



## GCSE (9–1) Latin J282/05 – Verse Literature B Sample Question Paper

### Date – Morning/Afternoon

Time allowed: 1 hour



**Do not use:**

- a dictionary



<b>First name</b>											
<b>Last name</b>											
<b>Centre number</b>							<b>Candidate number</b>				

#### INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Answer **all** the questions.
- Write your answer to each question in the space provided.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

#### INFORMATION

- The total mark for this paper is **50**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in questions marked with an asterisk (\*).
- This document consists of **12** pages.

Answer **all** the questions.

1 Read the passage and answer the questions.

at pater Aeneas audito nomine Turni  
deserit et muros et summas deserit arces  
praecipitatque moras omnes, opera omnia rumpit  
laetitia exsultans horrendumque intonat armis:  
quantus Athos aut quantus Eryx aut ipse coruscis      5  
cum fremit ilicibus quantus gaudetque nivali  
vertice se attollens pater Appenninus ad auras.

Virgil, *Aeneid* 12, lines 697–703

(a) *audito nomine Turni* (line 1): what does Aeneas hear?

..... [1]

(b) *deserit ... armis* (lines 2–4): what does Aeneas then do? Make **three** points.

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

(c) *laetitia exsultans horrendumque intonat armis* (line 4): write down and translate **one** Latin word which describes Aeneas' emotions.

Latin word:.....
English translation: .....

[2]

(d) What does this simile add to the depiction of Aeneas? Explain your answer.

.....

..... [2]

2\* Read the passage and answer the question.

iam vero et Rutuli certatim et Troes et omnes  
 convertere oculos Itali, quique alta tenebant  
 moenia quique imos pulsabant ariete muros,  
 armaque deposuere umeris. stupet ipse Latinus  
 ingentes, genitos diversis partibus orbis, 5  
 inter se coiisse viros et cernere ferro.  
 atque illi, ut vacuo patuerunt aequore campi,  
 procursu rapido coniectis eminus hastis  
 invadunt Martem clipeis atque aere sonoro.  
 dat gemitum tellus; tum crebros ensibus ictus 10  
 congeminant, fors et virtus miscetur in unum.

Virgil, *Aeneid* 12, lines 704–714

How do these lines build a sense of excitement for the meeting of Aeneas and Turnus?

In your answer you may wish to consider:

- the reaction of the spectators
- how the beginning of the duel is described

You should refer to the **Latin** and discuss a range of stylistic features such as choice, sound and position of words.

[8]

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3 Read the passage and answer the questions.

Aeneas instat contra telumque coruscat  
ingens arboreum, et saevo sic pectore fatur:  
'quae nunc deinde mora est? aut quid iam, Turne, retractas?

Virgil, *Aeneid* 12, lines 887–889

(a) How is Aeneas' spear described?

..... [2]

(b) What **two** questions does Aeneas ask Turnus?

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

4 Read the passage and answer the questions.

ille manu raptum trepida torquebat in hostem  
 altior insurgens et cursu concitus heros.  
 sed neque currentem se nec cognoscit euntem  
 tollentemve manu saxumve immane moventem;  
 genua labant, gelidus concrevit frigore sanguis.     5

Virgil, *Aeneid* 12, lines 901–905

(a) Turnus has just picked up a stone. What was its original purpose?

..... [1]

(b) What does Turnus do with the stone in this passage? Make **two** points.

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

(c) *sed ... sanguis* (lines 3–5): how does Virgil create a vivid impression of Turnus' weakness? Make **two** points, each referring to the **Latin**.

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

5 Read the passage and answer the questions.

ac velut in somnis, oculos ubi languida pressit  
 nocte quies, nequiquam avidos extendere cursus  
 velle videmur et in mediis conatibus aegri  
 succidimus; non lingua valet, non corpore notae  
 sufficiunt vires nec vox aut verba sequuntur:                   5  
 sic Turno, quacumque viam virtute petivit,  
 successum dea dira negat.

Virgil, *Aeneid* 12, lines 908–914

(a) According to the simile, what does it seem like you **cannot** do in the dream? Give **two** things.

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

(b) How do you feel about Turnus after this passage, and why?

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



6 Read the passage and answer the question.

Rutulos aspectat et urbem  
cunctaturque metu letumque instare tremescit,  
nec quo se eripiat, nec qua vi tendat in hostem,  
nec currus usquam videt aurigamve sororem.

Virgil, *Aeneid* 12, lines 915–918

Translate this passage into English.

.....

.....

.....

.....

..... [5]

7 Read the passage and answer the question.

volat atri turbinis instar  
 exitium dirum hasta ferens orasque recludit  
 loricae et clipei extremos septemplicis orbis;  
 per medium stridens transit femur.

