

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge Pre-U Certificate

MARK SCHEME for the May/June 2015 series

9788 LATIN

9788/01

Paper 1 (Verse Literature), maximum raw mark 90

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Page 2	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9788	01

Section A

Virgil *Aeneid* 1. 1–519

- 1 (i) Lines 1–14 (*talia . . . habenas*): how effectively does Virgil convey the power of the winds in these lines? [12]

Candidates might wish to comment on the following:

- line 2: the two strong adjectives (alliterative for extra emphasis);
- line 3: the cave where the winds are kept is *vasto*;
- line 4: chiasmic + two powerful adjectives;
- line 5: Aelous' need to control the winds, and quite aggressively (*vinclis . . . frenat*);
- line 6: winds as *indignant*es + triple alliteration of 'm's is at least arresting;
- lines 7–8: the winds as angry and needing control (*mollit. . . temperat iras*);
- lines 9–10: the winds' dangerous loyalty to Aeolus . . .
- hence Jupiter's response in lines 11–14: note the possibly ironic *omnipotens*; the hiding of the winds in dark caves; *metuens* (+ more m alliteration); need for authority.

- (ii) Lines 16–26 (*Aeole . . . parentem*): in what ways is Juno's appeal persuasive? [8]

The following might be remarked on:

- line 16: direct address but an immediate reference to the real power (doubly described);
- line 18: *inimica mihi* – direct;
- the imperatives of 20–1;
- lines 22–6: the particularly tempting offer of an extremely beautiful nymph: note the following adjectives – *praestanti, pulcherrima, stabili, pulchra*.

- (iii) Translate lines 27–31 (*Aeolus . . . potentem*). [5]

Lines 27–8: 6 marks

Lines 29–30: 6 marks

Line 31: 3 marks = 15 divided by 3 = 5.

[Total: 25]

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9788	01

2 (i) Lines 1–15 (*interea . . . virgo*): how does Virgil make these lines moving? [12]

Candidates may want to comment on the following:

- lines 1–4: the women of Troy process in supplication, but the goddess is *non aequae*; their hair is untidy (*crinibus passis*); line 3 – they are *tristes*, their supplication is made explicit; beating their chests; the goddess holds her eyes to the ground: all in all a pathetic portrait;
- lines 5–9 – the terrible end of Hector at the hands of Achilles (note particularly *ter, exanimus corpus*) and Aeneas' heartfelt response in line 7–9 (*ingentem gemitum . . . pectore ab imo*); repetition of *ut*; Priam's feeble but moving response;
- lines 10–11: a reminder that Aeneas was there;
- lines 12–15: the passion and daring of the Amazon queen.

(ii) Lines 16–24 (*haec . . . pectus*): discuss the presentation of Dido in these lines. [8]

Candidates may note:

- line 18: *pulcherrima*: her beauty is essential;
- lines 19–24: the lengthy comparison to Diana portrays Dido as a leader, but a leader of dancers/nymphs; she is outstanding (literally – *supereminet*); she provokes joy at least in her mother.

(iii) Translate lines 25–30 (*talis . . . trahebat*). [5]

Lines 25–6: 5 marks

Lines 27–8: 5 marks

Lines 29–30: 5 marks = 15 divided by 3 = 5.

[Total: 25]

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9788	01

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 116

3 (i) Lines 1–15 (*agite ite . . . tripudiis*): discuss the tone of these lines. [12]

Candidates might note:

- urgent, breathless, excited, transported etc.
- (repeated) imperatives (e.g. *agite, ite, ite*);
- address to Gallae;
- alliteration in line 2 (no specific effect though);
- line 4: *sectam/exsecutae – me mihi*
- strong adjective in 5; powerful clause of line 6;
- urgent imperatives in lines 7–8;
- exotic names throughout the passage;
- *ubi* clauses in 10–14 (with one variation in word order);
- choice vocabulary in line 15 (*tripudiis*).

(ii) Lines 16–27 (*simul haec . . . animi*): discuss how Catullus makes these lines dramatic. [8]

Candidates should focus on the contrast between the frenzy and excited movement of the 8 lines and the calm of the last 4 lines.

- first eight lines: the description of Attis in line 16 (*notha, mulier*); vocabulary to do with speed (*repente, citus, properante, furibunda, anhelans, rapidae, properipedem*); vocabulary of excitement/frenzy (*thiasus, trepidantibus, ululat*, music and drums, *furibunda, anhelans, vaga*, like a heifer); darkness (*opaca, nemora*);
- the lines of calm: *lassulae, somnum*, lack of food – *sine Cerere –*; *piger, labante languore, sopor*, all of the final line).

(iii) Translate lines 28–32 (*sed ubi . . . sinu*). [5]

Lines 28–9: 6 marks

Lines 30–31: 6 marks

Lines 32: 3 marks = 15 divided by 3 = 5.

[Total: 25]

Page 5	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9788	01

4 (i) Translate lines 1–6 (*Iuppiter . . . hospes*). [5]

Each couplet receives 5 marks.

