

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2011 question paper  
for the guidance of teachers**

**9788 LATIN**

**9788/01**

Paper 1 (Verse Literature), maximum raw mark 90

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## Section A

### 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. Virgil *Aeneid* 8.79–106

- (i) *sic memorat* (line 1): what has Aeneas just said, and why? [3]

Aeneas has just responded to the advice given him by the river god, Thybris. He has prayed to both Thybris and the Laurentine nymphs, asking for help.

- (ii) Lines 3–11 (*ecce autem . . . luctamen abesset*): discuss any stylistic features that help to convey the unusual nature of the events described in these lines? [8]

Candidates might note the following:

- 3: alliteration of *mirabile monstrum*; elision as well;
- 4–5: the interesting word order, with the couplet sandwiched between *candida* and *sus*;
- The use of adjectives of colour;
- Adjectives such as *mitis* and *placidae*;
- 6–7: the significance of Aeneas sacrificing to Juno, with the repetition of *tibi*; Aeneas as pious;
- 7: the possible hysteron proteron of *mactat . . . sistit*;
- 8–11: the image of Tiber subsiding; the alliterative pattern (m..m...st...p...st...qu..qu..).

- (iii) Lines 12–22 (*ergo iter . . . urbique propinquant*): how do these lines suggest that Aeneas' journey is special? [9]

Candidates might note the following:

- 13–15: the pathetic fallacy of these lines needs comment;
- 13 and 14: the repetition of *mirantur/miratur*;
- 14–15: far shining shields; painted boats;
- 16: the image of tiring out night and day with rowing;
- 17–18: *longos, variis, viridis*: all interesting adjectives. Note also that they cut (*secant*) but that the water is (magically) *placido* (juxtaposition);
- 19–22: the past vs. the present.

- (iv) Translate lines 24–28 (*forte die . . . ad aras*). [5]

Translation is marked out of 15, divided by 3:

<i>forte die . . . Amphitryonidae magno:</i>	5
<i>divisque . . . in luco:</i>	3
<i>Pallas huic . . . tura dabant:</i>	5
<i>tepidusque . . . ad aras:</i>	2

[Total: 25]

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## 2 Virgil Aeneid 8.374–99

- (i) Lines 1–13 (*dum bello . . . excidiumque meorum*): show how Virgil makes Venus persuasive in these lines. [12]

Candidates might comment on:

- 1: *dum*;
- 2: *debita* and *casuras* – pathos of Troy's fated fall;
- 3: repetition of *non*;
- 4: parallel phrases; position of *coniunx*, *carissime*;
- 7: *durum . . . laborem* – Aeneas; position of *durum*;
- 8: *nunc*;
- 9–11: Venus as suppliant; *rogo/nato*; positions of *te* and *coniunx*; earlier successful supplications;
- 12–13: imperative; *qui/quae*.

- (iii) Lines 14–20 (*dixerat . . . coniunx*): discuss the ways in which Virgil maintains interest in these lines. [8]

Candidates might comment on:

- 14: snowy arms;
- 15: position of *cunctantem*; position of *repente*;
- 16–17: pace of the phrases; *flammam . . . calor*;
- 18–19: simile (fire, again, and thunder); *percurrit* (*cucurrit* earlier);
- 20: juxtaposition of *laeta dolis*; position of *coniunx* (and alliteration with *conscia*).

- (iv) Translate lines 21–26 (*tum pater . . . per annos*). [5]

Translation is marked out of 15, divided by 3:

<i>tum pater . . . amore:</i>	2
<i>quid causas . . . diva, mei:</i>	4
<i>similis si . . . armare fuisset:</i>	4
<i>nec pater . . . per annos:</i>	5

[Total: 25 marks]

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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

### 3 Poems 5, 7 and 79

(i) Discuss the tone of poem 5 (lines 1–13). [8]

In order to evaluate the poem the following might be mentioned/discussed:

- the jussive subjunctives of line 1, split by the direct address to Lesbia;
- the alliteration in line 2;
- the juxtaposition of *omnes/unius*;
- the positions of *soles/lux*;
- lines 7–10: the comedy of the numbers; the position of *centum*; the crescendo of *da, dein, deinde*;
- 11–13: the abandonment of calculation, succumbing to passion.

(ii) Assess the relationship of poem 7 to poem 5. [5]

Most critics would argue that 7 is Lesbia's response to Catullus' demand for kisses in poem 5. It has Lesbia asking (note the first word): how many kisses? 7 is Catullus' answer.