Translation:

The spear, carrying terrible destruction, flew like a black whirlwind and laid open the edge of his breastplate and the outer circle of his sevenfold shield and whistling, pierced the middle of his thigh.

Virgil, *Aeneid* 12, lines 923–926

How does Virgil, by his style of writing, show the power of Aeneas' spear? You should make **two** points and refer to the **Latin**.

- .....  
 .....  
 .....  
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- .....  
 .....  
 .....  
 .....

[4]





**...day June 20XX – Morning/Afternoon**

**GCSE (9–1) Latin**

**J282/05 Verse Literature B**

**SAMPLE MARK SCHEME**

**Duration: 1 hour**

**MAXIMUM MARK 50**

**This document consists of 12 pages**



**MARK SCHEME**

Question		Answer	Marks	Guidance
1	a	Turnus' name / the name of Turnus	AO2 1	
1	b	<b>Accept any three of:</b> he abandoned the walls (1) he abandoned the citadels (1) he put aside delays (1) he broke off works (1) he thunders with his weapons (1)	AO2 3	
1	c	<b>Accept either:</b> <i>exultans</i> (1) – rejoicing / exulting / leaping up (1) <i>laetitia</i> (1) – happy / happiness (1)	AO2 2	
1	d	Aeneas is compared to mountains (1) and this emphasises his importance / stature / power (1)	AO3 2	Accept any reasonable answers.



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**Mark scheme continues on page 4**

**Guidance on applying the marking grids for the 8-mark extended response**

This question focuses on candidates' ability to select relevant examples of content and literary style and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

<b>8-mark grid for the extended response question</b>		<b>AO3 = 8 marks = Analyse, evaluate and respond to literature</b>
<b>Level</b>	<b>Marks</b>	<b>Description</b>
4	7–8	<ul style="list-style-type: none"> <li>• very good engagement with the question</li> <li>• expresses a range of relevant points, with good development, drawn on a range of well selected aspects of content and features of literary style, with a good range of appropriate quotation with well thought out discussion</li> </ul> <p><i>The response is logically structured, with a well-developed, coherent line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• good engagement with the question</li> <li>• expresses a range of sound points, with some development, drawn on a range of relevant aspects of content and features of literary style, with a range of appropriate quotation, with sound discussion</li> </ul> <p><i>The response is well structured with a clear line of reasoning.</i></p>
2	3–4	<ul style="list-style-type: none"> <li>• some engagement with the question</li> <li>• expresses some points drawn on a limited range of aspects of content and/or features of literary style, with some appropriate quotation and some discussion</li> </ul> <p>• <i>The response presents a line of reasoning which is mostly relevant but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> <li>• little engagement with the question</li> <li>• expresses points which are of little relevance and are supported with little evidence from the set text</li> </ul> <p>• <i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question	Indicative content	Marks	Guidance
2*	<p><b>Assess against criteria in the 8-mark AO3 grid (see above)</b></p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• <i>Rutuli ... et Troes ... et omnes Itali</i> - emphasises how many are watching</li> <li>• choice and position of <i>certatim</i></li> <li>• <i>convertere oculos</i> - focus switches to Aeneas and Turnus</li> <li>• <i>alta moenia / imos muros</i> - reminds us of the significance of what is being fought over</li> <li>• <i>armaque deposuere</i> - the sight of Aeneas and Turnus is enough to stop all the fighting</li> <li>• <i>stupet ipse Latinus</i> - position of <i>stupet</i> and use of <i>ipse</i> both emphatic; even King Latinus is shocked</li> <li>• <i>ingentes</i> - emphatic position at start of line</li> <li>• <i>genitos diversis partibus orbis</i> - reminds us how far Aeneas has travelled</li> <li>• <i>cernere ferro</i> - highlights importance of the fight</li> <li>• choice of words in line 7 – all to do with openness</li> <li>• <i>invadunt Martem</i> - use of metaphor 'they rush to battle'</li> <li>• <i>aere sonoro / dat gemitum tellus</i> - dramatic sounds created by battle</li> <li>• personification of <i>tellus</i></li> <li>• Repetition of 't' in line 10 mimics sounds of battle</li> <li>• <i>crebros / congeminant</i>- vividly show their efforts in the duel</li> <li>• line 11 shows how close it is</li> <li>• emphatic position of <i>unum</i> at the end of line 11</li> </ul>	<p><b>AO3</b> <b>8</b></p>	

