

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2010 question paper  
for the guidance of teachers**

**9788 LATIN**

**9788/01**

Paper 1 (Verse Literature), maximum raw mark 90

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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## Section A (AO1)

### General remarks

In answering those questions dealing with literary techniques, the best candidates will not only identify the various literary techniques employed; they will also do so in a clear, concise manner and with an accurate use of technical vocabulary. They should also be able to show what particular effect (if any) a technique has.

### Virgil, *Aeneid VIII*, 1–519

#### 1 Lines 241–67

- (i) Translate lines 1–6 (*at specus . . . lumine Manes*). [5]

Translation is marked out of 15, divided by 3:

<i>at specus . . . cavernae</i>	5
<i>non secus . . . sedes</i>	4
<i>et regna . . . dis invisae</i>	2
<i>superque . . . Manes</i>	4

- (ii) Lines 7–21 (*ergo insperata . . . sanguine guttur*): in what ways are these lines an example of Virgil's 'grandest narrative style'? [12]

Clearly, it will be important in this answer to demonstrate an understanding of what we mean by 'grand style'. Lines, phrases, and words chosen to illustrate 'grand style' must of course be accurate, and their contribution to grandeur explained. The following might be included:

- there is the tricolon of the three parallel phrases (*deprensus, inclusus, rudentem* in lines 7–10); note also how Hercules' strength is stressed in *vastisque molaribus* in line 10;
- spondaic line 7; much elision in line 11; spondaic line 12;
- the delay in naming Hercules until line 9;
- the contrast in lines 11–15 between 'neutral' or 'weak' words such as *ille, autem, neque enim* etc. and the various highly expressive phrases such as *fumum . . . evomit*; the alliterative *caligine caeca*, with its transferred epithet; *fumiferam noctem*;
- in the same lines there is another tricolon (*evomit . . . involuitque . . . glomeratque*);
- enjambement of lines 16–17 quickens the pace, and is emphasized in the use and position of *praecipiti*;
- *ingens* again in line 18, picking up *ingentem* in line 12 and *vastis* in line 10;
- lines 19–21: highly visual or cinematic: juxtaposition of *tenebris/incendia*; the alliterations of 'v's', 'c's' and 's's'.

It would also be helpful if candidates included the fact that this tale is told by Evander to Aeneas, and it can thus reasonably be said to be designed to move and impress: it is a performance.

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(iii) Lines 22–27 (*panditur extemplo . . . ignis*): how effective a conclusion are these lines to the story of Hercules and Cacus? [8]

The lines are very visual, and are expressed in a very 'cinematic' fashion. The following observations could be made:

- the impersonal verbs *panditur*, *ostenduntur* (verbs about opening and showing) and *protrahitur* all seem to indicate a neutral observer witnessing a terrible scene;
- the idea of opening up the house is contrasted with the darkness of the house (*atra*);
- Cacus' great doors – his protection – have been removed (*foribus . . . revulsis*);
- line 23 is made of four words only, and the grammar is repetitive (*abstractaeque . . . aniurataeque*);
- even though dead Cacus is still a terrible sight (variously in lines 24–27);
- there is quite a lot of arresting alliteration (*pedibusque . . . protrahitur; tuendo terribilis; vultum villosa*).

All in all, a very effective conclusion: Hercules' heroism is emphasized by the fact that he has overcome such an awful monster. The description in these lines is both very rich and quite neutral at the same time (further emphasizing Hercules' achievement).

[Total: 25]

## 2 Lines 424–53

(i) Lines 1–15 (*ferrum exercebant . . . lumina collo*): how does Virgil through choice, position and sound of words make this description of the Cyclops at work exciting? [12]

The following should be used to answer this question:

- line 1: a big spondaic line stressing size and power;
- note sounds of words, such as *Cyclopes*;
- line 2: the big showy names;
- lines 3–5: alliterative 'p's; importance of their work – thunderbolts for Jupiter - but it is interrupted to make Aeneas' new weapons;
- lines 6–7: highly visual – rain, heavy clouds, wind and fire; the triple repetition of *tris*; the frequent 's' sounds;
- lines 8–15: Many 'q' sounds, perhaps suggesting the noise: *-que* appears nine times;
- lines 8–9: thunder/lightning then fear/anger (nature/emotion);
- lines 10–11: enjambement stressing Mars' urgency and activity;
- line 11: repetition of *quibus*;
- line 12: *horrifera* picking up *terrificos* from line 8;
- lines 13–15: highly visual – snakes, rolling eyes, heads without bodies; hendiadys of *squamis . . . auro*.