(iii) Poem 7 (lines 14–25): how playful is this poem? [8]

In order to evaluate the playfulness of the poem candidates might mention/discuss the following:

- 2: *satis superque*;
- 3–4: the strange physical environment; *Cyrenis*;
- 5: *aestuosi*;
- 8: *furtivos . . . amores*;
- 9: *basia basiare*;
- 10: *vesano/ satis et super*;
- 11: *pernumerare*.

(iv) Translate poem 79 (lines 26–29). [4]

Translation is marked out 12 divided by 3:

<i>Lesbia est . . . quid ni:</i>	2
<i>quem Lesbia . . . Catulle tua:</i>	4
<i>sed tamen . . . gente Catullum:</i>	4
<i>si tria . . . suavia repperit:</i>	2

[Total: 25]

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#### 4 Catullus 64.171–201

(i) Translate lines 1–6 (*Iuppiter omnipotens . . . sedibus hospes*). [6]

Translation is marked out of 18 divided by 3:

*Iuppiter ominipotens . . . litora puppes:* 6  
*indomito nec . . . navita funem:* 6  
*nec malus . . . sedibus hospes:* 6

(ii) Lines 7–17 (*nam quo . . . omnia letum*): examine the ways in which Catullus conveys Ariadne's despair. [8]

The following might be mentioned and discussed in order to answer the question:

- the many questions; the many short questions;
- the impossibility of finding refuge;
- the breakup of her family;
- various repetitions: *nullo, nulla, nulla, omnia, omnia, omnia*;
- adjectives: *truculentum, muta, deserta*;
- position of *letum*.

(iii) Lines 18–31 (*non tamen . . . seque suosque*): how in these lines does Catullus make clear the depth of Ariadne's feelings? [11]

The following might be used:

- alliteration: *languescens, lumina*;
- 19–21: determination to wring something from the gods;
- 22–27: invocation of Eumenides, fearsomely described, visual image of the snakes, alliteration of 'p's, repetition of *huc, querellas, vae misera, medullis*, the series of adjectives in 27; position of *furor*;
- 28: *pectore ab imo*;
- 29: position of *luctum*;
- 30–31: curse on Theseus.

[Total: 25]

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## Section B

### Virgil, *Aeneid VIII*, 1–519

#### Either

#### 5 To what extent are Virgil's narrative techniques 'cinematic'? [20]

For AO1, candidates should display accurate and relevant knowledge of *Aeneid VIII*. There are a large number of episodes or even individual lines to choose from, but one might expect to see the following considered:

- Aeneas' meeting with Tiber;
- the portent of the sow;
- the Arcadians' response to the Trojan ships;
- Aeneas dining with Evander;
- the Cacus episode, especially the manner in which Hercules kills Cacus;
- the tour of (future) Rome;
- the making of Aeneas' new weapons;
- Aeneas leaving Evander;
- the shield.

For AO3, one would expect candidates to take some trouble defining what 'cinematic' might mean. Examples of some terminology that might be used are zooming in and out and jump cutting. However, candidates are not expected to show knowledge of the technical vocabulary of film. At the same time, candidates should be able to give examples of and to discuss those episodes where Virgil sets the scene or describes a particularly important or distinctive event.

#### Or

#### 6 'On the whole, a book of light and peace, not darkness.' Discuss this view of *Aeneid 8*. [20]

For AO1, candidates will display accurate and relevant knowledge of the text. Of particular importance here are:

- the rural and magical atmosphere of Aeneas' trip to see Evander;
- the tour of Rome;
- the tale of Hercules and Cacus;
- the relationship between Aeneas and Evander;
- the ritual context;
- the shield.

For AO3, candidates can argue in a variety of ways. While there is little struggle or fighting in book 8, the tale of Hercules and Cacus is a grim reminder of (the necessity of) violence: it looks back and forward. There is much darkness in the tale as well. Also, Aeneas has only come to see Evander because he needs allies for war.

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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**

**Either**

**7 'Easy to read but hard to categorise.' Discuss this view of the poetry of Catullus. [20]**

For AO1, candidates should display accurate and relevant knowledge of the poems. In particular, the following might be adduced:

- there are short poems and long poems;
- there are poems in a variety of metres;
- there are love poems and poems not so obviously about love;
- there are love poems about Lesbia and love poems not about Lesbia;
- the long poems include myth; the short poems do not.