(ii) Lines 7–17 (*nam quo . . . letum*): how does Catullus portray Ariadne in these lines? [9]

Candidates should look at choice and position of words, imagery, phrasing:

- Lines 7–13 are a series of deliberative questions, mainly very short, though there is some variation. Moreover they are all deliberative questions which indicate the desperateness of Ariadne's situation;
- where can help be found: she runs through the possibilities: places (Mt Ida); father; husband;
- Choice of words: *dira stipendia*, *perfidus*, *malus*, *crudelia*, *quali spe* (*sperem* a few lines later); *truculentum*; *fraterna caede*;
- choice of words in describing her current situation/place (lines 14–17: *nullo tecto*; *cingentibus undis*; *nulla* × 2 [*ratio*, *spes*]; repetition of *omnia* (*muta*, *deserta*, and the final, heavy *ostendant omnia letum*);
- position of words: *dulci crudelia*; the last couplet: repetitions and variation.

(iii) Lines 18–31 (*non tamen . . . suosque*): what gives power to these lines? [11]

They are in contrast to the preceding lines: this is a much more angry, determined and vengeful Ariadne.

transitional, not yet angry imagery of *languescunt lumina morte* and *fesso corpore*
 anger starts in line 20–1: *prodita, iustam . . . exposcam . . . multam*;
 address to the furies in lines 22ff.; note *vindice poena* in 22; *iras*;
 lines 25–31: the actual address: urgent repetition of *huc*, imperatives;
 lines 27–8: her wretched situation now used to provoke anger and vengefulness – *misera*
 becomes *ardens*, *amenti caeca furore*;
 vengeance from *extremis medullis*, *pectore ab imo*;
 final rousing appeal for vengeance against Theseus and his family (line 31).

[Total: 25]

Page 6	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9788	01

Section B

Essay

You must choose one of the two essays set on your chosen set text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

Virgil, *Aeneid* 1

Either

5 'Aeneas is hardly characterised at all in *Aeneid* 1.' Discuss this view. [20]

AO1: candidates will need to refer accurately and relevantly to the text. Episodes might include his actions during and immediately after the storm; his dialogue with his mother; his reaction to Carthage, and so on.

AO3: we receive our first impressions of Aeneas in Book 1. Candidates will need to investigate what we might make of him.

The sorts of questions one would expect the candidates to use to explore the question might include the following:

- is Aeneas presented as a hero?
- how is his characterisation affected by the context in which we see him (leading a band of escaping Trojans)?
- more specifically, to what extent is Aeneas shown as something like a father-figure, the leader of a flock?
- how is his characterisation affected by the way others react and relate to him? This could include the other Trojans, and the gods as well.
- how does Virgil use epithets and similes to create the character of Aeneas?

Or

6 Discuss the role played by the gods in *Aeneid* 1. [20]

AO1: accurate and relevant information is required. Venus is clearly an important figure in Book 1, both in relation to her son, and in her appeal to Jupiter. The fate decreed or related by Jupiter is also clearly important. On the other side, there is Juno and her enmity towards the Trojans, and the ability of the gods to intervene decisively in human affairs.

AO3: central to this essay are the questions of divine intervention in human affairs and the relationship between the gods (and their power) and fate. Do the gods – or at least Jupiter – control fate? Or is it the other way round. Venus' relationship with her son and Juno's enmity towards the Trojans should also play some part in the discussion. Candidates might want to consider the ways in which the gods affect the narrative sequence.

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9788	01

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

Either

7 ‘The poetry of Catullus is characterised by directness and honesty.’ Discuss. [20]

AO1: accurate and relevant information is required. Examples needed of either directness or honesty.

AO3: theoretical discussion needed about how we can identify, or whether we are interested in honesty; some discussion, by contrast, of Catullus’ artfulness.

Or

8 What is Catullus most interested in? [20]

AO1: accurate and relevant information is required. Examples needed of variety, experimentation (Alexandrian), the appearance of directness and honesty, the sympathetic and wide-ranging portrayal of women and relations between men and women.

AO3: As above, most answers would focus on one or more of the following: variety, experimentation (Alexandrian), the appearance of directness and honesty, the sympathetic and wide-ranging portrayal of women and relations between men and women. Candidates will consider the short poems against the longer and the Lesbia poems contrasted with the non-Lesbia poems.

Page 8	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9788	01

Section C

You must choose one question from this section.

Either

Unseen Literary Criticism

9 (i) Lines 1–12 (*hoc . . . ait*): how does Ovid make these lines dramatic? [11]

The candidates might identify and comment on the following:

- the use of direct speech in lines 2–4;
- the terse and extreme orders of lines 3–4;
- line 5: the contrast between Remus as *ignorans* and the walls as *humiles*;
- the ominous *contemnere* in line 5;
- whose meaning is backed up in the snide and contemptuous rhetorical question of line 6;
- the language of line 7 reflects the swiftness of the action, especially *nec mora, transiluit*, but also Celer's response; note also the possible significance of the word order, with *rutro* first in the phrase;
- line 8: the dire but inevitable effect of Celer's obedience, and the vividness of the adjective *sanguinolentus*;
- lines 9–10: the response of Romulus, wretched but ambivalent.

