

A2 GCE CLASSICS

Unit L3: Latin Verse

Specimen Paper

F363 QP

Morning/Afternoon

Time: 2 hours



INSTRUCTIONS TO CANDIDATES

- The Insert will be found in the centre of this document.
- Answer **both** Section A **and** Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write your answer to each question in Section A in the space provided. For Section B, you should use the lined pages at the end of the booklet. The question number(s) must be clearly shown.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The Insert contains passages of Latin for use with the questions.
- The total number of marks for this paper is **100**.
- Marks will be awarded for the quality of written communication of your answer in Section B.

This document consists of **10** printed pages and **2** blank pages.

(e) In line 16 from Passage 1 (*frigidus ... toro*), what conclusions does the *augur* draw from the part of the dream he refers to in the previous line?

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

(f) *livor ... negant* (lines 17-18) from Passage 1:

(i) what interpretation is made of the *livor* and *maculae*?

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

(ii) how does Ovid, by his choice and position of words, give emphasis to the *augur's* interpretation?

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

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Turn over for Section B

Section B: Prescribed Literature

2 Read Passage 2A and Passage 2B from the Insert and answer questions 2(a) and 2(b).

- (a)** How does Virgil make Passage 2A a dramatic and moving episode? In your answer, you should refer both to Juturna's speech and the events leading up to it. **[25]**
- (b)** To what extent does the picture given in Passage 2B of Aeneas and Turnus accurately reflect the two men's attitude to the war shown in the rest of Book 12? **[25]**

A vertical line is positioned on the left side of the page. From this line, 25 horizontal dotted lines extend across the page, creating a series of rows for writing. The dotted lines are evenly spaced and cover most of the page's height.

The page contains a vertical solid line on the left side, approximately 10% from the left edge. From this line, 25 horizontal dotted lines extend across the page, spaced evenly from top to bottom. This layout is typical for a primary school writing paper, where the vertical line serves as a margin and the dotted lines guide the height of letters.

The page contains a vertical solid line on the left side, approximately one-tenth of the way across the page. From this line, 25 horizontal dotted lines extend across the entire width of the page, creating a series of rows for writing. The dotted lines are evenly spaced and cover the majority of the page's vertical space.

A vertical line is positioned on the left side of the page. From this line, 25 horizontal dotted lines extend across the page, providing a guide for writing. The lines are evenly spaced and cover most of the page's height.

BLANK PAGE*Copyright Acknowledgements:**Sources*

Q1 Ovid, Amores 3.5 25-42 (with omissions)

Q2 (i) Virgil, Aeneid XII.216-237

Q2 (ii) Virgil, Aeneid XII.521-528

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A2 GCE CLASSICS

Unit L3: Latin Verse

INSERT

F363 QP

Morning/Afternoon

Time: 2 hours



INSTRUCTIONS TO CANDIDATES

- Do not hand in this Insert at the end of the examination. It is not required by the Examiner.

This document consists of **3** printed pages and **1** blank page.

Passage 1

Ovid has a dream, in which he sees a cow and a bull. He describes the dream to an interpreter of dreams, who relates the dream to Ovid's love life.

I was trying to avoid the heat under a tree, without success, when a white cow came up to me, cropping the grass. There was a bull, her companion, who lay down on the grass beside his mate.

'illa locum taurumque diu cunctata relinquit –
 sed niger in vaccae pectore livor¹ erat;
 utque procul vidit carpentes² pabula³ tauros –
 carpebant² tauri pabula³ laeta procul –
 illuc se rapuit gregibusque inmiscuit illis
 et petiit herbae fertilioris humum. 5
 dic age, nocturnae, quicumque es, imaginis augur,⁴
 siquid habent veri, visa quid ista ferant.'
 sic ego; nocturnae sic dixit imaginis augur,⁴
 expendens⁵ animo singula dicta suo: 10
 'quem tu mobilibus foliis vitare volebas,
 sed male vitabas, aestus amoris erat.
 vacca puella tua est – aptus color ille puellae;
 tu vir et in vacca conpare⁶ taurus eras.
 quod cunctata diu taurum sua vacca reliquit,
 frigidus in viduo⁷ destituere toro.⁸ 15
 livor¹ et adverso maculae⁹ sub pectore nigrae
 pectus adulterii labe¹⁰ carere negant.'

