

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

# H

# 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 Higher 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 **16** 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 Write down and translate one Latin adjective that describes Aeneas' mood in these lines.

.....[2]

2 *subita formidine*: what has provoked this reaction? Give **two** details.

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

3 *frustra*: why would Aeneas' attack not have worked, if he had attempted it?

.....  
.....[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*

5 Translate these lines.

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.....  
.....  
.....[5]

Passage 4

quam multa in silvis autumnni 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.

*Aeneid VI lines 309-312*

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

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

Passage 5

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

*Aeneid VI lines 398-402*

7 *quae contra*: what objection had Charon raised?

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

8 *nullae hic insidiae tales*: what 'surprise attacks' has Charon just referred to? Give **two** examples.

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

9 *ingens ianitor*: name and describe this character.

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

10 Write down and translate the Latin adjective that describes the shades/ghosts in this passage.

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





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

**13** What question does Lesbia ask Catullus?

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

Passage 2

quam magnus numerus Libyssae harenae  
lasarpiciferis iacet Cyrenis  
oraclum lovis inter aestuosi  
et Batti veteris sacrum sepulcrum.  
Catullus 7, lines 3-6

**14** Translate these lines.

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....[5]

Passage 3

tam te basia multa basiare  
vesano satis et super Catullo est,  
Catullus 7, lines 9-10

**15** Write down and translate the Latin adjective that describes Catullus in these lines.

.....[2]

**16** Why do you think he describes himself in this way?

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



Passage 4

quae nec pernumerare curiosi  
possint nec mala fascinare lingua.

Catullus 7, lines 11-12

17 What two problems does Catullus refer to in these lines?

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

18 Explain why they might be a problem for Catullus and Lesbia.

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

[Turn over



Passage 6

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

20 What invitation is Catullus giving to Fabullus here?

.....[1]

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

.....[2]

22 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]

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

.....[1]

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

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

[Turn over



Passage 7

protinus exsiliunt, animum clamore fatentes  
 virginibus cupidas iniciuntque manus;  
 ut fugiunt aquilas, timidissima turba, columbae  
 utque fugit visos agna novella lupos,  
 sic illae timuere viros sine lege ruentes;  
 constititis in nulla qui fuit ante color.

Ovid, *Ars Amatoria* 1.115-120

26 (a) *animum clamore fatentes* (line 1): explain what Ovid means by this phrase.

.....

.....

.....

.....

.....

.....

.....

..... [3]

(b) *virginibus cupidas iniciuntque manus* (line 2): what is happening here?

.....

.....

.....

.....

.....

.....

.....

..... [3]

(c) *ut fugiunt ... color* (lines 3-6): what makes this a vivid description of the violence of the men and the reactions of the women? Make two points and refer to the **Latin**.

.....

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..... [4]

Section B Total [50]

Paper Total [50]

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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](http://www.oup.com)

Ibid. Virgil *Aeneid VI* lines 296-312

Ibid. Virgil *Aeneid VI* lines 398-410

##### **Section B**

Catullus poem 7 lines 1-12, Catullus poem 7 from Oxford Classical texts *Catullus: Carmina* ed RAB Mynors Oxford University Press. By permission of Oxford University Press. [www.oup.com](http://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 115-120

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**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**General Certificate of Secondary Education**

**LATIN**

**A404**

Unit A404: Latin Verse Literature (Higher Tier)

**Specimen Mark Scheme**

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

This document consists of **11** printed pages.

Section A: Virgil		
Question Number	Answer	Max Mark
1	<p><b>Write down and translate one Latin adjective that describes Aeneas in these lines.</b></p> <p><i>trepidus</i> (1) fearful (1)</p>	[2]
2	<p><b><i>subita formidine</i>: what has provoked this reaction? Give two details.</b></p> <p>Various monsters appeared to threaten him (1) One specific example (1) Alternatively, 1 mark for each of two examples.</p>	[2]
3	<p><b><i>frustra</i>: why would Aeneas' attack not have worked, if he had attempted it?</b></p> <p>the monsters were insubstantial lives (1) without bodies (1) they only had the hollow semblance of form (1) Any <b>one</b> of these.</p>	[1]
4	<p><b>How does Virgil make this a vivid and dramatic passage?</b></p> <p>Vivid and dramatic features of the passage:</p> <p><i>turbidus</i> – vivid word (confused, thick) and emphatically placed in the line <i>gurgēs</i> – vivid word (a flood) <i>vasta voragine</i> – vivid, alliterative phrase ('in a huge chasm') <i>aestuāt</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 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>	[10]