Question		Answer	Marks	Guidance						
3	a	huge (1) made of wood / like a tree (1)	AO2 2	Accept <i>coruscat</i> as 'flashing'						
3	b	What is the delay? (1) Why do you withdraw / turn back / retreat? (1)	AO2 2	Accept indirect speech						
4	a	It was used as a boundary marker	AO2 1							
4	b	<b>Accept any two of:</b> He seizes it (1) He throws it (1) He lifts / raises it (1)	AO2 2							
4	c	Accept any <b>two</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below. <table border="1" data-bbox="371 874 1323 1185"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin</td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> </tr> </tbody> </table> Answers may include: <ul style="list-style-type: none"> <li>• <i>manu ... trepida</i> 'with trembling hand'</li> <li>• Repetition of negatives '<i>neque ... nec</i>'</li> <li>• <i>altior ... concitus</i> appears to set him up for success</li> </ul>	2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin	1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin	0	Point is not valid, or none are drawn	AO3 4	
2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin									
1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin									
0	Point is not valid, or none are drawn									

Question			Answer	Marks	Guidance
			<ul style="list-style-type: none"> <li>• <i>se cognoscit</i> – list of actions that Turnus can't feel himself doing takes away his control</li> <li>• Repetition of '<i>ntem</i>' emphasises the four actions</li> <li>• <i>saxum immane</i> – the huge rock is too much for Turnus</li> <li>• <i>genua labant</i> – his knees slip</li> <li>• Repetition of idea in <i>gelidus</i> and <i>frigore</i></li> <li>• His blood goes cold as he realises what is happening</li> </ul>		
5	a		<p>The tongue has no strength / voice does not follow / cannot speak (1)  There is no strength in the body / cannot move (1)</p>	<p><b>AO2</b>  <b>2</b></p>	
5	b		<p>Answers could discuss how we may sympathise (1) with Turnus following this simile, and how the odds seem to be set against him however much he tries (1).</p>	<p><b>AO3</b>  <b>2</b></p>	<p>Accept any supported argument.</p>

**Guidance on applying the marking grids for the 5-mark set text translation**

The mark scheme awards marks for the proportion of sense communicated. If a candidate has communicated the 'gist' of a sentence (e.g. they know who has done what to whom) they will score 5, 4 or 3 marks. If they have not understood the basic sense of the sentence, they will score a maximum of 2.

A completely correct translation with no omissions or errors will always score 5. The key judgment for a candidate who has demonstrated understanding of the overall meaning of the sentence is whether they should score 5, 4 or 3. This will depend on the gravity of their errors/omissions and may depend on the number of words in the sentence to be translated or the difficulty of the Latin and is usually decided at standardisation after a judgment has been formed about the performance of candidates. The final decisions on what constitute 'inconsequential' and 'more serious errors' will be made and communicated to assessors via the standardisation process (after full consideration of candidates' responses) and these decisions will be captured in the final mark scheme for examiners and centres.

A word containing more than one error should be treated as a maximum of one serious error. Repeated and consequential vocabulary errors should not be penalised.

5	Perfectly accurate with no errors or omissions, or one inconsequential error.
4	Essentially correct but two inconsequential errors or one more serious error.
3	Overall meaning clear, but more serious errors or omissions.
2	Part correct but with overall sense lacking/unclear.
1	No continuous sense; isolated knowledge of vocabulary only.

0 = No response or no response worthy of credit.

Question	Answer	Marks	Guidance
6	<p><b>Assess against criteria in the 5-mark AO2 grid (see Appendix 1)</b></p> <p>Suggested translation:</p> <p><i>He looks/ed at the Rutuli/ Rutulians and the city and hesitates/d in fear and trembles/d at death approaching, and he does/ did not see where he might flee, nor with what strength he might head at the enemy, nor does/ did he see a chariot or his charioteer sister.</i></p>	<p><b>AO2</b></p> <p><b>5</b></p>	<p>The following examples are intended to exemplify what might constitute an inconsequential and more serious error.</p> <p><b>Inconsequential error:</b>  <i>aspectat</i> = sees (vocab)  <i>Rutullos</i> = the Rutulian (number)            -ve = and</p> <p><b>More serious error:</b>  <i>Rutullos</i> taken as subject of <i>aspectat</i>            omission of <i>urbem, metu, instare, qua vi, usquam</i>  <i>letum</i> = weapon (vocab)</p>

Question	Answer	Marks	Guidance						
7	<p>Accept any <b>two</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="371 347 1323 659"> <tr> <td data-bbox="371 347 456 475">2</td> <td data-bbox="456 347 1323 475">expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td data-bbox="371 475 456 603">1</td> <td data-bbox="456 475 1323 603">expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin</td> </tr> <tr> <td data-bbox="371 603 456 659">0</td> <td data-bbox="456 603 1323 659">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul data-bbox="371 735 1323 1026" style="list-style-type: none"> <li>• comparison of the spear to a whirlwind and associations of speed and death</li> <li>• emotive language in '<i>exitium dirum</i>'</li> <li>• the spear goes through part of both the breastplate and the sevenfold shield, showing its power</li> <li>• <i>stridens</i> describes the noise it makes, suggesting its speed</li> <li>• the spear successfully hits Turnus' thigh on first impact</li> </ul>	2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin	1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin	0	Point is not valid, or none are drawn	<p><b>AO3</b> <b>4</b></p>	
2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin								
1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin								
0	Point is not valid, or none are drawn								

**Guidance on applying the marking grids for the 10-mark extended response**

**Two** Assessment Objectives are being assessed in this question – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**. Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text(s).

