> – vivid adjective, emphasised by distance from noun <i>subvectat corpora cumba</i> – alliteration	[10]

Section A: Virgil		
Question Number	Answer	Max Mark
7 Cont'd	<p>effective contrast: <i>iam senior sed cruda deo viridisque senectus</i> (an old man but vigorous and lively)</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	
8	<p>What was the crowd doing?</p> <p>B - The crowd was rushing to the banks.</p>	[1]
9	<p><i>defunctaque corpora vita</i>: to whom did these bodies belong?</p> <p>great-hearted (1) heroes (1)</p>	[2]
10	<p>Write down and translate the word that describes the girls (<i>puellae</i>).</p> <p><i>innuptae</i> (1) unmarried (1)</p>	[2]
11	<p>What had happened to the young men (<i>iuvenes</i>)?</p> <p>They were placed on pyres (1) before the faces of their parents (1).</p>	[2]
12	<p>Pick out two details of this simile, and explain how they relate to what Aeneas sees.</p> <p>The souls are as numerous (1) as the leaves that fall in autumn (1) or as the birds (1) forced by cold weather to migrate (1).</p> <p>Migrating birds (1) = Migrating souls from life to death (1) or migrating from cold of banks to warmth of Elysium (1)</p> <p>Candidates may express this in a variety of ways, credit must be given for any valid explanation - one point for each detail and one point for each explanation.</p>	[4]
13	<p><i>stabant orantes</i>: tick (✓) the two statements that describe what the souls were doing.</p> <p>D - They were standing</p> <p>E - They were begging</p>	[2]

Section A: Virgil		
Question Number	Answer	Max Mark
14	<i>transmittere cursum</i>: what were the first souls praying for? A - to make the crossing	[1]
15	<i>ripae ulterioris amore</i>: what were they stretching out their hands for? C - They wanted to reach the other shore.	[1]
16	Which of the words below best describes the souls? A - anxious	[1]
17	Tick the five true statements. B - E - F - G - H	[5]
18(a)	<i>pietate insignis et armis</i> (line 1): how does the Sibyl describe Aeneas? famous (1) for his devotion (1) and arms (1)	[3]
18(b)	<i>aperit ramum qui veste latebat</i> (line 4): what does the Sybil do as she speaks to Charon? reveals (1) the branch (1) from under her cloak (1)	[3]
18(c)	<i>tumida ex ira ... propinquat</i> (lines 5-8): how does Virgil create a vivid description of the effect of the branch on Charon? Make two points and refer to the Latin. <i>tumida ex ira ... corda residunt</i> : effective contrast – his ‘swelling’ anger now subsides <i>nec plura his</i> : succinct phrase – Charon is easily persuaded <i>admirans</i> – choice of word to describe his amazement <i>venerabile donum</i> – weighty adjective suggests his feelings of awe towards the branch Any two points: one mark for reference to the Latin, one for appropriate comment.	[4]
Section A Total		[50]

Section B: Catullus and Ovid		
Question Number	Answer	Max Mark
19	<p>What question does Lesbia ask Catullus? How many kisses (1) will satisfy him (1)?</p>	[2]
20	<p>Which continent is Catullus referring to? B - Africa</p>	[1]
21	<p>Why does Catullus mention these places? To show off his knowledge To impress Lesbia To exaggerate To show the extent of his love Any two of these or similar points</p>	[2]
22	<p>Catullus describes himself as <i>vesanus</i> (mad). Why does he describe himself this way? He is madly in love. Craziest of his exaggeration of how many kisses he needs.</p>	[1]
23	<p>What is Catullus afraid of in the last two lines? that curious people might put a curse on them (1) through knowing precise information about them (1)</p>	[2]
24(a)	<p><i>desinas ineptire</i> (line 1): give the meaning of this phrase and say why you think Catullus writes it. stop being a fool (1): he has been a fool to hope that his relationship with Lesbia could continue (up to 2 marks for acceptable explanation)</p>	[3]
24(b)	<p><i>quod vides perisse</i> (line 2): give the meaning of this phrase and say what you think Catullus is referring to. what you see (1) has died/been lost (1); this is his relationship with Lesbia (1)</p>	[3]