Section A: Virgil		
Question Number	Answer	Max Mark
5	<p><b>Translate these lines.</b></p> <p>Use the Marking grid at the end of the mark scheme.</p>	[5]
6	<p><b>Pick out two details of this simile, and explain how they relate to what Aeneas sees.</b></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>	[4]
7	<p><b><i>quae contra</i>: what objection had Charon raised?</b></p> <p>Aeneas was alive (1) living beings had no place in the Underworld (1)</p>	[2]
8	<p><b><i>nullae hic insidiae tales</i>: what 'surprise attacks' has Charon just referred to? Give two examples.</b></p> <p>Hercules had entered the Underworld to carry off Cerberus (1) Theseus / Pirithous had come to carry off Proserpina (1)</p>	[2]
9	<p><b><i>ingens ianitor</i>: name and describe this character.</b></p> <p>Cerberus (1) huge, three-headed, guardian of the Underworld (1)</p>	[2]
10	<p><b>Write down and translate the Latin adjective that describes the shades/ghosts in this passage.</b></p> <p><i>exsanguis</i> (1) bloodless (1)</p>	[2]

Section A: Virgil		
Question Number	Answer	Max Mark
11(a)	<b><i>pietate insignis et armis</i> (line 1): how does the Sibyl describe Aeneas?</b> famous (1) for his devotion (1) and arms (1)	[3]
11(b)	<b><i>'at ramum hunc ... agnoscas'</i> (lines 4-5): what does the Sybil do as she says these words?</b> reveals (1) the branch (1) from under her cloak (1)	[3]
11(c)	<b><i>tumida ex ira ... propinquat</i> (lines 5-8): 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.</b> <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]
12	<b>Does Virgil make the Underworld seem a pleasant or unpleasant place?</b> <b>In your answer you should refer to other parts of the poem you have read, and you can also refer to the lines printed above.</b> Use the 8-mark marking grid at the end of the mark scheme. Pleasant and unpleasant features of the Underworld:  Accept any sensible points, including the following: the entrance is full of monstrous creatures Aeneas is filled with fear the rivers are violent Charon is an unwholesome figure the souls of the dead are desperate to cross the river the Sibyl describes the river banks as <i>horrendas</i> a monstrous dog (Cerberus) guards the Underworld but the anxiety of the souls to cross suggests that the Underworld proper is pleasant.	[8]
<b>Section A Total:</b>		<b>[50]</b>

Section B: Catullus and Ovid		
Question Number	Answer	Max Mark
13	<p><b>What question does Lesbia ask Catullus?</b></p> <p>How many kisses (1) will satisfy him (1)</p>	[2]
14	<p><b>Translate these lines.</b></p> <p>Use the Marking grid at the end of the mark scheme.</p>	[5]
15	<p><b>Write down and translate the Latin adjective that describes Catullus in these lines.</b></p> <p><i>vesano</i> (1) mad (1)</p>	[2]
16	<p><b>Why do you think he describes himself in this way?</b></p> <p>He is madly in love/he has just made such a crazy statement</p>	[1]
17	<p><b>What two problems does Catullus refer to in these lines?</b></p> <p>He doesn't want inquisitive people counting the kisses (1) and then an evil tongue bewitch them (1)</p>	[2]
18	<p><b>Explain why they might be a problem for Catullus and Lesbia.</b></p> <p>he was afraid that if anyone knew specific details about the affair (1) it would give them power over Lesbia and himself (1)</p>	[2]
19	<p><b>How does Catullus show the depth of his emotions in these lines?</b></p> <p>Depth of emotion:</p> <p><i>ionmiser Catulle</i> – vivid opening ('wretched Catullus ...')</p> <p><i>ineptire</i> – he realises he has been a fool</p> <p><i>et quod vides perisse perditum ducas</i> – he tries to convince himself to give up on the relationship with a proverbial phrase</p> <p><i>candidi soles fulsere tibi</i> – imagery of bright suns suggests his previous happiness but the perfect tense shows that it is over</p> <p><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>	[10]