Ovid, *Amores* 3.5 25-42 (with omissions)

¹ *livor*, -is m.

² *carpo*, *carpere*, *carpsi*, *carptus*

³ *pabulum*, -i n.

⁴ *augur*, -uris m.

⁵ *expendo*, *expendere*, *expendi*, *expensus*

⁶ *conpar*, -is m.

⁷ *viduus*, -a, -um

⁸ *torus*, -i m.

⁹ *macula*, -ae f.

¹⁰ *labes*, -is f.

mark

I crop

fodder, pasturage

interpreter

I weigh, examine, consider carefully

mate

(here) empty, deserted

bed

spot

stain

Passage 2A

at vero Rutulis impar ea pugna videri
 iamdudum, et vario misceri pectora motu;
 tum magis, ut propius cernunt non viribus aequis.
 adiuvat incessu tacito progressus et aram
 suppliciter venerans demisso lumine Turnus, 5
 pubentesque genae et iuvenali in corpore pallor.
 quem simul ac Luturna soror crebrescere vidit
 sermonem, et vulgi variare labantia corda,
 in medias acies, formam adsimulata Camerti –
 cui genus a proavis ingens clarumque paternae 10
 nomen erat virtutis et ipse acerrimus armis –
 in medias dat sese acies, haud nescia rerum,
 rumoresque serit varios ac talia fatur:
 'non pudet, o Rutuli, pro cunctis talibus unam
 obiectare animam? numerone an viribus aequi 15
 non sumus? en, omnes et Troes et Arcades hi sunt,
 fatalesque manus, infensa Etruria Turno.
 vix hostem, alterni si congregiamur, habemus.
 ille quidem ad superos, quorum se devovet aris,
 succedet fama vivusque per ora feretur; 20
 nos, patria amissa, dominis parere superbis
 cogemur, qui nunc lenti consedimus arvis.'

Virgil, *Aeneid* XII.216-237

Passage 2B

ac velut immissi diversis partibus ignes
 arentem in silvam et virgulta sonantia lauro:
 aut ubi decursu rapido de montibus altis
 dant sonitum spumosi amnes, et in aequora currunt
 quisque suum populatus iter: non segnius ambo 5
 Aeneas Turnusque ruunt per proelia; nunc, nunc
 fluctuat ira intus; rumpuntur nescia vinci
 pectora; nunc totis in vulnera viribus itur.

Virgil, *Aeneid* XII.521-528

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Q1 Ovid, Amores 3.5 25-42 (with omissions)

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A2 GCE CLASSICS

F363 MS

Unit L3: Latin Verse

Specimen Mark Scheme

The maximum mark for this paper is **100**.