For AO3, candidate should deal with both terms in the question. In what ways is Catullus easy to read? Suggestions: directness, lack of pomposity; hard to pigeonhole (see above). However, one might also expect candidates to discuss how different the poems really are. Is there something that unites, say, poems 5 and 7 and poem 64?

**Or**

**8 'Catullus is a poet above all interested in extremes.' Discuss. [20]**

For AO1, accurate and relevant knowledge of the poems should be displayed. But it is important that all the terms in the question are covered. Amused (e.g. 2, 3)? Detached (11 – or is it angry? 58, 68)? Excessive (some of 64). And so on? And how should we take poem 85?

For AO3, it is important that candidates can distinguish: the poems that show amusement are not always detached, and so on. One would expect there to be some discussion of 'inconsistency': if expressed as 'variety', it might be argued that Catullus presents to his readers the sort of varied approach to life that seems genuine. The term 'excessive' needs some attention, though. Some poems might demonstrate all the qualities.

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### Section C

You must choose **one** question from this section.

**Either**

#### Unseen Literary Criticism

#### 9 Horace, *Ars Poetica* 102–24

- (i) **Lines 1–12 (*si vis . . . peditesque cachinum*): how by his use of language does Horace emphasise that words must fit the emotions?** [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 emphasised 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 might be used:

- 1–2: *si vis* etc.: note word order/position of *ipsi tibi, tua me*;
- 3–4: the effect of out of character lines is punchily expressed;
- 4–6: the compact description of how words must be appropriate for expressions/faces – *tristia/maestum, ludentem/lasciva, severum/seria*;
- 7: position of *omnem*;
- 11: use of adjective *absona*;
- 12: position of *cachinum* (picking up 3–4).

- (ii) **Lines 13–23 (*intererit multum . . . tristis Orestes*): assess the various ways in which Horace uses examples in these lines to illustrate his point.** [8]

The following might be used:

- there are two types of example;
- general or stereotypical in lines 13–17;
- famous particular examples in 18–23;
- the general examples: hints of stereotypes, suggestions too of some famous examples (note, say, Thebes and Argos: some great tragic examples suggested here);
- the particular examples: longer description of Achilles, followed by 5 short examples in the last two lines. Note also line 20 – 4 adjectives for Achilles, followed by punchy descriptions of his transgression and violence in 21. In lines 22–3: variety of word order in adjective and proper noun.



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(iii) The passage is not epic; it is not love poetry. What is distinctive about the style and tone of the passage as a whole? [4]

- the address to the writer (*si vis* [1], *scriptor* [19]) ;
- the address to the fictional characters (3);
- position and juxtaposition (*vis me* [1]; *tua me* [2]);
- couplet of 11–12 generalises but picks up example of effect on audience in 3–4.

[Total: 20]

Or

Either

10 'The aim of Roman epic is to glorify Rome.' Discuss this claim with reference to at least two other prescribed texts for this theme. [20]

AO1: candidates will need to display accurate and relevant knowledge of the texts they choose to comment on.

- *Aeneid* 8: especially the Hercules/Cacus episode; the shield;
- *Aeneid* 3: Helenus' prophecy; the death of Anchises;
- Ovid: the praise of Augustus;
- Lucan: the praise of the Julius Caesar; the bloody nature of the civil war.

For AO3, candidates may very well want to comment on the following:

- the similarities and differences in the context in which each of the poems was produced;
- how the heroism of Aeneas can be seen to glorify or not glorify Rome;
- Virgil's description of the future Rome;
- Ovid's praise of Augustus (is it ironic?); whimsical quality of the *Metamorphoses*;
- Lucan's praise of Julius Caesar – and the choice of the civil wars in the first place.

11 How far do you agree that Virgil's *Aeneid* establishes the standard by which all other Roman epics succeed or fail? Discuss with reference to Virgil and at least one other of the prescribed texts for this theme. [20]

For AO1 candidates will need to display and accurate and relevant knowledge of the *Aeneid* and one other text. There is almost no part of any of the poems that cannot be used.

For AO3 candidates might like to discuss the following:

- what is 'standard'?
- narrative techniques; epic quality of the story; being the first;
- the meaning of 'failure';
- the different political contexts in which the various poems were written;
- the different aims of the different poets;
- various critical views – both from antiquity and the present day.