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(ii) Lines 16–23 (*tollite cuncta . . . fornace liquescit*): how is a sense of urgency conveyed in these lines? [8]

The following, all stressing one way or another Aeneas' importance, and therefore the urgency required to make his new weapons:

- lines 16–17: Vulcan takes him very seriously, hence the urgent tone of these lines, including three imperatives;
- line 18: arms must be made for this hero who is *acri*;
- lines 18–19: Aeneas is so important that the Cyclops need all their strength, swift hands, all their skill. There must be no delay. Again the urgency is stressed, this time in the repetition of *nunc* (a tricolon again with anaphora this time) and, in particular, the way in which on the third occasion it is used Virgil puts it not first but second in the clause, thereby stressing the *omni*;
- line 20: there must be no delay;
- lines 20–23: urgency again – swiftly into action, rivers of bronze, huge furnaces.

(iii) Translate lines 24–30 (*ingentem clipeum . . . forcipe massam*). [5]

Translation is marked out of 15, divided by 3:

<i>ingentem . . . impediunt</i>	5
<i>alii . . . redduntque</i>	3
<i>alli . . . antrum</i>	3
<i>illi . . . massam</i>	4

[Total: 25]

Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92

### 3 Catullus 8 and 11

(i) Translate poem 8. [5]

Translation is marked out of 15, divided by 3:

<i>miser Catulle . . . perditum ducas</i>	3
<i>fulsere . . . tibi soles,</i>	2
<i>cum ventitabas . . . amabitur nulla;</i>	4
<i>ibi illa . . . puella nolebat,</i>	4
<i>fulsere vere candidi tibi soles.</i>	2

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- (ii) Show how lines 1–14 (*Furi . . . simul parati*) are particularly elaborate and elegant, and assess their relationship with lines 15–16 (*pauca . . . dicta*). [12]

The following points could be made:

- Line 1: the address, which quickly changes to
- Lines 2–12: a long parenthesis, with a string of alternatives, introduced by either *sive* or *seu*
- the expanse covered by these lines is vast – India, the Middle East, the far North; the important thing is that there is not necessarily any logic in these lines. It is the ambition and extent that counts
- in particular, the mention of India in line 2 seems a conventional way to express the eastern extremity of the world
- line 3: archaism of *ut* as 'where'
- line 4: sound of *tunditur unda*
- lines 5–8: a series of names which indicate the Middle east, culminating in perhaps the most feature, the Nile
- lines 9–12: now we move West, over the Alps to Britain
- line 10: epic quality here, and alliteration of m's
- lines 11–12: *horribile* and *ultimos*
- lines 13–14: a sort of pause here, though *omnia* will be important
- lines 15–16: what is the contrast? Note *omnia* in line 13 of the poem and the juxtaposition with *pauca* at the beginning of 15. Perhaps the key lies in *temptare simul paratil* – ready for anything, as it were. Lines 23–24 are marked by their harsh brevity – note the imperative *nuntiate*, and the economical *non bona dicta*.

- (iii) Lines 17–24 (*cum suis . . . aratro est*): assess the force of these lines, and consider what they say about the poet's affair with Lesbia. [8]

There is real violence and unpleasantness in these lines. We could go along with some commentators and say that these lines spell the end of the affair (even though this is only poem 11). Points to note:

- the alliteration in line 17
- the use of the word *moechis*
- the largeness of the number in line 18
- immediately followed by *nullum*
- the violence of lines 19–20, with the stress in *identidem* followed by *omnium*
- jussive subjunctive in 21, with *amore* at the end of the line
- alliteration in line 22; violence of the image; ambiguity of *ultimi*
- alliteration in 23
- the image of the flower in lines 22–24; a change of tone in these lines: the image is violent, but with a sense of *dimuendo* or *pathos*.

