



Cambridge International Examinations
Cambridge Pre-U Certificate

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LATIN (PRINCIPAL)

9788/01

Paper 1 Verse Literature

For Examination from 2016

SPECIMEN MARK SCHEME

2 hours 15 minutes

MAXIMUM MARK: 90

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the prescribed texts.

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

This document consists of **16** printed pages.

Section A (40 marks)**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).

Indicative content

Virgil, *Aeneid* 8. 1–519

| | | |
|----------|---|-------------|
| 1 | Virgil, <i>Aeneid</i> 8. 18–30 Translation | [15] |
| | talia per Latium. quae Laomedontius heros cuncta videns magno curarum fluctuat aestu, | [5] |
| | atque animum nunc huc celerem nunc dividit illuc in partesque rapit varias perque omnia versat, | [5] |
| | sicut aquae tremulum labris ubi lumen aenis sole repercussum aut radiantis imagine lunae omnia pervolitat late loca, iamque sub auras erigitur summi que ferit laquearia tecti. | [9] |
| | nox erat et terras animalia fessa per omnes alituum pecudumque genus sopor altus habebat, | [5] |
| | cum pater in ripa gelidique sub aetheris axe Aeneas, tristi turbatus pectora bello, procubuit seramque dedit per membra quietem. | [6] |
| | Mark out of 30 and then divide by two. | |

EITHER

2 Virgil, *Aeneid* 8. 213–40

- (a) Lines 1–12 (*interea, cum iam . . . addidit alas*): show how there is a gradual movement from calm to agitation in these lines.** [11]

Candidates could make some or all of the following points:

- the gentle opening marked by *interea*
- the gentle scene-setting of the first four lines, with Hercules moving his herd around, the herd lowing, etc.: not much is happening
- neither *mugire* nor *querelis* nor *impleri* signify anything sharp or dangerous happening
- the harder alliteration of *colles clamore* perhaps signals some change
- the change of perspective in lines 5–6: moving from the herd as a whole to the one cow left behind in Cacus' cave is a sharp change
- *mugit* in line 6 picks up *mugire* from three lines before, but now it is a sign of distress, and destroys Cacus' hope that he would not be detected (*spem fefellit*)
- lines 7–9 clearly show how the mood has changed: the seven-syllabled Hercules of line 2 has become *Alcidae*
- *furiis* is emphatically put before the strong verb *exarserat*
- *atro felle* – black and nasty
- lines 8–9: rapid dactyls and lots of action
- lines 10–11: *timentem* and *turbatum*
- lines 11–12: *fugit, petit, timor* (picking up *timentem* from line 10).

Valid and relevant points not mentioned above should be rewarded.

- (b) Lines 13–28 (*ut sese . . . exterritus amnis*): show how Virgil sustains the pace and interest of these lines. [14]

Candidates could make some or all of the following points (but their contribution to ‘pace and interest’ must be made clear for full marks):

- line 13: *immane*
- lines 14–15: the blocked entrance
- lines 16–18: Hercules’ manic quality, emphasised by *furens, lustrans, huc, illuc, dentibus infrendens* (animality)
- repetition and position of *ter* (in lines 18, 19 and 20)
- repetition of *lustrans/lustrat*
- alliteration (*ter totum* in line 18)
- changes of perspective
- use of *ecce* (line 16)
- use of alternative name for Hercules (*Tirynthius*)
- shortness of phrases.

Valid and relevant points not mentioned above should be rewarded.

OR

3 Virgil, *Aeneid* 8. 481–509

- (a) Lines 1–11 (*hanc multos . . . fastigia iactant*): what impression is created of Mezentius in these lines, and how is it achieved? [10]

Candidates could make some or all of the following points:

- lines 1–2: Mezentius is proud or arrogant, as well as being savage: note *superbo, saevis*, and extreme adjectives
- lines 3–4: more extreme vocabulary in these lines, in this case of transgression and savagery again: *infandas caedes, facta tyranni effera*
- Mezentius should be punished by the gods (line 4)
- he is unusually cruel and inventive in his methods of torture (lines 5–8): *corpora vivis, manibusque . . . ora, tormenti, sanie, tabo, morte*
- characterised by *furor* (a chance to comment on the more general importance of this characteristic in the poem) and hated by his own people (lines 9–11).

Valid and relevant points not mentioned above should be rewarded.

