

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 **18** printed pages and **2** blank 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]

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]

[Turn over

Passage 6

sed tu praecipue curvis venare theatri;
 haec loca sunt voto fertiora tuo.
 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 fertiora tuo*: 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]

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 **12** 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? <ul style="list-style-type: none"> the power of the river Acheron the river is <i>turbidus</i> - confused, thick it is called <i>gurgēs</i> - flood it has a <i>vasta voragine</i> - huge chasm <i>vasta voragine</i> - alliteration <i>turbidus ... gurgēs</i> - strong words at beginning and end of line <i>aestuāt</i> - boils <i>aestuāt</i> - strong word at beginning <i>eructat</i> - spews	[10]

Section A: Virgil		
Question Number	Answer	Max Mark
7 Cont'd	<ul style="list-style-type: none"> the appearance of Charon <i>horrendus</i> - deadful <i>terribili squalore</i> - dreadful squalor <i>plurima canities</i> - a thatch of grey hair <i>inculta</i> - hair was unkempt <i>stant lumina flamma</i> - his eyes stare with flames <i>sordidus amictus</i> - dirty cloak <i>senior</i> - elderly <i>cruda viridisque</i> - vigorous and lively the description of his boat <i>ferruginaea</i> - rusty <i>corpora cumba</i> - alliteration <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? B - The crowd was rushing to the banks.</p>	[1]
9	<p><i>defunctaque corpora vita: to whom did these bodies belong?</i> great-hearted (1) heroes (1)</p>	[2]
10	<p>Write down and translate the word that describes the girls (<i>puellae</i>). <i>innuptae</i> (1) unmarried (1)</p>	[2]
11	<p>What had happened to the young men (<i>iuvenes</i>)? 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. 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]

Section A: Virgil		
Question Number	Answer	Max Mark
12 Cont'd	Migrating birds (1) = Migrating souls from life to death (1) or migrating from cold of banks to warmth of Elysium (1) 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.	
13	<i>stabant orantes</i>: tick (✓) the two statements that describe what the souls were doing. D - They were standing E - They were begging	[2]
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	How does Virgil make this a dramatic confrontation between the Sibyl and Charon? <ul style="list-style-type: none"> the force of the Sibyl's arguments <i>ad genitorem</i> - to his father: first in line <i>tantae pietatis</i> - such great devotion <i>at</i> - but: strong contrast <i>agnoscas</i> - enjambement how she presents Aeneas <i>Troius</i> - first word <i>insignis</i> - famous 	[10]

Section A: Virgil		
Question Number	Answer	Max Mark
18 Cont'd	<p><i>pietate</i> - his famous devotion <i>armis</i> - fighting skills</p> <ul style="list-style-type: none"> • the way Charon reacts <p><i>residunt</i> - subsides <i>residunt</i> - last word in line <i>ira</i> - anger <i>nec plura his</i> - easily persuaded <i>admirans</i> - wondering at</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 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. Crazyness 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	<p>How does Catullus show the depth of his emotions in these lines?</p> <ul style="list-style-type: none"> • the emotions Catullus shows <i>miser</i> - wretched <i>ineptire</i> - he feels a fool <i>amata nobis</i> - he loved her <i>iocosa</i> - pleasant times <i>tu volebas</i> - you wanted her then • his use of imagery <i>candidi soles</i> - bright suns <i>fulsere tibi</i> - shone for you repetition of the line 	[10]

Section B: Catullus and Ovid		
Question Number	Answer	Max Mark
24 Cont'd	<ul style="list-style-type: none"> the change in the relationship <p><i>quod vides perisse</i> - their relationship is lost <i>fulsere soles</i> - they had good times in the past <i>puella ducebat</i> - Lesbia led him on <i>amata</i> - he loved her</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>	
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) also a beautiful girl (1) also wine or salt/wit or all sorts of laughter (1)</p>	[3]
30	<p>Explain why the theatres are described as <i>curvis</i>.</p> <p>They are semi-circular.</p>	[1]

Section B: Catullus and Ovid		
Question Number	Answer	Max Mark
31	venare: to what activity does this word refer? C- hunting	[1]
32	voto fertiliora tuo: what is it that forms the object of the reader's voto? B - girls	[1]
33	quodque semel tangas, quodque tenere velis: 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? <ul style="list-style-type: none"> • the violence of the men <i>protinus exsiliunt</i> - they leap up at once <i>clamore</i> - they shout <i>iniciunt manus</i> - they grab the women <i>cupidas</i> - their hands are lustful <i>sine lege ruentes</i> - rushing pell-mell • the use of the simile the women are like doves the men are like eagles the doves are very fearful, like the women the women are like lambs 	[10]

Section B: Catullus and Ovid		
Question Number	Answer	Max Mark
<p>36 Cont'd</p>	<p>the men are like wolves</p> <ul style="list-style-type: none"> • the reactions of the women <p><i>timuere</i> - they were afraid <i>in nulla fuit color</i> - they paled</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 (Foundation Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Coverage of the bullet points in the question; • Choice and use of evidence; • Understanding and appreciation of the set text; • Accuracy of writing; • Control of appropriate form and style; • Organisation of answer.
4	9-10	<ul style="list-style-type: none"> • All three bullet points covered, at least one in some detail; • Some accurate Latin quotation with some relevant discussion; • Sound understanding and appreciation of the set text; • Legible, fluent and technically very accurate writing; • Sustained control of appropriate form and register; • Very well structured and organised argument.
3	6-8	<ul style="list-style-type: none"> • Two bullet points covered at least one in some detail; • Limited Latin quotation, discussion may lack detail; or candidate might not always refer to the Latin but makes relevant and accurate points; • A more limited understanding and appreciation of the set text; • Legible and generally accurate writing, conveying meaning clearly; • Limited control of appropriate form and register; • Argument is organised.
2	3-5	<ul style="list-style-type: none"> • One bullet point covered in some detail, or two or three bullet points covered sketchily; • Very little or no Latin quotation or discussion contains inaccuracies and may not always be relevant; • A basic understanding and appreciation of the set text; • Legible and generally accurate writing, clarity not obscured; • Very limited control of form and register; • Argument coherent even if cumbersome or underdeveloped.
1	0-2	<ul style="list-style-type: none"> • One bullet point covered sketchily, or two or three bullet points hardly covered at all; • Little or no evidence of relevance to the question or some random Latin quotation made with no relevant discussion; • Very little understanding or appreciation of the set text; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar; • Little 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