[Total: 25]

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#### 4 Catullus 68 lines 67–96

- (i) Translate lines 1–6 (*is clausum . . . constituit solea*). [5]

Translation is marked out of 15, divided by 3:

<i>is clausum . . . dedit dominae,</i>	5
<i>ad quam . . . amores.</i>	2
<i>quo mea . . . pede intulit</i>	3
<i>et trito fulgentem . . . solea,</i>	5

- (ii) Lines 7–20 (*coniugis ut . . . ad Iliacos*): show how the poet elicits the pathos in Laudamia's situation. [11]

Pathos clearly needs to be understood. Otherwise the following points are worth mentioning:

- line 7: *flagrans . . . amore*: the depth of L's feelings for her husband is made clear
- lines 8–9: *domum inceptam frustra* – the house has not been finished: pathetic fallacy
- lines 10–11: Laudamia has learned from the loss of her husband how the gods' hungry altars desire more and more blood. Note how in these lines the blood is described as *pium*: could this be the case because her husband has done nothing wrong? Note also the juxtaposition of Laudamia and *viro*: they are no longer together.
- line 12: the alliterative 'c's suggest a certain anger. Laudamia has anyway been forced (*coacta*) to let go of her husband;
- line 13 makes clear that they have not been together long. Note how he extends the description (*una . . . hiems*);
- line 14: *longis* describing their nights is contrasted with the short time they have been together; the subjunctive *saturasset* confirms that satiety has not been achieved;
- line 15: more time would have allowed her to be able to live without him, but the subjunctive of *posset* again stresses that this might not happen;
- lines 16–17: his death was anyway fated if he went to Troy.

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(iii) Lines 21–30 (*nam tum . . . alebat amor*): show how Catullus in these lines links Troy to the death of his brother, and creates a moving lament for him. [9]

The key thing here is that Troy is depicted as the place where men go to and die. This allows Catullus to make the transition from talking about Protesilaus and Laudamia to talking about the death of his brother in the region where Troy was. Catullus wants to make very clear that Troy is the *commune sepulchrum* of Asia and Europe.

The death of Catullus' brother in Troy is as destructive emotionally for the poet as the death of Protesilaus is for Laudamia, and as all those Greek and Trojan deaths were for families and friends.

So Catullus creates a moving lament for his brother by placing his death in a larger – and double – mythical context. In addition the following stylistic points could be made:

- repetition of *Troia* (lines 21, 22, 23)
- *nefas* in line 23
- repetition of *vir* (22, 24)
- *miserabile* in line 25 picked up by *miser* in lines 26 and 27
- repetition of *miser frater* (lines 26 and 27)
- juxtaposition of *misero* and *iucundum* in 27
- *sepulta* picking up *sepulchrum* in 28
- word order of 29, in particular the position of *omnia*, and juxtaposition of *perierunt* and *gaudia*
- position of *amor* in 30.

[Total: 25]

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### Section B

Essays are marked in line with the scheme below. Candidates will not tend to show **all** the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate close engagement both with the texts studied and with critical scholarship. Language should include confident use of technical terms. Credit will be given for a well expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, they will reward evidence of knowledge and any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each questions agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide ranging knowledge of the set text.	7–8	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.	11–12
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the text.	5–6	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.	8–10
3	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and / or lacking in general context.	3–4	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included where relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	5–7
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	1–2	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	3–4
1	Random evidence of knowledge of text / wider context.	0	No attempt at analysis of text. Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–2



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## Indicative content

### Virgil, *Aeneid VIII*, 1–519

#### 5 In *Aeneid VIII* to what extent does Virgil celebrate Rome and Augustus' regime?

For AO1, candidates must be aware of:

- the details of both the tour through Rome;
- the Hercules/Cacus episode
- the details depicted on the shield of Aeneas.

