

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**Pre-U Certificate**

## **MARK SCHEME for the May/June 2014 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.

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Virgil, *Aeneid* 4. 1–5211 Virgil, *Aeneid* 4. 276–303

(i) Lines 1–9 (*at vero . . . est*): how is Aeneas' state of mind conveyed? [10]

- Aeneas is astonished: *obmutuit amens*, line 2; *attonitus* in 4;
- he is very keen to leave: emphatic position of *ardet* in 3;
- some ambivalence: the land he is leaving is *dulcis* (3);
- doubt in the deliberative questions of 5–6;
- racing mind in 7–8: note especially *nunc huc . . . nunc illuc* (phrases themselves divided by *celerem* and *dividit*; *varias* and *versat*, *alternanti* (9);
- some pity or distance from Dido, now *furentem*.

(ii) Translate lines 10–16 (*Mnesthea . . . modus*). [5]

Marked out of 15, then divided by 3:

|                         |   |
|-------------------------|---|
| Mnesthea . . . cogant   | 4 |
| arma . . . dissimulent  | 3 |
| sese . . . amores       | 4 |
| temptaturum . . . modus | 4 |

(iii) Lines 18–25 (*at regina . . . Cithaeron*): how does Virgil convey the depths of Dido's feelings in reaction to the news? [10]

- as a lover, Dido is incapable of being deceived (18);
- *praesensit*: she is very sensitive and alert; she may have realised that it could go badly wrong;
- alliteration of *tuta timens* is arresting: makes us think that she did fear the worse;
- she is now *furenti* (as in 5); note also *commotis*, *excita*, *orgia*;
- line 22: full of powerful words: *saevit*, *inops animi*, *totam . . . incensa*;
- the bacchic imagery of 23–5, emphasised in repetition (*bacchatur*, *Baccho*, *Thyias*, *Cithaeron*).

[Total: 25 marks]

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## 2 Virgil, *Aeneid* 4. 450–79

(i) Translate lines 1–6 (*tum vero . . . cruorem*). [5]

Marked out of 15, then divided by 3:

|                           |   |
|---------------------------|---|
| tum . . . tueri           | 5 |
| quo . . . aris            | 5 |
| (horrendum . . . cruorem) | 5 |

(ii) Lines 7–16 (*hoc visum . . . horrificant*): how does Virgil develop the atmosphere in these lines? [8]

- paranoia and secrecy: Anna must not be told (7);
- lines 8–10: the piety and beauty of the temple to her husband;
- mystery and solemnity in lines 11–12 (highly alliterative: do the five ‘v’s cause any specific effect – Norden thought they express pain and horror – how? – are they arresting?);
- Dido’s loneliness, detachment and sadness in 13–14;
- the weirdness of the owl;
- ominous in lines 15–16 (*praedicta ... terribili monitu horrificant*).

(iii) Lines 16–30 (*agit ipse . . . amantem*): ‘a deeply disturbing passage’. Discuss this view of these lines. [12]

- her lover is *ferus* and pursuing her (lines 16–17);
- her solitude and sense of abandonment in lines 18–19 (*sola, incomitata, deserta*);
- line 19: she will not in fact go on a journey (except to death);
- lines 20–21: strikingly compared to Pentheus, out of his mind (*demens*, seeing two suns and two cities);
- lines 22–24: another striking comparison, this time to Orestes post-matricide. The two comparisons are, in the first place, there to signify that Dido is out of her mind. The bacchic comparison has been made before (301–3). Pentheus is torn about by – among others – his sister and mother. The only person Dido will kill is herself. But the reference to the Eumenides gives an ominous, horrible dimension to the scene;
- in lines 25–26 she is both raging (*furias*) and in grief (*dolore*); she is also suicidal;
- her dissimulation – for her sister’s sake – is excruciatingly pathetic. All the positive vocabulary of lines 28–30 (*spem, serenat, solvat*) sits in sharp contrast to the earlier lines.

[Total: 25 marks]

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Catullus 11, 16, 33, 63, 64, 70, 85, 93, 116  
 Catullus 63.44–49

3 (i) Lines 1–12 (*Furi . . . Britannos*): what makes these lines striking? [10]

There are a number of ways of answering this question.

- The list of far-flung places allows for a very powerful contrast with the one woman that the poet wants Furius and Aurelius to address in such short, punchy terms;
- the poet cannot face talking to Lesbia, so he needs his friends to do it for him; he is desperate to contact them, and so tries every place that they might be: similar to the way the ancients pray;
- the extent that Catullus covers is part of a Roman's experience as the empire expands: we start in the east and move closer to home.
- the way a Roman thinks about himself, even when obsessed with an unfaithful lover, takes place in a broad context.
- the exotic names; the punning (e.g. lines 4, 6); the variety of adjectives (*extremos, molles, ultimos* etc.)