Section B: Catullus and Ovid		
Question Number	Answer	Max Mark
24(c)	<p><i>fulsere ... soles</i> (lines 3-8): how, by his style of writing, does Catullus show the depth of his feelings in these lines? Make two points and refer to the Latin.</p> <p><i>fulsere candidi tibi</i> – imagery of bright suns suggests his previous happiness ...</p> <p>... but perfect tense <i>fulsere</i> and <i>quondam</i> ('once') show that it is over <i>cum ventitabas quo puella ducebat</i> – he realises that Lesbia was 'leading him on'</p> <p><i>amata nobis quantum amabitur nulla</i> – memorable, concise line to show that he loved her 'as no other girl will be loved'</p> <p><i>iocosa</i> – wistful reminiscence of happy times</p> <p><i>quae tu volebas nec puella volebat</i> – he remembers how much he enjoyed them but now realises that Lesbia was not so committed ('she was not unwilling')</p> <p><i>fulsere ... soles</i> – repetition of the previous imagery to show how much he enjoyed his time with Lesbia, but that it is now over.</p> <p>Any two points: one mark for reference to the Latin, one for appropriate comment</p>	[4]
25	<p>What invitation is Catullus giving to Fabullus here?</p> <p>dinner</p>	[1]
26	<p>Write down and translate the Latin words that indicate the date of the invitation.</p> <p><i>paucis diebus</i> (1) in a few days (1)</p>	[2]
27	<p>Which one of the following best captures the mood of the phrase <i>si tibi di favent</i>?</p> <p>B - if you're lucky</p>	[1]
28	<p>What does the adjective <i>candida</i> tell us about the <i>puella</i>?</p> <p>She is beautiful</p>	[1]
29	<p>What is surprising about the invitation? Give three details.</p> <p>Fabullus must bring a large or good dinner (1)</p> <p>also a beautiful girl (1)</p> <p>also wine or salt/wit or all sorts of laughter (1)</p>	[3]

Section B: Catullus and Ovid		
Question Number	Answer	Max Mark
30	Explain why the theatres are described as <i>curvis</i>. They are semi-circular.	[1]
31	<i>venare</i>: to what activity does this word refer? C- hunting	[1]
32	<i>voto fertilia tua</i>: what is it that forms the object of the reader's <i>voto</i>? B - girls	[1]
33	<i>quodque semel tangas, quodque tenere velis</i>: what two types of relationship is Ovid describing here? a one-night stand (1) a long affair/marriage (1)	[2]
34	Pick out two details of this simile, and explain how each relates to the theme of Ovid's poem. women are like ants (1) women are like bees (1) the ants hurry with the food (1) like the women hurry to the theatre (1) there are many ants (1) the shows are crowded (1) Any four of these or similar points	[4]
35	Tick the five true statements. A - C - D - G - J	[5]
36	Here Romulus gives the signal for his men to grab hold of the Sabine women. How does Ovid make this a vivid and dramatic passage? Vivid and dramatic features of the passage: <i>protinus exsiliunt</i> – historic present to show sudden action (they leap up) <i>animum ... fatentes</i> - the men were shouting and declaring their intentions <i>cupidas manus</i> (lustful hands) – vivid description vivid simile describing women as like doves (<i>columbae</i>) fleeing eagles (<i>aquilas</i>) <i>timidissima turba</i> – vivid phrase to describe the doves (a very timid flock) the men are like the eagles (<i>aquilas</i>)	[10]

Section B: Catullus and Ovid		
Question Number	Answer	Max Mark
36 Cont'd	<p>further simile: the women are like a lamb (<i>agna</i>) being attacked by wolves (<i>lupos</i>)</p> <p>vivid description of the men attacking <i>sine lege</i> ('indiscriminately')</p> <p><i>timuere</i> – the women were 'afraid'</p> <p>descriptive detail: the women went pale ('their previous colour remained in none of them')</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	
Section B Total		[50]
Paper Total		[50]

Marking grid for 10-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Engagement with the question; • Selection and coverage of supporting points; • Choice and use of evidence from the Latin text; • Accuracy of writing; • Control of appropriate form and register; • Organisation of answer.
4	9-10	<ul style="list-style-type: none"> • Some engagement with the question; • A range of relevant points; • Some appropriate Latin quotation with some discussion; • Legible and accurate writing, conveying meaning clearly; • Sustained control of appropriate form and register; • Argument well organised.
3	6-8	<ul style="list-style-type: none"> • Fairly limited engagement with the question; • Some relevant points; • Limited appropriate Latin quotation with limited discussion; • Legible and generally accurate writing, conveying meaning; • Some control of appropriate form and register; • Argument is organised.
2	3-5	<ul style="list-style-type: none"> • Very limited engagement with the question; • Few relevant points; • Very little or no appropriate Latin quotation with very limited discussion; • Legible and partially accurate writing, mostly conveying meaning; • Limited control of form and register; • Argument apparent in places, even if underdeveloped.
1	0-2	<ul style="list-style-type: none"> • Little or no engagement with the question; • Any points made are of little or no relevance; • No appropriate Latin quotation or discussion; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar, with meaning unclear; • Very limited control of form and register; • Argument difficult to discern.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

Assessment Objectives Grid (includes QWC)

Question	AO2	Total
1-36	50	50
Total	50	50