All-in-all, the sacrifices that need to be made to found Rome.

(ii) Lines 13–22 (*dat . . . pedem*): how effectively does Ovid convey the impact of Remus' death? [9]

- *tamen* in line 13 in conjunction with the burial;
- lines 13–14: all the emotion starts pouring out – *nec iam . . . pietas* and so on;
- line 15: final kisses – where? on the funeral bier;
- line 16: direct valedictory address + *adempte; invito*;
- lines 17–21: Romulus' sense of loss reflected in the feelings of those of his family and other people.

[Total: 20 marks]

Page 9	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9788	01

Or

Essay

Answer one question on the theme relating to your chosen text. In your answer you should refer to at least two of the texts listed for each theme.

Either

The Augustans: poetry and propaganda

Virgil, *Aeneid* 1

Virgil, *Aeneid* 6. 756–899; 8. 626–731; 12. 697–952

Horace, *Odes* 3. 1–3, 5–6, 8, 14, 16–17, 19, 24, 29–30

Propertius 1.7; 2.1, 7; 3. 4–5, 9, 11, 13, 18–19, 21; 4.1, 6

- 10 'Propaganda cannot be great poetry.' Discuss this statement in relation to Virgil *Aeneid* 1 and at least one other of your theme texts. [20]

The candidates might comment on and discuss the following:

- the definition of propaganda;
- the extent to which the *Aeneid* or any other of the theme texts can be said to be propaganda;
- the extent to which those same poems could be said to be *not* propaganda;
- comparisons and contrasts between *Aeneid* 1 and (at least one of) the other texts;
- 'great' will probably need some consideration as well.

- 11 'Virgil is more subversive than Horace.' Discuss. [20]

Candidates will need to make accurate and relevant reference to the poems (this for AO1). They might also like to discuss the following:

- what it means to say that a poem is 'subversive';
- this might involve a consideration of what it is that might be being subverted, namely, Augustus and Augustan values;
- (possibly) some consideration of Maecenas and patronage;
- how the different genres in which the two poets are writing might affect our evaluation of the two poets in this regard.

- 12 'There is no such thing as Augustan poetry.' Discuss this statement in relation to Virgil *Aeneid* 1 and at least one other of your theme texts. [20]

Candidates may want to discuss the following:

- what 'Augustan' might mean – this might involve some consideration of, say, the Julian laws, of an attachment to peace, of a distrust of anything like republican politics, of a very particular view of what it means to be Roman;
- what 'Augustan poetry' might mean (i.e. as against, say, Republican or imperial poetry);
- might not genre – or indeed talent – be a better guide to the poetry that we want to read;
- indeed genre may be a more important determinant of the characteristics of poetry.

Page 10	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9788	01

13 Which is a better medium to transmit Augustan values: epic or love elegy? [20]

Candidates might discuss the following:

- the nature, character and pervasiveness of Augustan values;
- the extent to which the poets do or are expected to transmit those values;
- the extent to which they do not;
- the reasons to do with genre why one may come down on one side or another;
- the possibility that – if one genre or another seems to be anti-Augustan – the poems in that genre might act as a negative exemplum.

Or

Violence

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 64, 116

Virgil, *Aeneid* 10

Lucan, *Bellum Civile* 1

Juvenal, *Satire* 6

14 To what extent does an interest in violence shape the poetry of Catullus and Juvenal? [20]

Candidates will need to refer accurately and relevantly to both Catullus and Juvenal. They also might like to consider the following:

- the violence of Catullus' invective in various poems;
- the violence of the self-harm described in poem 63, and the anticipated violence and loss at the end of 64, as well the treatment of Ariadne in the same poem (and the violence of her reaction);
- Juvenal's more obvious interest in invective, and some examples of how extreme it can be (e.g. against Greeks or women).

15 'War and love: in these two arenas men are tested.' Discuss this assertion in relation to Catullus and at least one other of your theme texts. [20]

Accurate and relevant reference required. Candidates might also wish to discuss the following:

- the variety of responses to love found in Catullus;
- the extent to which his responses are distinctively male;
- and the extent to which he – or his poetic persona or any other character – seems to be tested;
- the representation of women;
- the contrast between war and love on men; the desire to be tested in war (Roman military ideology; the epic inheritance etc.).

Page 11	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9788	01

16 Compare and contrast the representation of the hero in Catullus with that in at least one other of your theme texts. [20]

Accurate and relevant information from the poems is required. The following might also be discussed:

- the definition of hero;
- must this always be in relation to epic (the Homeric inheritance);
- heroism and defence of self-image;
- heroism and transgression;
- heroism and extremity of behaviour and response.

17 ‘Men are responsible for violence.’ Discuss this statement in relation to Catullus and at least one other of your theme texts. [20]

Accurate and relevant references to the poets are required. The following might also be discussed:

- men do fight in epic but sometimes (more in Virgil than Lucan) the cause of the war may be related to a woman (and remember Helen);
- Catullus too is sometimes provoked to a violent response by the failure of his relationship with Lesbia;
- Ariadne’s violent response in 64 (caused by Theseus?);
- Juvenal’s violent reaction to women (but also to Greeks).