(b) Lines 12–29 (*ille inter . . . fortia vires*): show how Virgil achieves a particularly solemn tone in these lines. [15]

Candidates could make some or all of the following points:

- line 12: *caedem*
- line 14: *furiis . . . iustis*
- line 15: *praesenti Marte*
- line 16: sudden direct address to Aeneas
- the ideas expressed in *toto* and *condensae* in line 17
- *longaevus* in line 18; the juxtaposition of the two verbs in the same line
- *fata canens* in line 19, followed by the direct speech and the formal address
- *flos . . . virum* in line 20: elaborately alliterative and juxtaposing key Roman attributes, and emphasising (if not making a pun on) the relationship between *virtus* and *vir*
- the adjective *iustus* in line 20
- the contrast between *iustus . . . dolor* and *merita . . . ira* in lines 20–21
- the last three words of line 24, especially the emphatic position of *divum*
- lines 25–6: signs of authority: *coronam, sceptrum, mandat, insignia*
- lines 26–7: the proper nouns
- line 29: *imperium, vires*.

Valid and relevant points not mentioned above should be rewarded.

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

4 Catullus 64. 58–70 Translation [15]

immemor at iuvenis fugiens pellit vada remis, irrita ventosae linquens promissa
procellae. [5]

quem procul ex alga maestis Minois ocellis, saxea ut effigies bacchantis, prospicit,
eheu, prospicit et magnis curarum fluctuat undis, [7]

non flavo retinens subtilem vertice mitram, non contacta levi velatum pectus amictu,
non tereti strophio lactentes vincta papillas, [7]

omnia quae toto delapsa e corpore passim ipsius ante pedes fluctus salis alludebant. [4]

sed neque tum mitrae neque tum fluitantis amictus illa vicem curans toto ex te
pectore, Theseu, toto animo, tota pendebat perdita mente. [7]

Mark out of 30 and then divide by two.

EITHER

5 Catullus 3, 51 and 58

(a) Discuss the tone of poem 3. [13]

The main point is that it is very difficult to pin down the tone of this poem, as it changes, resulting in a perhaps deliberate ambiguity.

Candidates could make some or all of the following points:

- the poem follows a pattern of a dirge, with variations (opening, *laudatio*, 'the sparrow's gone', angry outburst, shift to Lesbia)
- there may be mockery implicit in the opening couplet (e.g. ambiguity of *venustiorum*, suggestions of *urbanitas*)
- the plainness of line 3
- near repetition of line 3 in line 4
- the hyperbole of line 5
- the inappropriate colloquialism/humour of *mellitus* in line 6
- the playful comparison in line 7 – or is it very serious?
- more playfulness in line 9: *circumsiliens modo huc modo illuc*
- how do we take *pipiabat*, its only appearance here in classical Latin – is it ironic, undermining, innocent or 'faux innocent'?
- how do we take the possible cliché of lines 11–12?
- the change of tone in lines 13–16, now angry: note *male . . . malae, bella . . . bellum*, and the short addresses of line 16
- the surprising shift to Lesbia in the last couplet.

Valid and relevant points not mentioned above should be rewarded.

(b) How effectively does the poet convey his feelings about Lesbia in poems 51 and 58? [12]

Candidates will need to analyse the language carefully in order to answer the question 'how effectively...'.

Candidates could make some or all of the following points:

Poem 51

- by using *ille*, and emphatically repeating the words at the beginning of the first two lines of the poem, the poet tries to describe the power of his own feelings by, in the first place, talking about a third person
- that person is hyperbolically compared to a god, no more, capable of overpowering the gods
- what great deeds allow Catullus to say this? Such a person is the one who looks at and hears Lesbia laughing sweetly
- the contrast between the hyperbole of the first two lines and the following three is telling: *spectat* and *audit* seem such simple verbs compared with the god-like powers imagined in the opening
- Lesbia's smiling is smartly juxtaposed with the poet's own misery (*misero*)
- there is a violence in the verb *eripit*
- there is a return to hyperbole in the last two lines
- the delay of Lesbia's name is, again, telling.

Valid and relevant points not mentioned above should be rewarded.

Poem 58

- *nostra* becomes *illa* repeated (Lesbia's name as well)
- possible hyperbole of *plus quam se*
- detail of *quadriuis et angiportis*
- rudeness of *glubit* juxtaposed with *magnanimi*.

Valid and relevant points not mentioned above should be rewarded.

OR

6 Catullus 85, 87, 83, 86, 92

(a) Poems 85 and 87: assess the balance of artfulness and emotion in these poems. [10]

Candidates could make some or all of the following points:

Poem 85

- the apparent directness of the poem
- the lack of adjectives; the shortness of the phrases
- the active atmosphere of the first line; and the passive quality, in grammar or meaning, of the second.

Valid and relevant points not mentioned above should be rewarded.

The poem thus brings off the coup – and it is famously quoted as an example of the power that poetry can achieve when it is direct and autobiographical – of seeming direct but clearly being at the same time the product of some very sophisticated poetic thinking.

Poem 87

The general tenor of the response should be similar to that for poem 85. The poem apparently expresses a fiercely direct emotion.