However, this explicit detail can easily be supplemented by rather more subtle consideration of Aeneas' actions and character, and how those might be construed as celebrations of Rome (e.g. seeking alliances, *pietas*).

For AO3 candidates must ensure that they deal with both parts of the question, namely, Rome *and* Augustus' regime. The focus, for the purposes of the argument, is the idea of celebration. Candidates should consider:

- the contrast between the early rural site of Rome and its later metropolitan character;
- the problems of Hercules standing as a model for both Aeneas and Augustus;
- the depiction of Augustus on the shield.

Answers across the spectrum are acceptable, as long as they are well-argued and backed up by reasonable use of the text.

#### 6 '*The Aeneid* is a work of sophisticated and self-conscious literary artistry.' Discuss this comment in relation to *Aeneid VIII*.

This is an essay that requires candidates to deal with:

- the literary and rhetorical techniques employed by Virgil;
- the ways in which, and the extent to which, he is using and adapting earlier poets and writers.

For AO1 candidates should correctly identify:

- some specific uses of a variety of literary and rhetorical techniques, such as tricolon, hendiadys, metonymy, and so on;
- some lines or episodes that show clear evidence of imitation (and adaptation). A good example of the latter is, of course, the way that the shield scene imitates *Iliad 18*. Candidates, however, should be alert to the ways in which Virgil's shield scene differs from Homer's.

For AO3 there must be some focus on:

- concepts such as 'sophisticated', 'self-conscious' and 'artistry';
- echoes of Homer, and other Greek and Latin poets. (Candidates are not expected to be able to identify every allusion, however: there are very many).

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**Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92**

**7 'A poet of extraordinary range and versatility.' Discuss this assessment of Catullus.**

For AO1 candidates should refer to the different types of poem contained in the prescription:

- the poems that deal with Lesbia – in good times and bad;
- the poems that deal with other subjects;
- short poems as against the two long poems;
- poems in different meters;
- poems treating contemporary matters as against the two long poems that make use of mythical stories as well.

For good AO3 marks there should be consideration of:

- the concepts of 'range' and 'versatility';
- technical range and versatility – meter, style, tone; the two longer poems can be well compared to the shorter poems;
- variety in subject matter (comparison between the longer poems and the shorter ones will again help);
- variety within poems, change of tone, moving from one subject to another etc.

**8 Discuss the depiction of love in the poetry of Catullus.**

For AO1 candidates how refer accurately to the appropriate poems:

- the poems that deal with the affair when it's going well (e.g. 2,3, 5, 7, 51, 86);
- when it's not going so well (11, 58, 83, 85);
- the poems that deal with love but not by reference to Lesbia (64 is the best example).

For AO3 candidates will need to deal with the following topics:

- the balance between playfulness and seriousness in the depiction of love;
- the depiction of love as emotionally demanding;
- the depiction of love both joyous and inevitably disappointing;
- whether we need to think the affair with Lesbia was real or not.

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### Section C

Candidates choose **one** questions from this section.

#### Either Unseen Literary Criticism or Essay

##### (a) Unseen Literary Criticism

**9 (i) and (ii)** Marks are awarded in line with the band descriptors below

The following grid will be used to decide the marks; for questions worth more or less than 8 marks, the marks for each level will be scaled up or down proportionately. As for section A, candidates who discuss more than basic meaning of vocabulary (e.g. the tense/mood of a verb used, the position of a word, the nuance of the construction, the effect of a particle, the rhythm of the line and so on) will be rewarded, as will those whose answers cover a range of stylistic techniques, ideas and material.

