

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Pre-U Certificate

## **MARK SCHEME for the May/June 2013 series**

### **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.

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

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- 1 (i) Lines 1–11 (*Oceanum interea ... fibula vestem*): discuss Virgil's descriptive technique in this passage. [8]

For example:

- The cinematic technique of zooming in and out – the dawn, the young men, the dogs, Dido in her room;
- List in line 3 with no verb;
- The powerful and elliptical *odora canum vis*;
- The word order of lines 5–6;
- The use of colour in lines 6–11, with especial emphasis on purple and gold.

- (ii) Lines 12–22 (*nec non ...*): what is the tone of these lines? [8]

One would expect answers to talk of:

- joy and happiness (e.g. *laetus* in line 12);
- luxuriating in Aeneas' beauty and god-like appearance;
- the exoticism of line 18;
- colour and happy religiosity (lines 16–18, 20).

- (iii) Translate lines 23–27 (*postquam ... montisque relinquunt*). [5]

Line 23: 3 marks; lines 24–5 (*iugis*): 4 marks; lines 25–6 (*ali ... campos*): 4 marks; lines 26 (*atque*) – 7: 4 marks.

Total to be divided by 3.

- (iv) Lines 28–31 (*at puer ... monte leonem*): how is Ascanius characterised in these lines?[4]

Happy, carefree, eager to do well and so on. The appropriate Latin should be referred to.

- 2 (i) *dixerat* (line 1): with what wish had Dido finished her speech? [2]

That she had had a child with Aeneas to console her.

- (ii) Translate lines 1–6 (*ille lovis ... regit artus*). [5]

Lines 1–2: 5 marks; lines 3–5 (*promeritam*) 6 marks; lines 5 (*nec*) – 6: 4 marks.

Total to be divided by 3.

- (iii) Lines 7–14 (*pro re ... Pergama victis*): are these remarks insensitive? [6]

The exact status of the relationship between Dido and Aeneas is never made exactly clear, though they have been lovers. To that extent, Aeneas' remarks in line 8–9 could be said to be self-serving and convenient but a little more emphatic than his behaviour has suggested.

While he says nice words about Dido's services to himself, his remarks in 10–14 – said to a clearly distraught woman – could be characterised as sharply insensitive.

All sensible answers accepted.

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(iv) Lines 15–31 (*sed nunc ... sponte sequor*): what impression of Aeneas emerges from these lines? [12]

- He thinks of others – his father and his son;
- He is exceedingly pious;
- He does what he is commanded by the gods, even at the expense of his own wishes (line 31);
- He takes his destiny seriously, prepared even to provoke Dido (line 17);
- He can be rhetorical, as in his comparison of Dido's situation and his own.
- Reasonably passionate in his repetition of *quotiens*;
- The finality of the last line, and the imperative of the line before.

3 (i) Lines 1–13 (*ultra Sauromatas ... ridente mariscae*): how in these lines does Juvenal emphasise his disgust? [11]

Various, and at length:

- The contrast between the grandiose opening (place names etc.) and the practices/attitudes described;
- Contrast between the great Philosophers and the practices described;
- Vocabulary: *nulla fides, obscenis, turpia, cinaedos*;
- Bathos of lines 11–13 (note *ridente*)
- Vocabulary: *mariscae*

(ii) Lines 14–23 (*rarus sermo ... Aethiopem albus*): discuss the various techniques deployed by Juvenal in these lines. [9]

- Brevity (in the opening lines: about being laconic);
- Variety in vocabulary and meter (e.g. lines 18–19);
- Direct speech
- Rhetorical questions

(iii) Translate lines 24–8 (*qualis erat ... effunderet offas*). [5]

- *qualis ... concubitu* 4
- *qui nunc ... timendas* 5
- *cum tot ... offas* 6

Total to be divided by 3.

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4 (i) Translate lines 1-5 (*ferit hic . . . sportula fumo*). [5]

Lines 1–2: 6; lines 3–4: 6; line 5: 3.  
Total to be divided by 3.

(ii) Lines 6–12 (*centum convivae ... minantur*): discuss how these lines are comic. [5]

- Exaggeration (*centum, tot*)
- Alliteration (c)
- *corbulo*
- *coruscat*
- *vehunt/nutant*

(iii) Lines 13–23 (*nam si ... ore trientem*): assess the tone of these lines. [10]

Overall, harsher and more violent but also sadder than the previous lines:

- Corpses, limbs, bones
- Cadaver/*animae* (lost)
- The unknowing family
- Domestic business/horror of the dead
- Various linguistic/stylistic features to emphasise the above.

(iv) Lines 24–31 (*respice nunc ... fenestras*): low comedy or genuine anger? [5]

Both?:

- *alia ac diversa*
- *quotiens/quanto*
- *percussum/pondere*
- The will and dinner
- Windows as lethal weapons

5 'Aeneas in book 4 of the *Aeneid* is at his most un-Roman.' Discuss. [20]

One would expect some discussion of the term 'un-Roman', and the extent to which we should see it as synonymous with anti-Augustan.

The demands of destiny: discussion here of the way Aeneas goes along with staying in Carthage. Is it weakness? Is it a lack of heroism? Or does it show Aeneas to be human, and not just a vehicle for divine plans?

