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LATIN

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Paper 1 Verse Literature

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MARK SCHEME

Maximum Mark: 90

Published

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Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **12** printed pages.

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Principles of marking the translation

- (a) full marks for each section should only be awarded if grammar and vocabulary are entirely correct. However, one minor error that does not substantially affect meaning, does not prevent the award of full marks
- (b) more specifically, examiners should check that verbs – tense, mood, voice and person (if appropriate); nouns and adjectives – case, number and gender are written or identified correctly
- (c) the number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty
- (d) examiners should take a holistic approach. When work is entirely (see (a)) correct, full marks should be awarded. When work has some grammatical errors examiners should award the middle marks for that section; when work has considerable errors examiners should award the lower marks for that section.

Principles of marking the commentary questions

- (a) examiners should be guided both by the question-specific answers and by the extent to which candidates demonstrate understanding of the text and appreciation of the language used
- (b) while answers need not necessarily be structured as an argument, they will be more than a checklist of points
- (c) the question-specific notes describe the area covered by the question and define its key elements. There is no one required answer, and the notes are not exhaustive. However, candidates must answer the question set and not their own question
- (d) examiners, teachers and candidates should be aware that there is a variety of ways in which a commentary question can be answered. The exemplar answers provided in the indicative content are exemplary, and should not become a model for teachers and candidates
- (e) when answering the commentary question, candidates are rewarded for the following:
 - a sound and well-expressed understanding of the meaning or tone of the passage (depending on the question)
 - accurate observation and reference to the Latin either of meaning or of interesting use of language
 - sophisticated discussion of meaning or language (or both).

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Virgil, *Aeneid* 1. 1–519

1 Virgil, *Aeneid* 1. 195–207 Translation

vina bonus quae deinde cadis onerarat Acestes litore Trinacrio, dederatque abeuntibus heros, [5]

dividit, et dictis maerentia pectora mulcet. [2]

'o socii (neque enim ignari sumus ante malorum), o passi graviora, dabit deus his quoque finem. [4]

vos et Scyllaeam rabiem penitusque sonantes accestis scopulos, vos et Cyclopia saxa experti: [5]

revocate animos, maestumque timorem mittite: forsan et haec olim meminisse iuvabit. [5]

per varios casus, per tot discrimina rerum tendimus in Latium; sedes ubi fata quietas ostendunt; [5]

illic fas regna resurgere Troiae. durate, et vosmet rebus servate secundis.' [4]

Mark out of 30 and then divide by two.

EITHER

2 Virgil, *Aeneid* 1. 92–119

(a) Lines 1–12 (*extemplo . . . tollit*): how is Aeneas represented in these lines? [11]

The following points might be made:

- suffering (lines 1–2) – *frigore, ingemit*
- desperate and pious (the description of him about to pray in lines 2–3)
- the prayer itself in lines 3–10, noting in particular
- the exaggeration of *terque quaterque*
- wanting to have died like all the other addressed heroes (lines 4–5)
- the surprising address to Diomede, preferring to have been killed by him (lines 5–7)
- the other examples in lines 8–10
- perhaps a sense that Aeneas does not feel a match for these heroes (note *fortissime, saevus, ingnes, fortia*).

Valid and relevant points not mentioned above should be rewarded.

(b) Lines 13–28 (*franguntur . . . undas*): how does Virgil make these lines dramatic? [14]

The following points might be made:

- many historic presents (some examples should be given)
- the destructive force of the storm heightened by the verb describing its effects first word (*franguntur*)
- colourful and extreme vocabulary and imagery, e.g. *aquae mons, dehiscens, furit, torque, immane, excutitur, repidus vorat . . . vortex, in gurgite vasto*

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- interesting repetitions – *torquet, tris* (with some variation – *Notus, Eurus*)
- pathetic authorial interjection – *miserabile visu*
- generally, the extremity of the storms effects (many examples).

Valid and relevant points not mentioned above should be rewarded.