Level	AO2 Descriptor	Marks	AO3 Descriptor	Marks
5	Candidate's points cover a wide range of stylistic device. The points made show clear understanding of the Latin.	4	Candidate offers a reasonable number of points which cover a wide range. These points are fully explained.	4
4	Candidate offers points which cover a slightly less wide range of stylistic device. The points made show a clear understanding of the Latin.	3	Candidate offers a reasonable number of points, although less wide ranging than those in Level 5. These points are fully explained.	3
3	Candidate's points cover a limited range of stylistic device, but they do show a clear understanding of the Latin.	2	Candidate's points cover a limited range, and may be basic in nature; however, the points are well explained.	2
2	Candidate either makes a small number of points which show a clear understanding of the Latin, or a larger number which reveal a mistaken understanding.	1	Candidate either offers a small number of points which are well explained, or a larger number of points which lack some explanation.	1
1	Candidate only offers points which reveal a mistaken understanding of the Latin.	0	Candidate only offers points which are insufficiently explained.	0

**(iii)** The marks for this question are to be awarded in accordance with the level descriptors below, but with the proviso that, if the question demands it, all answers should include reference to the translation given; failure to do would limit the candidate to no more than a level 3 mark.

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Level	AO2 Descriptor	Marks
4	Candidate comments on each word, and offers a reasonable understanding, clearly explained, of its meaning in each instance. When required by the question, for each word the candidate also discusses the merits of the translation given.	4
3	Candidate comments on each word, and offers a reasonable understanding, clearly explained, of its meaning in each instance.	3
2	Candidate either does not comment on each word, or they reveal at times a flawed understanding the word's meaning and / or their answer is insufficiently explained.	1,2
1	The candidate either does not comment on any word or offers only comments which lack reasonable understanding.	0

- 9 (i) One critic has said that these lines are characterized by 'passionate intensity'. How would you justify or argue against that claim? [8]

AO2: candidates must apply their knowledge of linguistic structures and literary features to the unseen passage. Candidates' explanations should include an indication how these ideas are conveyed and emphasized through literary techniques such as word order, choice of word, repetition, sentence structure and type, enjambement, sound play and so on.

AO3: candidates' comments should be fully developed and should reflect analytical and critical thinking skills.

The following points could be raised:

- the tone of the lines generally is very fierce. Lucretius imagines that the reader may be worried because he is embarking on an irreligious path (*impia . . . viamque sceleris*), but that in fact it is religious belief and superstition that causes wickedness, as in Lucretius' example;
- in particular there is the fierceness of the last line, with its emphatically placed *tantum*, and *malorum* at the end of the line;
- is there something almost shocking about line 4, with its juxtaposition of *religio* and *scelerosa atque impia facta*?
- line 6: strong vocabulary here (*turparunt . . . foede*);
- line 7: contemptuous alliteration of d's'; sarcasm of *prima virorum*;
- the pathos of lines 10ff.: the catches sight of her sad father, people bursting into tears, alliteration of *muta metu*.

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- (ii) How does Lucretius stress the pathos of Iphigeneia's position, especially in lines 16–21?  
[8]

The following points could be used:

- there is a consistent use of an ambiguous vocabulary, one associated with marriage on the one hand and sacrifice on the other;
- *sublata* – taking the bride from the mother's arms/grabbing the sacrificial victim;
- *tremibunda* – 'the terrified trembling of the victim and the pleasurable agitation of the bride';
- *deducta* – sacrificial animal (which needs to be pure, as Iphigeneia is) led to slaughter/bride taken from father to husband;
- *casta inceste* (antithetical juxtaposition) . . . *mactatu maesta* (alliteration).

In all these ways the sacrifice of Iphigeneia is presented also as a marriage, the institution meant to ensure the production of new life. Iphigeneia herself dies. Lucretius makes the comparison very clear in lines 18-20 (note *perfecto* . . . *Hymnenaeo*; *casta* . . . *parentis*).

- (iii) The passage as a whole is highly alliterative. What effects are achieved by this alliteration? (You should use two examples.) [4]

AO2: candidates must apply their knowledge of linguistic structures and literary features to the unseen passage. Candidates' comments should be fully developed and should reflect analytical and critical thinking skills.

Possible examples are line 7, line 13, line 15, line 19, line 20. The effects are varied but nearly always arguable. All sensible answers will be accepted.