Section A		
Question Number	Answer	Max Mark
1 1(a)	<p>Read the passage and answer all the questions.</p> <p>Translate lines 1-10 (<i>illa ... suo</i>) into English. Remember that extra credit will be given for good English. Please write your translation on alternate lines.</p> <p>1 <i>'illa locum taurumque diu cunctata relinquit –</i> 2 <i>sed niger in vaccae pectore livor erat;</i> 3 <i>utque procul vidit carpentes pabula tauros –</i> <i>carpebant tauri pabula laeta procul –</i> 4 <i>illuc se rapuit gregibusque inmiscuit illis</i> 5 <i>et petiit herbae fertilioris humum.</i> 6 <i>dic age, nocturnae, quicumque es, imaginis augur,</i> <i>siquid habent veri, visa quid ista ferant.'</i> 7 <i>sic ego; nocturnae sic dixit imaginis augur,</i> <i>expendens animo singula dicta suo:</i></p> <p>The passage above has been divided into 7 sections, each worth 4 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a subtotal out of 28, add marks for fluency of translation to give a total out of 30. Write the total in the right-hand margin. Ring the total.</p> <p>Marks for each section should be awarded as follows:</p> <p>[4] All or almost all of the meaning conveyed (as agreed at Standardisation) [3] Most of the meaning conveyed [2] Half the meaning conveyed; the rest seriously flawed [1] Very little meaning conveyed, or isolated words known [0] No elements of meaning conveyed; no relation to Latin at all</p> <p>N.B. Consequential errors should not be penalised.</p> <p>Marks for fluency of English should be awarded as follows:</p> <p>[2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation [1] Occasional improvements on a literal translation [0] No or very little improvement on a literal translation</p>	[30]
1(b)	<p><i>quem ... erat</i> (lines 11-12): explain the <i>augur's</i> interpretation of this part of the dream. Why do you think he includes the words <i>sed male vitabas</i>?</p> <p>Ovid was avoiding the heat [1] under the shade of a tree [1] the heat represents love [1] he was not successful [1] in avoiding love [1]</p>	[5]

Section A		
Question Number	Answer	Max Mark
1(c)	vacca ... eras (lines 13-14): what was the function in the dream of the cow and the bull? the cow is Ovid's girl [1] the bull is Ovid [1]	[2]
1(d)	Scan lines 11 and 12 (quem ... erat). <div style="text-align: center;"> x - - - vv - vv - - - v v - - quem tu mobilibus foliis vitare volebas, [2] </div> <div style="text-align: center;"> x - vv - - - - v v - v v v sed male vitabas, aestus amoris erat. [2] </div> [2] No errors [1] One error [0] More than one error	[4]
1(e)	In line 16 (frigidus ... toro), what conclusions does the augur draw from the part of the dream he refers to in the previous line? Ovid/you will be left [1] cold [1] in an empty bed [1]	[3]
1(f)	livor ... negant (lines 17-18):	
1(f)(i)	what interpretation is made of the livor and maculae? the heart/breast/chest of the adulterer [1] will bear/not lack a stain [1]	[2]
1(f)(ii)	how does Ovid, by his choice and position of words, give emphasis to the augur's interpretation? <i>livor/maculae</i> : tautology to emphasise the defect <i>maculae ... nigrae</i> surround <i>pectore</i> : the breast is covered by stains <i>livor ... maculae ... nigrae</i> : interlocked word order, showing complete saturation <i>nigrae</i> is at the end of the line: emphasises the evil colour <i>pectore ... pectus</i> : anaphora to emphasise the link between cow and girl <i>carere negant</i> : litotes to emphasise the fact that the stain is present. Any two of these or similar points; two marks for each valid point well made.	[4]
Section A Total		[50]

Section B		
Question Number	Answer	Max Mark
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance.	
2 2(a)	<p>Read the passages and answer all the questions.</p> <p>How does Virgil make this a dramatic and moving episode? In your answer, you should refer both to Juturna's speech and the events leading up to it.</p> <p>Dismay of the Rutuli emphasised by:</p> <ul style="list-style-type: none"> • <i>at vero</i>: strong contrast with previous section; • <i>impar</i>: summarises situation of Rutuli; • <i>iamdudum</i>: enjambement to emphasise how long they have been unequal; • <i>vario ... motu</i>: frames pectora to emphasise extent of their emotion; • <i>misceri</i>: favourite Virgilian word to emphasise turmoil; • <i>magis ... propius</i>: the more...the more, living their thoughts; • <i>non aequis</i>: repeating <i>impar</i> for same effect. <p>Unheroic disposition of Turnus shown by:</p> <ul style="list-style-type: none"> • <i>adiuvat</i>: ironic? emphatic position; • <i>incessu tacito</i>: hardly a powerful entrance; • <i>suppliciter</i>: humility is not what the Rutuli want to see; • <i>demisso lumine</i>: suggests despair? • <i>Turnus</i>: climactic position as deferred subject: dramatic; • <i>pubentes ... iuvenali</i>: he is too young to face Aeneas; • <i>pallor</i>: <i>emphatic</i>; suggests fear. <p>Juturna's dramatic intervention emphasised by:</p> <ul style="list-style-type: none"> • <i>quem ... sermonem</i>: enjambement to create surprise (reader would expect <i>quem</i> to refer to Aeneas); • <i>vidit</i>: saw, not heard: more visual and so dramatic; • <i>vulgi variare</i>: alliteration to emphasise the two key words; • <i>variare labantia corda</i>: assonance of a: strong emotion; • <i>in medias acies</i>: no verb for 3 lines: sudden dramatic entry; • <i>Camerti</i>: three reasons given to show good choice of assumed identity; • <i>in medias ... acies</i>: anaphora to reinforce the image of her entry; • <i>haud nescia</i>: <i>litotes</i> for emphasis; • <i>rumores</i>: emphatic position to highlight her main purpose. 	