OR

3 Virgil, *Aeneid* 1.372–401

- (a) Lines 1–14 (*o dea . . . pulsus*): how does Aeneas represent himself and his experiences in these lines? [12]

The following might be mentioned about himself:

- as initially respectful (line 1)
- as prone to rhetorical exaggeration designed to induce pity (lines 1–3)
- as ironic or disingenuous (line 4–5 – he is addressing a goddess)
- as self-consciously pious (line 7)
- as aware of his own importance and of the importance of his duty (lines 7–9, and also 10–11).

The sufferings:

- as substantial and many (lines 1–3)
- lines 5–6
- lines 12–14: his experiences contrast sharply with his status: note *convulsus, ignotus* (cf. Line 8); *egens, deserta, pulsus*.

Valid and relevant points not mentioned above should be rewarded.

- (b) Lines 14–30 (*nec plura . . . gressum*): discuss the tone of these lines. [13]

The following might be mentioned:

- the opening couplet shows Venus' sympathy with her son's plight
- thereafter her lines are authoritative in revealing to Aeneas that his situation is not quite as bad he thought
- her authority is demonstrated by the number of imperatives she uses
- there is dramatic irony, as we know who she is, and it is not clear that Aeneas does (though he is said to recognise her once she has finished speaking)
- the description of the omen is (positively) ominous
- the simile of lines 26–9 is joyful.

Valid and relevant points not mentioned above should be rewarded.

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Ovid, *Amores*, 1. 1–3, 5–7, 9, 11–12, 14–15

4 Ovid, *Amores* 1.12.1–14 Translation

flete meos casus: tristes rediere tabellae; infelix hodie littera posse negat. [4]

omina sunt aliquid: modo cum discedere vellet, ad limen digitos restitit icta Nape. [4]

missa foras iterum limen transire memento cautius atque alte sobria ferre pedem. [4]

ite hinc, difficiles, funebria ligna, tabellae, tuque, negaturis cera referta notis, [4]

quam, puto, de longae collectam flore cicutae melle sub infami Corsica misit apis. [4]

at tamquam minio penitus medicata rubebas: ille color vere sanguinolentus erat. [5]

proiectae triviis iaceatis, inutile lignum, vosque rotae frangat praetereuntis onus. [5]

Mark out of 30 and then divide by two.

EITHER

5 Ovid, *Amores* 1.2.1–30

(a) Lines 1–16 (*esse . . . facit*): discuss how Ovid makes these lines comic and vivid. [13]

The following points might be made:

- the opening rhetorical question
- the specific details of lines 1–4 (mattress, blankets, tossing and turning, aching all over)
- the comic rhetorical questions of lines 5–6
- the deliberation of lines 9–10
- the sententiae of lines 11–12
- the comparison to animals in lines 13–16.

Valid and relevant points not mentioned above should be rewarded.

(b) Lines 17–30 (*acrius . . . feram*): discuss the tone of these lines. [12]

The following points might be made:

- the submission of lines 17–22
- the flattery of Cupid in lines 23–28
- the poet/lover as abject victim throughout the passage
- is this meant to be ironic?

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OR

6 Ovid, *Amores* 1.5

(a) Lines 1–8 (*aestus . . . pudor*): how effective is Ovid’s setting of the scene? [10]

The following points might be made:

- the heat in line 1
- the relaxed poet in line 2
- the visual imagery – one shutter closed, the other ajar, the semi-darkness of lines 3–4
- the dusk (note *crepuscula*) in lines 5–6
- the relationship between the light and girls’ shyness.

Valid and relevant points not mentioned above should be rewarded.

(b) Lines 9–26 (*ecce . . . dies*): discuss the tone of these lines. [15]

The following points might be made:

- line 9: the moment the lover has been waiting for (*ecce*)
- the quick and lovely portrait of Corinna in lines 9–12
- the comedy of lines 13–16
- the sensuality of lines 17–22
- the comedy of the last two couplets.

