

**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 **14** 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 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.

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....[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 breviser 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 patruum 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]

[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

**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





### *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 **12** printed pages.

Section A: Virgil		
Question Number	Answer	Max Mark
1	<p>Write down and translate one Latin adjective that describes Aeneas in these lines.</p> <p><i>trepidus</i> (1) fearful (1)</p>	[2]
2	<p><b><i>subita formidine</i></b>: what has provoked this reaction? Give two details.</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></b>: why would Aeneas' attack not have worked, if he had attempted it?</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> <ul style="list-style-type: none"> <li>• <b>the power of the river Acheron</b></li> </ul> <p>the river is <i>turbidus</i> – confused, thick            it is called a <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</p> <ul style="list-style-type: none"> <li>• <b>the appearance of Charon</b></li> </ul> <p><i>horrendus</i> – dreadful  <i>terribili squalore</i> – dreadful squalor  <i>plurima canities</i> – a thatch of grey hair  <i>inculta</i> – hair is 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</p> <ul style="list-style-type: none"> <li>• <b>the description of his boat</b></li> </ul> <p><i>ferruginea</i> – rusty  <i>corpora cumba</i> – alliteration</p>	[10]

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

Section A: Virgil		
Question Number	Answer	Max Mark
11	<p><b>How does Virgil make this a dramatic confrontation between the Sibyl and Charon?</b></p> <ul style="list-style-type: none"> <li>• <b>the force of the Sibyl's arguments</b></li> </ul> <p><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</p> <ul style="list-style-type: none"> <li>• <b>how she presents Aeneas</b></li> </ul> <p><i>Troius</i> – first word  <i>insignis</i> – famous  <i>pietate</i> – his famous devotion  <i>armis</i> – fighting skills</p> <ul style="list-style-type: none"> <li>• <b>the way Charon reacts</b></li> </ul> <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>	[10]
12	<p><b>Does Virgil make the Underworld seem a pleasant or unpleasant place?</b></p> <p><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></p> <p>Use the 8-mark marking grid at the end of the mark scheme.  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.</p>	[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> How many kisses (1) will satisfy him (1)</p>	[2]
14	<p><b>Translate these lines.</b> 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> <i>vesano</i> (1) mad (1)</p>	[2]
16	<p><b>Why do you think he describes himself in this way?</b> 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> 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> 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> <ul style="list-style-type: none"> <li>• <b>the emotions he shows</b> <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</li> <li>• <b>his use of imagery</b> <i>candidi soles</i> – bright suns <i>fulsere tibi</i> – shone for you repetition of the line</li> </ul>	[10]

Section B: Catullus and Ovid		
Question Number	Answer	Max Mark
19 Cont'd	<ul style="list-style-type: none"> <li>the change in the relationship</li> </ul> <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 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.	
20	<b>What invitation is Catullus giving to Fabullus here?</b> dinner	[1]
21	<b>Write down and translate the Latin words that indicate the date of the invitation.</b> <i>paucis diebus</i> (1) in a few days (1)	[2]
22	<b>Which one of the following best captures the mood of the phrase <i>si tibi di favent</i>?</b> B - if you're lucky	[1]
23	<b>What does the adjective <i>candida</i> tell us about the <i>puella</i>?</b> She is beautiful	[1]
24	<b>What is surprising about the invitation? Give three details.</b> 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)	[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>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	<p><b>How does Ovid make this a vivid and dramatic passage?</b></p> <ul style="list-style-type: none"> <li>• <b>the violence of the men</b></li> </ul> <p><i>protinus exsiliunt</i> – they leap up at once  <i>clamore</i> – they shout  <i>incipiunt manus</i> – they grab the women  <i>cupidas</i> – their hands are lustful  <i>sine lege ruentes</i> – rushing pell-mell</p> <ul style="list-style-type: none"> <li>• <b>the use of the simile</b></li> </ul> <p>the women are like doves  the men are like eagles  the doves are very fearful, like the women  the women are like lambs  the men are like wolves</p> <ul style="list-style-type: none"> <li>• <b>the reactions of the women</b></li> </ul> <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>	[10]
<b>Section B Total</b>		<b>[50]</b>
<b>Paper Total</b>		<b>[50]</b>

### Marking grid for 10-mark questions (Higher Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>• Coverage of the bullet points in the question;</li> <li>• Choice and use of evidence;</li> <li>• Understanding and appreciation of the set text;</li> <li>• Accuracy of writing;</li> <li>• Control of appropriate form and style;</li> <li>• Organisation of answer.</li> </ul>
4	9-10	<ul style="list-style-type: none"> <li>• All three bullet points covered, at least two in detail;</li> <li>• A good range of accurate Latin quotation with developed discussion of this;</li> <li>• Detailed understanding and appreciation of the set text;</li> <li>• Legible, fluent and technically very accurate writing;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Very well structured and organised argument.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Two or three bullet points covered, at least one in detail;</li> <li>• Some accurate Latin quotation with relevant discussion;</li> <li>• A general understanding and appreciation of the set text;</li> <li>• Legible and generally accurate writing, conveying meaning clearly;</li> <li>• Limited control of appropriate form and register;</li> <li>• Argument is organised.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• One bullet point covered in detail, <b>or</b> two or three bullet points covered sketchily;</li> <li>• Limited Latin quotation which might not be discussed in detail;</li> <li>• A basic understanding and appreciation of the set text;</li> <li>• Legible and generally accurate writing, clarity not obscured;</li> <li>• Very limited control of form and register;</li> <li>• Argument coherent even if cumbersome or underdeveloped.</li> </ul>
1	0-2	<ul style="list-style-type: none"> <li>• One bullet point covered sketchily, <b>or</b> two or three bullet points hardly covered at all;</li> <li>• Very little or no Latin quotation and/or no discussion of evidence;</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;</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 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 (Higher Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>• Choice and use of evidence;</li> <li>• Engagement with the question;</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>• A good range of well-chosen points covered in detail;</li> <li>• Answer well-directed at the question;</li> <li>• Detailed understanding and appreciation of the set text;</li> <li>• Legible, fluent and technically very accurate writing;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Very well structured and organised argument.</li> </ul>
3	4-6	<ul style="list-style-type: none"> <li>• An adequate range of relevant points;</li> <li>• Answers slightly less focused on the question;</li> <li>• A general understanding and appreciation of the set text;</li> <li>• Legible and generally accurate writing, conveying meaning clearly;</li> <li>• Limited control of appropriate form and register;</li> <li>• Argument is organised.</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>• Few relevant points;</li> <li>• Limited engagement with the question;</li> <li>• A basic understanding and appreciation of the set text;</li> <li>• Legible and generally accurate writing, clarity not obscured;</li> <li>• Very limited control of form and register;</li> <li>• Argument coherent even if cumbersome or underdeveloped.</li> </ul>
1	0-1	<ul style="list-style-type: none"> <li>• One or two points made, which may be irrelevant;</li> <li>• Little or no engagement with the question;</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;</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]** Perfectly accurate

**[4]** Overall sense correct; up to 2 minor errors (eg tense, number) or a single major error or omission

**[3]** Overall sense correct, with several serious errors or omissions

**[2]** Parts correct; a few correct phrases but overall sense lacking or unclear

**[1]** Isolated knowledge of vocabulary only

**[0]** Totally incorrect or omitted

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>