Section B		
Question Number	Answer	Max Mark
2(a) cont'd	<p>Juturna stirs their resolve by the following means:</p> <ul style="list-style-type: none"> • <i>non pudet</i>: immediately shaming the Rutuli; • <i>cunctis ... unam</i>: antithesis to show Turnus' isolation from them; • <i>talibus</i>: we imagine her pointing to the massed Rutuli; • <i>obiectare animam</i>: emphatic: his life is at stake; • <i>aequi</i>: emphatic; she wants to give them courage; • <i>en</i>: indignant interjection to compel their attention; • <i>omnes</i>: this is all there are to fight; • <i>fatales</i>: heavily ironic; • <i>vix hostem ... habemus</i>: dismissive of the enemy to boost courage; • <i>alterni</i>: exaggeration of their potential; • <i>ille</i>: strong contrast with <i>nos</i> to show divergent fates; • <i>vivus</i>: emphasising Turnus' renown after death; • <i>patria amissa</i>: the immediate result of Turnus' defeat; • <i>dominis parere superbis</i>: contradicting what Aeneas has just promised; • <i>cogemur</i>: enjambement for emphasis; • <i>lenti</i>: she reminds them of what they must not be. 	[25]
2(b)	<p>To what extent does the picture given here of Aeneas and Turnus accurately reflect the two men's attitude to the war shown in the rest of Book 12?</p> <p>Aeneas and Turnus here:</p> <ul style="list-style-type: none"> • Likened to a raging forest fire or torrent of water, both leaving destruction in their wake; they are fired up with anger, almost out of control, bent on destruction. <p>Aeneas elsewhere:</p> <ul style="list-style-type: none"> • 'fierce in arms' when first introduced • <i>pius</i> Aeneas prays before the combat • very fair in offering terms • <i>pius</i> Aeneas tries to quell the fighting: 'curb your rage,' he says • 'mine alone is the right to do battle' • when wounded, anxious to return to battle • hurries into arms once wound is healed • takes time to counsel Ascanius • likened to tempest as he returns to battle • but he slays no one: he wants only Turnus • only when he can't catch Turnus does he give way to anger and kill • considers strategy: attacking the city to make Turnus return • abandons attack at once and fights Turnus • pursues him vigorously • about to spare Turnus when sees Pallas' belt • fury again takes possession of him 	