Valid and relevant points not mentioned above should be rewarded.

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Section B (25 marks)

All questions in this section are marked according to the mark scheme below. Candidates will not tend to show all the qualities or weaknesses described by any one level. Examiners will attempt to weigh up all these at every borderline to see whether the work can be considered for the higher level.

To achieve at the highest level candidates need to demonstrate excellent control of their material, an ability to select and analyse, in addition to thorough and empathetic understanding of the texts studied. Credit is given for reference to the wider social and political context, and for engagement with secondary literature, where appropriate. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.

Marks are awarded in the following ratio:

AO1 – 10

AO3 – 15

Level	A01 descriptor	Mark	A03 descriptor	Mark
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the text.	9–10	Close analysis of the text. Authoritative selection of appropriate material. Engagement with secondary literature, where appropriate. Confident use of technical terms. Well-structured, well-developed and coherent response.	13–15
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the text.	7–8	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	10–12
3	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and/or lacking in general context.	5–6	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included, where appropriate. Occasional correct use of technical terms. Uneven structure and development of the response.	7–9
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the text/wider context.	3–4	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	4–6

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1	Very limited evidence of knowledge of text/wider context.	1–2	Very limited attempt at analysis of text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	1–3
0	No rewardable content.	0	No rewardable content.	0

Indicative content

Candidates answer **one** essay question on their chosen prescribed text.

EITHER

Virgil, *Aeneid* 1. 1–519

7 Discuss the ways in which Aeneas is a hero in *Aeneid* 1. [25]

The following might be discussed:

- the nature of heroism in classical poetry, perhaps with some reference to either Homer, tragedy or myth
- the ways in which Aeneas conforms or does not conform to such a definition
- the ways in which Aeneas could be said to be a distinctive hero
- the specific qualities given to him by Virgil, e.g. pastoral and leadership qualities, relationship with Venus, relationship to fate, *pietas*.

OR

8 Discuss the role of fate in *Aeneid* 1. [25]

The following might be discussed:

- fate as the thing around which the plot is organized
- Juno's opposition to fate
- Jupiter's reassertion of the primacy of fate when confronted by Venus
- Jupiter's recounting of fate allows the poet to bring Julius Caesar and contemporary Rome into the picture
- Venus' role in organizing an affair between Dido and Aeneas and what this means about the relationship between gods and fate.

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Ovid, *Amores*, 1. 1–3, 5–7, 9, 11–12, 14–15

EITHER

9 Discuss Ovid's skill as a story-teller.

[25]

The following might be discussed:

- the way each of the prescribed poems can be read as a stand-alone little story
- the way characters and events are introduced with economy and charm
- the way Ovid seems to have complete control of the tone of each of his stories
- being prepared to charm, to amuse but sometimes to move (e.g. 1.5)
- there might be some consideration of those poems (if there are more than one) in which he is clearly not trying to tell a story (at least in a conventional sense), e.g. 1.15.

OR

10 'In *Amores* 1 Ovid is much more interested in amusing his readers than in moving them.' Discuss.

[25]

The following might be discussed:

- the comic opening of poem 1
- the comic rhetorical questions in poem 2
- the exaggeration of the *militia amoris* in poem 9
- the poem about hair (14)
- but candidates might comment on the variety of the poems in *Amores* 1: the sensuality of 5, the painful recollection violence in 7 and so on.

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Section C (25 marks)

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To achieve at the highest level candidates need to demonstrate excellent control of their material, an ability to select and analyse, in addition to thorough and empathetic understanding of the texts studied. Credit is given for reference to the wider social and political context, and for engagement with secondary literature, where appropriate. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.