- the poet's love for Lesbia is unmatched, as is his fidelity
- again, though, there are various things about the poem that suggest artifice: both couplets begin with *nulla* and end with *mea est* (something could be made of this – no woman is mine; no fidelity is mine)
- the third line contains the punctuated abbreviation of the 'f' words, and *foedere* – with its overtones of a very formal relationship – has significance for the way the poet sees his adulterous affair.

Valid and relevant points not mentioned above should be rewarded.

(b) Poems 83, 86 and 92: what picture of his feelings about Lesbia does the poet give and how effectively is it conveyed? [15]

Poem 83 is an intriguing one, in which Lesbia's pretence to her husband about her lover does not quite have the intended effects. The poet sees her as perhaps over-complicating things.

Catullus, as we know from, say, poem 85, can accommodate a wide variety of information and connotation in even a couple of lines.

Poem 86 is interesting in the following ways:

- it asserts that physical attractiveness is not sufficient for Catullus – note all the adjectives in the first couplet
- physical beauty without *venustas* is not so interesting – and how easy is it to translate this word? Lesbia is also *formosa* – the word is picked up from the second word of the poem – but in a way that is all-embracing and very powerful (*tota, omnes*).

Poem 92 has something wise about it – how does the poet know that insulting words from Lesbia are really a sign of her love for him? Because he insults her, he knows that he loves her. So, within these ten lines of the poems put together, Catullus has given a portrait of a relationship that is ambivalent, nuanced, and – even in contemporary times – psychologically convincing.

Valid and relevant points not mentioned above should be rewarded.

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 marks

AO3: 15 marks

| 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 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 appropriate. 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 |
| 1 | Very limited evidence of knowledge of the text/wider context. | 1–2 | Very limited attempt at analysis of the 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* 8. 1–519****7 How is Aeneas presented in *Aeneid* 8?****[25]**

For AO1, candidates must refer accurately and appropriately to the text of Book 8. They could mention the following:

- Aeneas' meeting with the river god, and his trip to see Evander
- his relationship with the Arcadian king and his son, Pallas
- Aeneas' reaction to the stories that Evander tells him about Hercules (i.e. as indirect comment about Aeneas).

For AO3, candidates could focus on:

- the idea of 'importance': is Aeneas' character important to the way the plot develops in Book 8?
- is his character important to any significant themes, such as fate, the relations of humans with the gods, Rome
- Aeneas' sense of duty, his famous *pietas*, his willingness to fight if necessary, his preference for peace: are these qualities appropriate for the founder of the Roman race?
- the genuine development of Aeneas' character.

OR**8 How significant a presence is the future city of Rome in *Aeneid* 8?****[25]**

For AO1, candidates should make accurate and relevant reference to, and use of, the tour of Rome, given by Evander, and to those parts of the description of the shield that deal directly with Rome. Candidates should comment on how often Virgil contrasts the early pastoral nature of famous Roman sites (this especially in Evander's tour). From the shield, they should make reference to the growth of Rome's empire, and Augustus' triumph over Antony and Cleopatra (and everyone else).

For AO3, candidates could consider:

- the differences and similarities between past and present figures, compared to past and present Rome
- the possible comedy in the comparison between past and present.

OR

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

9 To what extent does Catullus' learning obstruct rather than aid his poetic aims? [25]

For AO1, candidates should indicate what aspects of Catullus' poetry could reasonably be called learned. Examples could include:

- giving the name Lesbia to his *inamorata* (a Sapphic reference)
- the experiment with the epyllion in poem 64 and various smaller references and allusions in that poem
- the retelling of the Protesilaus and Laodamia myth in poem 68
- the relationship between Catullus and the Alexandrians.

For AO3, candidates could consider:

- whether the question would make any sense to a Roman reader
- how important it is that Catullus seems so spontaneous
- Catullus' poetic aims
- how learning – or technique or knowledge – could affect the poetic qualities of the poems.

OR

10 Discuss the balance of seriousness and playfulness in the poems of Catullus. [25]

For AO1, candidates should show relevant and accurate knowledge of the poems.

The playful poems could include:

- 2 and 3 (the sparrow poems)
- 11 (the poem addressed to Furius and Aurelius)
- 58 (addressed to Caelius)
- 83 (about Lesbia's behaviour in front of her husband).

The serious poems could include:

- poems 64 and 68
- the poems concerning the negative side of a tempestuous relationship (e.g. 85).

For AO3, candidates could consider:

- the ideas of 'balance', 'seriousness' and 'playfulness'
- whether these are the most appropriate terms for discussing Catullus
- whether the so-called serious poems can be playful (and vice-versa) – for example, the sparrow poems
- alternative critical concepts, such as 'wit'.