(ii) Lines 13–24 (*omnia . . . aratro est*): discuss the impact of these lines. [10]

It is perhaps easiest to argue that the tone is very different from the preceding lines:

- the tone is very direct – though not at first – so note 13–14 and then the order in 15;
- line 16: an aggressive (?) litotes;
- angry, insulting vocabulary (*moechis*, the dismissiveness of *vivat valeatque*, 300 lovers, none loved truly, *ilia rumpens, identidem*);
- sad and striking comparison of flower.

(iii) Translate lines 25–30 (*ita . . . miseriter*). [5]

Marked out of 15, then divided by 3:

|                       |   |
|-----------------------|---|
| ita . . . recoluit    | 5 |
| liquida . . . tetulit | 5 |
| ibi . . . miseriter   | 5 |

[Total: 25 marks]

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## 4 Catullus 64.52–83

(i) Translate lines 1–6 (*namque . . . harena*). [5]

Marked out of 15, then divided by 3:

|                        |   |
|------------------------|---|
| namque . . . tuetur    | 5 |
| indomitos . . . credit | 5 |
| utpote . . . harena    | 5 |

(ii) Lines 7–21 (*immemor . . . curas*): how does Catullus convey Ariadne's state of mind?

- lines 7–8: Ariadne's predicament introduced by a brief description of the man who has left her (*immemor, irrita promissa*);
- 9: *maestis ocellis*;
- 10: contrast between *saxea* and *bacchantis* (motionless and frenzied);
- 11: *curarum fluctuat*;
- 12–14: repetition of *non*; physical abandonment of these lines;
- 15–16: all clothes gone: she is unaware; they do not matter;
- 18–19: the triple repetition of *toto pectore, toto animo, tota mente*, in varied word order, stressing totality of despair; address to Theseus;
- 20–1: *misera, assiduis luctibus; spinosas . . curas* again.

(iii) Lines 25–32 (*nam perhibent . . . portarentur*): discuss the tone of these lines. [8]

- 25–8: the awful situation – *crudeli peste; caedis*; pathos of the youth (chosen young men and unmarried girls); irony of *dapem*; delay of *Minotauro*;
- 29–32: the more conventional view of Theseus as hero; *pro caris Athenis*; repetition of *funera*.

[Total: 25 marks]

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**Section B****Virgil *Aeneid* 4****Either****5 In what ways is Dido a tragic figure in *Aeneid* 4? [20]**

One would expect an attempt to define what is tragic. Candidates might also consider:

- the extremity of Dido's feelings for Aeneas;
- the fact that they are both royal and attempting to build cities;
- the loss of her husband and home;
- the loss of Aeneas and her response to that;
- references to Euripides' *Medea*, if appropriate, will be rewarded;
- her decision to kill herself.

**Or****6 In *Aeneid* 4 Virgil has taken a traditional story and 'has removed it from the museum of myth into the living world' (Austin). Do you agree? [20]**

This title concentrates on the idea that Virgil has made something vital about the story of Dido and Aeneas. Apart from some discussion of myth as a museum, candidates might want to consider:

- Dido's initial infatuation with Aeneas;
- the attraction and the hunt;
- the lack of description of Aeneas' emotions;
- Dido's response to Aeneas' departure;
- her relationship with her sister;
- her suicide.

|               |                              |                 |              |
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**Catullus 11, 16, 33, 63, 64, 70, 85, 93, 116**

**Either**

**7 ‘Cleverness is the dominant feature of Catullus’ poetry.’ Discuss.**

- (e.g. 85); Obvious examples of possible straightforwardness should be considered, but should also be considered as clever or artful.
- it seems clear that this rules out the high style of poem 64, which is a point worth making (i.e. a point about Catullus’ variety and experiments);
- poem 68 as a mixture of the artful, the direct, the mythical;
- suitable examples of straightforwardness. It is hard to include 11, but 16 and 33, though rude, can count.
- the latter poems may offer some evidence of the idea that Catullus is conversational.

**Or**

**8 ‘Catullus’ shorter poems are better than his longer poems.’ Discuss. [20]**

One would expect, in the first place, some discussion of, and identification of, those places in which we can see Catullus’ quality. To this end, candidates might look at:

- the short as against the long poems;
- the Lesbia as against the non-Lesbia poems.

Candidates might also want to consider the various different tones – hostile, plain rude, in love, artful (mythological digression and so on).