Marks are awarded in the following ratio:

AO1 – 5

AO3 – 20

Level	A01 descriptor	Mark	A03 descriptor	Mark
5	Excellent knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Thorough historical, political, social and cultural knowledge, if appropriate.	5	Close analysis of text. Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well-structured, well-developed and coherent response.	17–20
4	Sound knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Good historical, political, social and cultural knowledge, where appropriate.	4	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature where appropriate. Some use of technical terms. Clear and logically structured response.	13–16
3	Some knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Some historical, political, social and cultural knowledge, where appropriate.	3	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included where appropriate. Occasional correct use of technical terms. Uneven structure and development of the response.	9–12
2	Limited knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Limited historical, political, social and cultural knowledge, where appropriate.	2	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	5–8

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1	Basic knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Basic historical, political, social and cultural knowledge, where appropriate.	1	Very limited attempt at analysis of text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	1–4
0	No rewardable content.	0	No rewardable content.	0

Indicative content

EITHER

Unseen Literary Criticism

11 Ovid, *Metamorphoses* 4. 133–153

[25]

The following might be mentioned/argued:

- the passage is unusually moving and pathetic, as Thisbe sees her lover dying and promises to follow him into death
- colourful and interesting adjectives make important contributions (lines 1, 3, 4 etc.)
- the direct speech and repetition of Pyramus' name is particularly arresting (lines 1–12)
- Thisbe's violent grief in lines 5–9
- the second address of lines 16–21
- note *perdidit, infelix* and the juxtaposition of *poteras, poteris*.

OR

Essay

Candidates answer **one** essay question on their chosen paired texts.

EITHER

Virgil, *Aeneid* 1.1–519

Horace, *Odes* 3

12 How fruitful is it to read *Aeneid* 1 and *Odes* 3 without reference to the Augustan regime? [25]

Clearly, some knowledge of the Augustan regime and its (difficult) relationship to its most famous poets will be needed.

Given that both the texts are concerned with Rome quite explicitly, one would expect some quite detailed discussion of the extent to which Rome can or must be equated with *Augustan* Rome.

There might be a discussion of a) Aeneas as a Roman rather than Homeric sort of hero b) the presence (or otherwise) of Roman values, associated (or not) with Augustus and his regime.

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The consensus sapientium in relation to Augustus has changed markedly over the years. (Virgil's marvellous narrative skills, psychological depth, empathy, command of a variety of tones; the 'stateliest measure known to man'; Horace's superb technical lyrical skills, etc.).

OR

13 'What it means to be Roman is better handled in Horace's Odes than in the epic form of the Aeneid.' Discuss. [25]

Candidates may discuss:

- the various strands and qualities that together make up what it means to be Roman
- the various ways in which Aeneas could be said to embody those qualities
- the ways in which Aeneas' 'Romanness' is affected by the fact that he is not Roman but Trojan, and that the story is mythical, and the verse form epic
- by contrast, the verse form of the Odes is (variously) lyrical, and the setting is contemporary
- there is also, in Horace, a more pervasive self-consciousness – the poetry is aware that it is poetry.

OR

**Ovid, Amores, 1.1–3, 5–7, 9, 11–12, 14–15
Propertius, 1**

14 Compare and contrast the representation of love in Ovid and Propertius. [25]

Candidates may very well consider the following:

- the relationship between love and a most specific inamorata in Propertius (*Cynthia was the first . . .*)
- Ovid's more varied relationships
- the relationship between the representation of love and Myth in Propertius and wit in Ovid
- the importance of the Augustan context
- the various love elegy conventions (*servitium amoris, militia amoris*).

OR

15 How subversive is the representation of sexual desire in Ovid and Propertius? [25]

This question necessarily has to ask the question 'subvert what?'. Most obviously, the avowed values of the Augustan regime, as embodied in Augustus' social legislation. Some knowledge of that legislation would be helpful, in particular the punishments proposed for adultery.

Poetry – at least the poetry of these two authors – is about creativity rather than order and stability. Both authors can be wry about Augustus and his regime. Their dedication to pursuing love is about extreme emotion (if mediated by poetic convention and myth) and about pleasure, degradation, ecstasy. All sit unhappily with a regime that is, at least in policy terms, socially conservative.