Section B		
Question Number	Answer	Max Mark
2(b) cont'd	<p>Turnus elsewhere:</p> <ul style="list-style-type: none"> • wrath compared to a lion at the start of the book • determined to face Aeneas when confronts Latinus • even though he knows he will die, he is determined • frenziedly puts on armour • likened to bull pawing ground • when the truce is broken, he is delighted to join in the slaughter • likened to Mars and blast of North Wind • sarcastic when killing Eumedes • begins to fear when sees Aeneas returning to the battle • determined to achieve glorious death despite Juturna's efforts • feels shame, madness, grief and love when learns of attack on city • orders Juturna to stop interfering • rushes to city and orders both sides to stop fighting • flees when his sword breaks • in fear calls on Faunus to hold Aeneas' spear fast • falters in fear influenced by the Dread One • begs Aeneas to return his body for burial <p>Conclusion:</p> <p>Aeneas is confident of victory and single-mindedly pursues Turnus. He is possessed by <i>furor</i> but channels it into the single goal of fighting Turnus. He only loses that focus briefly, when Juturna keeps Turnus from him. Almost swayed by mercy at the end, but revenge wins through.</p> <p>Turnus alternates between a similar <i>furor</i> and despair; it is shame that compels him to stand up to Aeneas at the end, but he soon loses his nerve. He knows from the outset that he cannot defeat Aeneas.</p>	[25]
Section B Total		[50]
Paper Total		[100]

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	Total
1	20	30	50
2(a)	10	15	25
2(b)	10	15	25
Totals	40	60	100

A2 Classics Marking Grid for L3-L4: notes

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

		AO1	AO2
<i>Section A Language</i>		20	30
<i>Section B Prescribed Text</i>	Qa	10	15
	Qb	10	15
<i>Total</i>		40	60
<i>Weighting</i>		40%	60%
<i>Total mark for each A2 unit</i>		100	

Quality of Written Communication (QWC): The QCA Guidance for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3 – 5.

There are no separate weightings for AOs 2a and 2b, but in assigning a mark for AO2 examiners should focus first on AO2(a) – i.e. bullet points 1 and 2 to decide the appropriate Level descriptor band. They should then consider the evidence of QWC to help them decide where in the Level descriptor band it is best to locate the candidate’s mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner’s decision about where to locate the mark within the Level descriptor band.

A2 Classics Marking Grid for units L3-L4: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>	<i>Characteristics of performance</i>
	10	<ul style="list-style-type: none"> • Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context.
Level 5	9-10	<ul style="list-style-type: none"> • Specific factual knowledge, selected with care; • Fully relevant to the question; • Well supported with evidence and reference where required; • Strong awareness of context as appropriate.
Level 4	6-8	<ul style="list-style-type: none"> • Generally well chosen factual knowledge; • Relevant to the question; • Usually supported with evidence and reference where required; • Awareness of context as appropriate.
Level 3	4-5	<ul style="list-style-type: none"> • Some factual knowledge, not always well chosen; • At least partially relevant to the question; • Some supporting evidence and reference where required; • Limited awareness of context.
Level 2	2-3	<ul style="list-style-type: none"> • Restricted selection of factual knowledge, possibly including some inaccurate detail; • Little evidence of relevance to the question; • Occasional use of appropriate supporting evidence; • Context occasionally or very superficially indicated.
Level 1	0-1	Work in this band may meet some of the criteria for Level 2 but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

A2 Classics Marking Grid for units L3-L4: AO2(a and b)

<p>(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</p> <p>(b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</p>	<p>Max. mark and mark ranges</p>	<p>Characteristics of performance</p>
	<p>15</p>	<ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
<p>Level 5</p>	<p>13-15</p>	<ul style="list-style-type: none"> • Perceptive, well supported analysis leading to convincing conclusions; • Very well balanced evaluation based on clear engagement with sources/task; • Argument incisive, very well structured and developed; technical terms accurately and effectively used; • Sustained control of appropriate form and register; • Legible, fluent and technically very accurate writing.
<p>Level 4</p>	<p>9-12</p>	<ul style="list-style-type: none"> • Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • Argument well structured and developed; technical terms accurately and effectively used; • Good control of appropriate form and register; • Legible and technically accurate writing, conveying meaning well.
<p>Level 3</p>	<p>6-8</p>	<ul style="list-style-type: none"> • Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or under-developed; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly.
<p>Level 2</p>	<p>3-5</p>	<ul style="list-style-type: none"> • Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured.
<p>Level 1</p>	<p>0-2</p>	<p>Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.</p>