Clearly, the question is: how would we judge ‘better’? Emotional realism? Psychological plausibility? Use of language? General artfulness and so on?

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## Section C

Either

## Unseen Literary Criticism

9 (i) Lines 1–14 (*hic puer . . . ardet*): how is Ovid’s description of Narcissus’ predicament effective? [12]

- tiredness (line 1) won’t help;
- the (playful and) repeated use of doubles in the language, as in lines 3–5, 12: Narcissus does not know what he is looking at; it’s a tragic ignorance;
- lines 6–7: stupified immobility; comparison to statue;
- lines 8–11: Narcissus has a lot to lose (note repetition of *dignos* and comparison to two gods); luscious colour imagery;
- his predicament of not knowing what he loves gathers pace in these lines: note the last half of 13, and 14;

(ii) Lines 15–24 (*inrita . . . possis*): discuss the pathos of these lines. [8]

- lines 15–17: the evanescence of desire; pathos (or comedy?);
- lines 18–20: pity for Narcissus does seem to creep in these lines (*credula* – and note the address);
- lines 21–5: these lines repeat again Narcissus’ predicament and can act as a sort of summary; the pathos of the last clause is particularly telling.

[Total: 20 marks]

Or

## Essay

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



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**10 Discuss the view that it is genre rather than psychology that determines how relations between the sexes are represented in the theme texts. [20]**

Candidates might want to discuss:

- the formal differences between epic, love elegy and the epistolary form;
- the extent to which Virgil, though epic, is interested in (female) psychology;
- the way Ovid or Propertius represent male-female relations;
- the (generic) conventions, such as the *militia amoris*, of love elegy.

**11 Discuss the extent to which Roman values are subverted by men's love for women. [20]**

Clearly, there is need in this essay question to attempt to define Roman values, and to relate them to various definitions of masculinity and to more specific Augustan values. In particular, candidates might want to discuss:

- the extent to which Aeneas' destiny is put at risk by his relationship with Dido;
- the question of whether Dido and Aeneas are married;
- the implicit comparison with Cleopatra;
- the anti-social quality of love as represented in Ovid and Propertius;
- the *servitium amoris*.

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

Candidates will have to choose whether to write on *Heroides* or *Amores*, though they can of course write about both. They might like to discuss:

- the grandeur as well as the psychology of Virgil's description of Dido and Aeneas' affair;
- the relative lack of description of Aeneas' emotions;
- thus the concentration on female psychology in Virgil could be interestingly compared to something that seems similar in *Heroides* and something that seems different in *Amores*;
- the more explicit quality of some of *Amores*.

**13 'Relations between men and women are less realistically represented in Virgil than in either Ovid or Propertius.' Discuss. [20]**

Candidates might want to discuss:

- the different contexts and generic constraints;
- Virgil could hardly be expected to concentrate on the domestic.
- to what extent do Ovid and Propertius allow the domestic to appear?
- to what extent do Ovid and Propertius represent more intimacy than does Virgil?

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**14 Compare and contrast the invective in Catullus with that in Juvenal *Satire* 6. [20]**

The following might be considered:

- Juvenal's longer poems in hexameter; Catullus' shortness and variety;
- Catullus' many different targets against Juvenal's one;
- a certain comedy and playfulness in Catullus that seems absent from Juvenal;
- Catullus addresses his invective; Juvenal describes.

**15 'The violence of emotion and the violence of battle are both disturbing because they are irrational.' Discuss. [20]**

- some discussion of irrationality (against the non-rational);
- examples from Catullus (e.g. 85) and from Virgil and/or Lucan (e.g. . . .);
- how disturbing – and what does the term mean – is love compared to war?

**16 'Violence is as intrinsic to the experience of love as it is to the experience of war.' Discuss. [20]**

Candidates might consider:

- the attitude of Aeneas to violence and war in book 10;
- the attitudes of various characters to war and violence in Lucan;
- the poems that in Catullus seem not be about violence, but other qualities such as resignation or disdain;
- poem 63 and self-inflicted violence (love for a god);
- poem 64 and Ariadne.

**17 Discuss the relationship between violence and masculinity. [20]**

Candidates might discuss the following:

- the obvious relationship between men and war: it is men who are soldiers, and who fight battles;
- what sort of view of masculinity is that, and what place is there for emotions in it?
- the violence as represented in Catullus as violence towards a (former) loved one, and also against other men (see e.g. 16);
- not one sort of violence;
- some consideration of Catullus' broader representation of masculinity, one in which deep and inconsistent feeling is possible;
- comparison of this with rage and frenzy, and doubt and fear, in war.