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## Essay

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Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text and at least one theme text.	4	Authoritative selection of appropriate material. Close analysis of the theme. Engagement with secondary literature. Sensitive approach to poetic devices and confident use of technical terms. Well-structured, well-developed and coherent response.	14–16
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the set text and at least one theme text.	3	Relevant selection of material. Clear ability to analyse the theme. Familiarity with secondary literature. Clear ability to identify poetic devices and some use of technical terms. Clear and logically structured response.	11–13
3	Some historical, political, social and cultural knowledge. Fair knowledge of set text and at least one theme text, though superficial and / or lacking in general context.	2	Material selected but not always to best effect. Some analysis of the theme. Some knowledge of secondary literature. Occasional correct use of technical terms. Structure and development of the response unconvincing.	8–10
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the set text and at least one theme text.	1	Material unfocused. Weak analysis of the theme. Attempt at correct use of technical terms but some confusion; no progression of argument.	5–7
1	Random evidence of knowledge of the set text / theme text and wider context.	0	Basic material; no attempt at analysis of the theme. No evidence of technical terms. Little attempt to structure the response.	1–4

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Either

## Roman Epic

### 10 How epic is *Aeneid III*? Discuss this question with reference to at least one of the other prescribed texts for this theme. [20]

AO1: candidates need to display a knowledge of *Aeneid III* and one other text that is both accurate and relevant. With *Aeneid III*, one would expect references to:

- the founding of Pergamum;
- the Harpies;
- Helenus' prophecy;
- the episode with Achaemenides;
- the death of Anchises.

If referring to *Aeneid VIII*, one would expect reference to both the Hercules/Cacus and the shield scenes. The choices from Lucan and Ovid are likely to be more various.

AO3: consideration is required of:

- the definition of 'epic';
- the possible marginal status of *Aeneid III* in terms of plot, epic glamour and so on;
- imitation of Homer in book III;
- religious rituals, curses, dreams, prophecies and so on.

### 11 To what extent and in what ways is Lucan less 'epic' than Virgil? [20]

It is most likely that, in making their comparisons, candidates will talk mainly about *Aeneid VIII*.

For AO1 it is clear that the candidates should refer accurately to both Lucan and Virgil: their references should be relevant and specific as well. In particular, good answers will note:

- the time-frame of the two poems is different (though this requires a wider if very general knowledge of both poems): Virgil's *Aeneid* is about the distant and mythical past and the founding not even of Rome but of the race that will become the Romans; it occasionally, though importantly, refers to the contemporary era. Lucan by contrast sets his poem in the turbulent and historical era of the civil wars. This difference in time-frame may be one way in which candidates approach the idea of 'epic'.

For AO3 candidates will need to address:

- the definition of epic;
- in particular, the question of whether a poem which deals with actual historical figures can be as epic as one which deals with the mythical past;
- the importance of Homer and Virgil as paradigms, and Lucan's possible 'anxiety of influence';
- the rhetorical nature of Lucan's poem;
- the different historical and political contexts in which Virgil and Lucan wrote.

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**12 'There is nothing Roman about Ovid's *Metamorphoses*.' Discuss this statement with reference to at least one of the other prescribed texts for this theme. [20]**

For AO1 candidates will need to demonstrate specific, accurate and relevant detail from *Met. XV*. The question implies the need to compare (how else to tell 'how Roman'), so candidates would be advised to compare Ovid with either Virgil or Lucan. Similarly accurate, relevant and specific information is required from either of those authors as well. (Both can be referred to, but it is not essential.)

For AO3 candidates need to deal with:

- the differences in subject matter of Ovid as against either Virgil or Lucan;
- the difference in the time-frame of Ovid's poem;
- the praise of Augustus in Ovid in comparison to the treatment of Augustus in Virgil and Julius Caesar in Lucan;
- the importance of Greek literary influence, and the reliance in Ovid on Greek myth;
- the Greekness of Ovid;
- the definition of 'Roman'.

**13 How optimistic is Roman Epic? Discuss this statement with reference to *Aeneid VIII* and at least one of the other prescribed texts for this theme. [20]**

For AO1 candidates will need to refer accurately and relevantly to their chosen texts. From *Aeneid VIII* one might expect consideration of:

- Hercules' victory over Cacus;
- the tour of the future Rome;
- the depiction of Augustus winning the Battle of Actium on the shield.