Ethical concerns: mainly to do with his abandonment of Dido, and the reasons he gives for leaving.

There is the possibility here of a discussion of the range of reactions provoked by Aeneas in book 4: women vs men; now vs then.

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**6 To what extent does Virgil give us a sympathetic portrayal of Dido? [20]**

Candidates might deal with the following:

- the role of Venus and Juno in establishing the affair; sympathy for Dido's lack of control;
- the psychological portrait of Dido; her passion, the extremes of her passion;
- Dido as needy and self-destructive;
- Dido as the wronged woman; Dido as Cleopatra;
- the relative lack of attention given to what Aeneas feels.

**7 'Whatever men do ... that is the mixed-up content of my little book' (Satire 1.85–6). How wide-ranging is Juvenal's choice of targets? [20]**

Topics include:

- The main subjects of the two poems;
- The degrees of variety of subject matter in the two poems;
- Any particular focus on types of activity;
- The extent to which we can have faith in Juvenal's descriptions.

**8 'The city of Rome is Juvenal's central theme.' Discuss. [20]**

Candidates might cover:

- The theme of moral degeneration;
- Its relationship to urban life;
- The reasons for Umbricius' departure from the city;
- The consistency and coherence of the criticism in *Satires 2* and *3*;
- Other important themes

**9 (a) Lines 1–11 (*super alta ... comitibus*): how by his use of language does Catullus convey Attis' state of mind? [8]**

The following could be commented on:

*citato cupide pede tetigit, (line 2)*  
*stimulatus ibi furenti rabie, vagus animi,*  
*devolsit ilei acuto sibi pondera silice. 5*  
*itaque ut relictas sensit sibi membra sine viro,*  
*etiam recente terrae sola sanguine maculans,*  
*niveis citata cepit manibus leve typanum,*  
*typanum tuum, Cybebe, tua, mater, initia,*  
*quatiensque terga tauri teneris cava digitis 10*  
*canere haec suis adorta est tremebunda comitibus.*

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**(b) Lines 12–27 (*egone a ... iamque paenitet*): discuss the pathos of these lines. [12]**

Note:

- the rhetorical questions of lines 12–14;
- *remota* in line 2; the list of losses in lines 13–14 with *abero* repeated (ending then beginning of line);
- line 15: address to his own soul; various repetitions (e.g. *miser*);
- lines 16–18: extraordinary repetition of *ego*, along with the various stages of his life;
- lines 19–20: *ego* becomes *mihi* also repeated; loss again (*frequentes, tepida, floridis corollis*);
- lines 22–5: the repetition of *ego* again (all the the beginning of the line); rhetorical questions (+ *mei pars, sterilis*);
- final line: repetition of *iam* + the two verbs of grief and regret.

In theme essays, candidates do need to make accurate and appropriate reference to their theme texts.

**10 ‘One finds a greater interest in female psychology and experience in Ovid than in Virgil’s *Aeneid*.’ Discuss. [20]**

Candidates should cover some of the following:

- The demands made by the different genres employed by the two poets, in particular the narrative demands of epic;
- The different voices of the two poets;
- The different perspectives of the two poets;
- Ovid’s self-consciousness as a poet.

**11 ‘Elegy is a better genre than epic in which to explore relations between men and women.’ Discuss. [20]**

Topics to be covered include:

- The basic differences between the two genres;
- Ovid’s and Propertius’ use of a main loved one;
- Virgil’s narrative as against elegy’s confession/revelation/first-person narrator;
- Generic conventions;
- Epic’s scale vs. elegy’s domesticity;
- Use of myth in elegy.

**12 Compare and contrast the representation of sexual desire in Propertius and Virgil. [20]**

Candidates should cover some of the following:

- The different genre in which the two poets are writing;
- The different types of narrative voice deployed;
- The two poets’ different approaches to female psychology;
- Sexual desire as a threat to social stability;
- ... and as ‘anti-Augustan’ or anti-Roman?

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**13 Discuss the ways in which Ovid’s depiction of Dido differs from that of Virgil. [20]**

Ovid’s Dido is, as it were, aware of Virgil’s. The following topics should be dealt with:

- Dido’s reaction to Aeneas’ departure;
- Her feelings of abandonment, betrayal and fury;
- Her determination to commit suicide;
- His view of his reasons for leaving.

**14 What is Roman satire?**

Topics include:

- The meanings of *satira*;
- The different subject matters of the poets;
- The different tones and personae of the poets;
- Satire and morality.

**15 ‘The easy-going persona developed by Horace is completely absent from both Persius and Juvenal.’ How important is the persona of the satirist?**

Topics include:

- A brief account of the different personae;
- The relationship between personae and tone;
- The importance of tone;
- Aesthetic and critical opportunities created by personae.

**16 Compare and contrast the subject matter of Horace and Juvenal in their satires.**

Topics include:

- Juvenal’s targets in *Satire 2*
- ... and in *Satire 3*;
- The issue of variety in Horace;
- The different tones related to their different subject matter.

**17 ‘Satire should be dangerous.’ Discuss in relation to Juvenal and either Horace or Persius.**

Candidates could cover some of the following:

- The importance of criticism in Juvenal and Persius;
- The importance of moral standards in the different poets;
- A discussion of dangerous to whom – some knowledge of the different contexts in which the poets wrote will be useful here.