Section B: Catullus and Ovid		
Question Number	Answer	Max Mark
19 Cont'd	<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>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>	
20	<p><b>What invitation is Catullus giving to Fabullus here?</b></p> <p>dinner</p>	[1]
21	<p><b>Write down and translate the Latin words that indicate the date of the invitation.</b></p> <p><i>paucis diebus</i> (1) in a few days (1)</p>	[2]
22	<p><b>Which one of the following best captures the mood of the phrase <i>si tibi di favent</i>?</b></p> <p>B - if you're lucky</p>	[1]
23	<p><b>What does the adjective <i>candida</i> tell us about the <i>puella</i>?</b></p> <p>She is beautiful</p>	[1]
24	<p><b>What is surprising about the invitation? Give three details.</b></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
25	<p><b>In these and the other poems by Catullus you have read, what impression of Catullus do you have? You should support your answer with examples from at least three poems; you may include Poems 7 and 8 if you wish.</b></p> <p>Use the 8-mark marking grid at the end of the mark scheme.</p> <p>Impression of Catullus:</p> <p>Accept any sensible points, including the following:</p> <ul style="list-style-type: none"> <li>he is infatuated with Lesbia</li> <li>he likes to exaggerate (Poem 7)</li> <li>he likes to show off his knowledge of geography (Poem 7)</li> <li>he is afraid of the evil eye (Poem 7)</li> <li>he cannot give up Lesbia (Poem 8)</li> <li>he cannot control his feelings (Poem 51)</li> <li>he is bitter (Poem 70)</li> <li>he is honest about his feelings (Poem 85).</li> </ul>	[8]
26(a)	<p><b><i>animus clamore fatentes</i> (line 1): explain what Ovid means by this phrase.</b></p> <p>the men were shouting (1) and in this way declaring (1) their intentions (1)</p> <p>Allow maximum of 2 marks for a mere translation.</p>	[3]
26(b)	<p><b><i>virginibus cupidas iniciuntque manus</i> (line 2): what is happening here?</b></p> <p>the men are laying their hands (1) eagerly (1) on the women (1)</p>	[3]
26(c)	<p><b><i>ut fugiunt ... color</i> (lines 3-6): what makes this a vivid description of the violence of the men and the reactions of the women? Make two points and refer to the Latin.</b></p> <p>vivid simile describing women as liked frightened doves (<i>columbae</i>)</p> <p>vivid phrase to describe doves (<i>timidissima turba</i> – most timid flock)</p> <p>the men are like eagles (<i>aquilas</i>)</p> <p>further simile to liken the women to a lamb (<i>agna</i>) being attacked by wolves (<i>lupos</i>)</p> <p><i>sine lege</i>: vivid description of the men attacking (indiscriminately)</p> <p>descriptive detail: the women go pale (their previous colour remained in none of them)</p> <p>Any two points: one mark for reference to the Latin, one for appropriate comment</p>	[4]
<b>Section B Total</b>		<b>[50]</b>
<b>Paper Total</b>		<b>[50]</b>

### Marking grid for 10-mark questions

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

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.



### Marking grid for 8-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>• Engagement with the question;</li> <li>• Selection and coverage of supporting points;</li> <li>• Understanding and appreciation of the set text;</li> <li>• Accuracy of writing;</li> <li>• Control of appropriate form and register;</li> <li>• Organisation of answer.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Good engagement with the question;</li> <li>• A good range of relevant points with development;</li> <li>• A good understanding and appreciation of the set text;</li> <li>• Legible, fluent and very accurate writing, conveying meaning clearly;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Argument well organised.</li> </ul>
3	4-6	<ul style="list-style-type: none"> <li>• Some engagement with the question;</li> <li>• A range of relevant points, with some development;</li> <li>• A general understanding and appreciation of the set text;</li> <li>• Legible and accurate writing, conveying meaning clearly;</li> <li>• Limited control of appropriate form and register;</li> <li>• Argument organised.</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>• Limited engagement with the question;</li> <li>• A few relevant points;</li> <li>• A basic understanding and appreciation of the set text;</li> <li>• Legible and generally accurate writing, conveying meaning;</li> <li>• Very limited control of form and register;</li> <li>• Argument apparent in places, even if underdeveloped.</li> </ul>
1	0-1	<ul style="list-style-type: none"> <li>• Little or no engagement with the question;</li> <li>• Any points made are of little or no relevance;</li> <li>• Very little understanding or appreciation of the set text;</li> <li>• Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear;</li> <li>• Little control of form and register;</li> <li>• Argument difficult to discern.</li> </ul>

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. 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

**Marking grid for set text translation 5-mark questions (Higher Tier)**

- [5]** All of the meaning conveyed, with one minor error allowed
- [4]** Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed
- [3]** Part of the meaning conveyed, but with two or more major errors or omissions allowed
- [2]** A limited amount of the meaning conveyed
- [1]** A very limited amount of the meaning conveyed
- [0]** None of the meaning conveyed

N.B. Consequential errors should not be penalised.

**Assessment Objectives Grid (includes QWC)**

<b>Question</b>	<b>AO2</b>	<b>Total</b>
<b>1-26</b>	<b>50</b>	<b>50</b>
<b>Total</b>	<b>50</b>	<b>50</b>