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

For example, in relation to the question 'Aeneas is clearly a better hero than Turnus.' *How far do you agree with this statement?*, details of the strength of Aeneas' spear and the relative weakness with which Turnus throws the rock would be evidence of **AO2**, whilst concluding that this demonstrates Aeneas' superior physical strength, and therefore his greater heroic status would be evidence of **AO3**.

<b>10-mark grid for the extended response question</b>		
<b>AO2 = 5 marks = Demonstrate knowledge and understanding of literature</b> <b>AO3 = 5 marks = Analyse, evaluate and respond to literature</b>		
<b>Level</b>	<b>Marks</b>	<b>Characteristics of performance</b>
5	9–10	<ul style="list-style-type: none"> <li>detailed knowledge and excellent understanding of the set text (AO2)</li> <li>well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3)</li> </ul> <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i>
4	7–8	<ul style="list-style-type: none"> <li>good knowledge and sound understanding of the set text (AO2)</li> <li>a good response to the question which is supported by some well-selected examples from the set text (AO3)</li> </ul> <i>The response is logically structured, with a well-developed and clear line of reasoning.</i>
3	5–6	<ul style="list-style-type: none"> <li>some knowledge and understanding of the set text (AO2)</li> <li>a reasonable response to the question which is supported by some examples from the set text (AO3)</li> </ul> <i>The response presents a line of reasoning which is mostly relevant and has some structure.</i>
2	3–4	<ul style="list-style-type: none"> <li>limited knowledge and understanding of the set text (AO2)</li> <li>a limited response to the question which is occasional supported by reference to the set text (AO3)</li> </ul> <i>The response presents a line of reasoning but may lack structure.</i>
1	1–2	<ul style="list-style-type: none"> <li>very limited knowledge and understanding of the set text (AO2)</li> <li>a very limited response to the question with very limited reference to the set text (AO3)</li> </ul> <i>The information is communicated in an unstructured way.</i>

0 = No response or no response worthy of credit.



Question	Indicative content	Marks	Guidance
8*	<p><b><i>'Aeneas is clearly a better hero than Turnus.'</i> How far do you agree with this statement?</b></p> <p><b>Assess against criteria in the 10-mark essay grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may argue either for or against the statement.</p> <p>Candidates might argue that Aeneas is clearly a better hero due to his physical strength, military prowess or moral behavior. They may make reference to the readers' expectations of what makes a good Roman hero. Some candidates may use knowledge of Aeneas' role in the foundation of Rome to argue that this makes him inherently the "better" hero than Turnus in Roman eyes.</p> <p>However, Turnus might be considered to be the superior hero due to his concern for the gods, view that he is fighting for his country against an external aggressor and Virgil's sympathetic treatment of his death.</p> <p><i>Possible supporting evidence from the prescribed text (AO2):</i></p> <ul style="list-style-type: none"> <li>• Aeneas' superiority in the duel with Turnus</li> <li>• The strength of Aeneas' spear and the relative weakness with which Turnus throws the rock</li> <li>• Aeneas appears keener to fight Turnus and chases him</li> <li>• There is more focus on Aeneas' strength e.g. he is compared to mountains</li> <li>• Aeneas has the superior armour, and Turnus' sword breaks</li> <li>• Turnus shows a concern for the gods (the gods and the enmity of Jupiter frighten me)</li> <li>• He is able to lift a rock that 12 men would struggle with</li> <li>• He has the support of the Rutulians</li> <li>• He has support of Juno and his sister, a goddess</li> <li>• He acknowledges Aeneas' victory and begs honourably for his body to be returned</li> </ul>	<p><b>10</b> made up of</p> <p><b>AO2 = 5</b> <b>&amp;</b> <b>AO3 = 5</b></p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the 'Guidance on applying the marking grids' section above.</p>

**APPENDIX 1: Assessment Objective Grid**

Question	Distribution of marks for each Assessment Objective		
	AO1	AO2	AO3
1a	–	1	–
1b	–	3	–
1c	–	2	–
1d	–	–	2
2	–	–	8
3a	–	2	–
3b	–	2	–
4a	–	1	–
4b	–	2	–
4c	–	–	4
5a	–	2	–
5b	–	–	2
6	–	5	–
7	–	–	4
8	–	5	5
<b>Total</b>	<b>–</b>	<b>25</b>	<b>25</b>