Section C (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: 5 marks

AO3: 20 marks

| Level | AO1 descriptor | Marks | AO3 descriptor | Marks |
|-------|--|-------|--|-------|
| 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, where appropriate. | 5 | 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. | 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 |
| 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 the 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 Juvenal 3.86–108

[25]

On the theatricality and femininity, which are such important parts of Juvenal's characterisation of the Greeks, candidates could refer to:

- the Greek skill for flattery is a form of acting, or pretending to like what you do not really value
- the comparisons made by flattering Greeks are hyperbolic (Hercules and Antaeus), and so are theatrical in that sense
- lines 7–8, in which Juvenal says that a Roman can make the same points but is never as convincing
- line 7 onwards is about Greeks on stage, but particularly in female parts
- on seeing a Greek playing a woman, you really would think it was a woman, emphasised in the bawdy remark in line 12
- Greeks as a nation of actors, in line 15.

As well as being critical of the Greeks, candidates could argue that the critique is still meant to be funny:

- the hyperbole of line 4 (comparison to Hercules): this is how grotesque their flattery can be
- the distance between their admiration for a voice, and Juvenal's description of it as *mordetur gallina marito*
- line 12: rude but funny
- the images conjured up by line 15 onwards, of Greeks imitating, reinforcing the people they're dealing with. The particularly funny line is line 18: if you say 'I'm hot', the Greek starts sweating
- the nicely crude final couplet: lavatorial humour of a sort
- the tone of (critical) resignation? (lines 7–8, 15 and 19)
- one source of humour is the variety of tone or style (low and high), e.g. *palliolo*, *ventriculum*, *melior*, *crepitum* for low; lines 3–5 and lines 13–14 for high.

OR

Essay

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

EITHER

Virgil, *Aeneid* 8. 1–519

Ovid, *Metamorphoses* 15

12 ‘Ovid *Metamorphoses* 15 and Virgil’s *Aeneid* should not be classified as belonging to the same literary genre.’ Discuss. [25]

For AO1, accurate and relevant knowledge of both poems is required. In particular, candidates should be able to describe succinctly that Virgil’s poem takes as its subject the escape of Aeneas from Troy, his subsequent adventures, and his attempts to follow his destiny and found the Roman race. The poem imitates and adapts Homer. Ovid’s poem links together a large variety of mythical stories concerning change or metamorphosis.

For AO3, candidates should discuss whether Ovid’s poem can be called an epic poem. This will require an attempt to define what an epic poem is. Candidates could compare Ovid with Virgil, who imitates Homer in a much more obvious way (references to war, a dominant hero or heroes, a fantastic return to (a new) home, etc.). Candidates could explore the essential features of an epic poem, comparing Ovid’s tone and language with Virgil’s, and commenting on Ovid’s puns, playfulness and wit.

OR

13 How important is it that the works of Virgil and Ovid you have studied were produced after Augustus became emperor? [25]

For AO1, candidates should be able to refer accurately to those parts of their prescribed texts where Augustus is explicitly mentioned:

- the panegyric at the end of *Metamorphoses*
- Augustus in the shield scene in Book 8 of the *Aeneid*.

Candidates should also have some knowledge of the ways in which the Principate differed from the Republic.

For AO3, candidates could consider:

- the workings of patronage generally, how it worked under the Principate, and how it worked in relation to poets
- Augustus’ propaganda needs
- Virgil’s adaptation of Homer to meet those needs
- Aeneas as a model for Augustus
- Ovid as possibly anti-Augustan
- the ways in which this opposition can be observed
- Ovid as aware of Virgil, and his epic being notably different.

OR

Catullus 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92
Propertius 1

14 ‘Propertius’ elegies are about poetry; Catullus’ poems are about love.’ Discuss this assertion. [25]

For AO1, candidates need accurate knowledge of (some) relevant poems from the two poets. Candidates could mention and analyse Catullus’ very short poems (e.g. 85 and 87), and could also attempt to interpret poems 64 and 68, for the purposes of contrast. Any of Propertius’ poems could be used to make a variety of points, but see below.

For AO3, candidates could consider:

- discussion of the idea of directness: does either poet achieve such an effect, and how?
- the two poets’ use of literary and mythological allusion
- the two poets’ self-conscious artfulness; these last two points represent knowledge of the Hellenistic tradition
- the contrasting use of the single mistress, and the terms in which Cynthia and Lesbia are described.

OR

15 How important is the use of myth in the work of Catullus and Propertius? [25]

For AO1, candidates could consider how Catullus, at least in the prescribed poems, limits his use of myth to the longer poems (64 and 68). Propertius refers to mythological parallels and stories very widely. Candidates need to refer accurately and reasonably widely to Propertius’ use of myth.

For AO3, candidates could consider the literary context or tradition in which the poets wrote, and in which the use of mythological parallels was pervasive (except perhaps in comedy of various types). Myth itself also includes many accounts of love affairs, so in that sense there is nothing intrinsically anti-romantic about myth. Candidates should also consider the relative frequency of mythical allusion in Propertius’ work, and how emotion (love) can be represented through mythical allusion.