The references to the other texts are likely to be more varied (but note the praise of Augustus in Ovid, although Lucan is less likely to be used – too gory and unpleasant).

For AO3 the following need consideration:

- the concept 'optimistic';
- the political context in which Virgil and the other authors were writing;
- the optimism or otherwise of Homer (though this is not essential);
- the importance of Rome in the poems, and any belief the Romans had in their own importance and longevity.

It is possible to argue in a large variety of ways: so all sensible answers are to be accepted.



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Or

**Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92: Latin Love Poetry**

**14 The poetry of Catullus is often said to be more moving than that of the other Latin love poets. Do you agree? In your answer, you should compare Catullus with either Propertius or Tibullus or both. [20]**

AO1: accurate references must be made to Catullus and one other poet. One would expect reference to:

- Catullus' short poems;
- Catullus' long poems in relation to the poems of Propertius and/or Tibullus.

For AO3, the following need consideration:

- the concept of 'moving';
- the relationship between Catullus' variety of tone, his supposed directness and the idea that he is more moving;
- the dependence of the later poets on generic formulae, such as the *militia amoris*;
- the apparently less direct character of the later poets, seen perhaps in the increased use of mythical allusion.

**15 'Self-indulgent, artificial and faintly ridiculous.' Do you agree with this assessment of Latin Love Poetry? Answer this question with reference to at least two of the prescribed texts for this theme. [20]**

AO1: accurate, specific and relevant information from at least two of the poets is required. There is a wide variety of material that could be used. However, from Catullus, candidates might refer to any of the shorter poems, but also to 64 and 68, with their use of myth. The use of myth is also much used in Propertius and – to a lesser extent – Tibullus. Horace, as usual, presents a rather different case.

For AO3 the following should be considered:

- the concepts of self-indulgence and artificiality;
- the difference between the above two terms and artfulness;
- the concept of 'ridiculousness';
- whether the negative qualities used in the question are a characteristic of love or of love poetry and, in particular, Latin Love Poetry.

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**16 'As a love poet, Horace is inferior to Catullus.' Discuss. [20]**

AO1: clearly candidates need to demonstrate specific, accurate and relevant knowledge of both poets. In particular, candidates will demonstrate knowledge that, while most of Catullus' poems deal with Lesbia, Horace's concerns are much less focussed on one woman. In the prescribed poems he mentions five different women by name, from between once to four times.

AO3: probably the best way to deal with this question is to divide the essay into:

- how is love/desire presented?
- how does Horace relate to Catullus technically as poet? This will be way of trying to answer the question of whether Horace is inferior.

Then candidates need to consider:

- the apparent immediacy and emotional turbulence in Catullus;
- the tension between Catullus' short and long poems;
- Horace's treatment of a variety of women and in ways not clearly about himself and his own feelings (see 1.5, 1.8 and 3.12);
- Horace as more moderate than Catullus, especially in relation to sexual desire. (Horace presents himself as not a young man swept this way and that by the tides of desire, and more as an older man enjoying the odd tryst, maintaining at all times an amused, slightly wry attitude.);
- Horace's technical ingenuity;
- Horace's use of Catullus as a contrasting persona.

**17 To what extent does the political and social context in which Latin Love Poetry was written affect our understanding of it? Answer this question with reference to Catullus and at least one of the other prescribed texts for this theme. [20]**

AO1: specific, accurate and relevant knowledge of two poets and their political contexts is required:

- Catullus is different in that he is the only prescribed poet not to have lived under the principate;
- the political and social context in which Catullus wrote;
- the political and social contexts in which the other poets wrote;
- the importance of Augustus and of imperial patronage.

For AO3 the following should be considered:

- none of the Augustans writes as directly about Augustus (or any other prominent figure) as Catullus does about Julius Caesar;
- the overwhelming importance of Augustus and the idea that he was founding a new Golden Age;
- the importance of Rome in the later poets;
- the weight of Augustus' social reforms and his implied disapproval of the poets' behaviour seems to very dominant in especially the poems of Propertius;
- love poetry as inevitably problematic for Augustan Rome.