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**12 'Lucan's epic is shaped by an interest in rhetoric; Virgil's by an interest in psychology.' Discuss. [20]**

AO1: accurate and relevant knowledge of the two set texts will be required. In particular, one might expect candidates to refer to the following:

- From *Aeneid* 8: Turnus' response to the threat of war; Aeneas' response to Father Tiber; Aeneas' exchanges with Evander; Evander's relationship with his son, Pallas;
- From Lucan: the various speeches made by Julius Caesar; speeches made by other Italians in response to Caesar's advance; Curio's speeches; the use of historical example in these speeches.

AO3: candidates should attempt definitions of 'rhetoric' and 'psychology'. One might also expect candidates to have some idea about various types of speech (e.g. deliberative, judicial). Some work needs to be done with 'shaped' and 'interest' in the question: it is possible that candidates will be able to use the vagueness of the question to come up with a sharper analysis of the differences between the two poems.

**13 'We should not underestimate the difficulty of pinning down the politics of the *Metamorphoses*, or of the *Aeneid*.' (James O'Hara) Discuss this claim in relation to Ovid *Metamorphoses* XV and the *Aeneid* (either book III or book VIII, or both). [20]**

AO1: candidates should display accurate and relevant knowledge of the two texts. In particular, they might mention:

- *Aeneid*: Evander's reaction to Aeneas; the Hercules/Cacus episode; the shield;
- Ovid: the opening lines of book XV; the praise of the early kings; Pythagoras' emphasis on the importance of change; Helenus' prophecy; the panegyric of Caesar Augustus.

AO3: discussions will probably focus on trying to extract political positions from the poems, either in support of Augustus or in some way adopting a (coded) critical position. It would be reasonable to spend some time discussing the patronage arrangements for the two poets and Ovid's experience of banishment and exile. Some discussion of 'pinning down' would be worthwhile.

Or

**14 'Does it matter whether the poet's description of love is realistic?' Discuss with reference to at least two of the prescribed texts for this theme. [20]**

AO1: accurate and relevant knowledge of the chosen texts is required. There are many poems to which candidates could refer. In particular, one would expect some discussion of whether Lesbia, or Cynthia, or Delia is real.

AO3: see above. One would almost expect some discussion of the following:

- the literary nature of the lovers' names;
- literary conventions, such as mythological reference, *servitium amoris* or *militia amoris*;
- intertextuality.

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**15 Discuss the importance of the metaphor of *servitium amoris* (the slavery of love) in Latin love elegy. (Please refer to at least two of the prescribed texts for this theme.) [20]**

AO1: accurate and relevant knowledge of whichever poems are chosen. Examples are likely to come from Catullus, Propertius and Tibullus (less likely from Horace). The Propertius poems looked at might be 1.9, 1.10, 1.18; Tibullus 1.5 is also due consideration.

AO3: there will need to be an explanation of the term *servitium amoris*. There might also be some discussion of why it is such a striking and transgressive device (Roman aristocrats casting themselves as slaves, and as slaves of women). One might see some discussion of the fact that Catullus does not use the device so overtly as Propertius and Tibullus, but that may be because he is an early exponent of the genre. Still, there are some poems that could be discussed (e.g. 64, 68). The emphasis given in Propertius (note the opening couplet) is worth acknowledging. In the end, there will need to be some discussion of whether the elegists were genuinely 'provocative spokesmen of an alternative morality', or whether the *servitium amoris* is just another trope.

**16 'Who is the more obsessed? Catullus or Propertius?' [20]**

AO1: accurate and relevant knowledge about the depiction of the two women from both poets is required. In addition, candidates should discuss the following:

- the names of the two women, and their literary/religious origins;
- the number or proportion of poems that deal with this one woman;
- the different types of poem that deal with the named lover;
- the various poems that can be called extreme or not.

AO3:

- some definition of 'obsessed', and whether this is with the lover or literature;
- the portrait of Lesbia built up in the poems of Catullus;
- the portrait of Cynthia in Propertius;
- the political circumstances in which each poet wrote;
- the different use of poetic conventions in both poets.

**17 What is distinctive about the love poetry of either Horace or Tibullus? Discuss with reference to at least one other of the prescribed texts for this theme. [20]**

AO1: accurate and relevant knowledge of Tibullus or Horace and at least one other poet is required.

AO3: candidates might spend some time on the following:

- Tibullus has one inamorata; Horace, many;
- the different tones of the two poets;
- the use of literary and mythological allusion.