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Cambridge Pre-U Certificate

LATIN

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Paper 1 Verse Literature

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MARK SCHEME

Maximum Mark: 90

Published

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.

Cambridge International will not enter into discussions about these mark schemes.

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This document consists of **17** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks
Section A (40 marks)		
Principles of marking the translation		
<p>(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</p> <p>(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</p> <p>(c) the number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty</p> <p>(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.</p>		
Principles of marking the commentary questions		
<p>(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</p> <p>(b) while answers need not necessarily be structured as an argument, they will be more than a checklist of points</p> <p>(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</p> <p>(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</p> <p>(e) when answering the commentary question, candidates are rewarded for the following:</p> <ul style="list-style-type: none"> • 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). 		

Question	Answer	Marks
1	<p>Virgil, Aeneid 2.554-66 Translation</p> <p>haec finis Priami fatorum, hic exitus illum sorte tulit Troiam incensam et prolapsa videntem Pergama, tot quondam populis terrisque superbum regnatorem Asiae. [8]</p> <p>iacet ingens litore truncus, avulsumque umeris caput et sine nomine corpus. at me tum primum saevus circumstetit horror. [6]</p> <p>obstipui; subiit cari genitoris imago, ut regem aequaevum crudeli vulnere vidi vitam exhalantem; subiit deserta Creusa et direpta domus et parvi casus Iuli. [9]</p> <p>respicio et quae sit me circum copia lustrō. deseruere omnes defessi, et corpora saltu ad terram misere aut ignibus aegra dedere. [7]</p> <p>Mark out of 30 and then divide by two.</p>	15

Question	Answer	Marks
2(a)	<p>EITHER</p> <p>Virgil, <i>Aeneid</i> 2. 268–97</p> <p>Lines 1–13 (<i>tempus erat . . . expromere voces</i>): discuss the pathos of these lines.</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • the contrast between the peace of nighttime and sleep (note <i>gratissima</i>) • and the impending destruction • Hector as <i>maestissimus</i> • pouring out tears (<i>largosque effundere fletus</i>) • Hector's appearance – bloodied and dusty (note: <i>squalentem</i> and <i>concretos</i>) • contrasted with his heroic appearance while alive • Aeneas' response (<i>flens</i>). <p>Valid and relevant points not mentioned above should be rewarded.</p>	12
2(b)	<p>Lines 14–30 (<i>o lux . . . ignem</i>): how does Virgil make these lines dramatic?</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • use of direct speech • grand addresses in lines 14 • series of short questions in lines 15–19 • description of Hector's response (lines 20–1) • Hector's response – lines 22–8 – is to the point, and is full of imperatives • and confirms the destiny. <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
3(a)	<p>OR</p> <p>Virgil, Aeneid 2.638-70</p> <p>Lines 1–17 (<i>vos . . . in isdem</i>): how does Virgil make these lines dramatic?</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • the use of direct speech • Anchises' determination to stay in Troy • the pathos of Anchises' reasons for staying • and for his imagining of his own death and the enemy's behaviour • the response to his speech from Creusa and everyone else • powerful present tense verbs in line 17 <p>Valid and relevant points not mentioned above should be rewarded.</p>	13
3(b)	<p>Lines 18–33 (<i>rursus . . . inulti</i>): discuss the characterisation of Aeneas in these lines.</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • these lines are Aeneas' response to Anchises' speech • despair of lines 18–19 • opening questions of lines 20–1 • desperate appeal to his father • promise to die in Troy as well • is this the hero who has a destiny? <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

Question	Answer	Marks
4	<p>Ovid, <i>Metamorphoses</i> 8. 220–32 Translation</p> <p>et iam Iunonia laeva parte Samos (fuerant Delosque Parosque relictæ) dextra Lebinthos erat fecundaque melle Calymne,</p> <p>cum puer audaci coepit gaudere volatu deseruitque ducem caelique cupidine tractus altius egit iter.</p> <p>rapidi vicinia solis mollit odoratas, pennarum vincula, ceras;</p> <p>tabuerant cerae: nudos quatit ille lacertos, remigioque carens non ullas percipit auras,</p> <p>oraque caerulea patrium clamantia nomen excipiuntur aqua, quae nomen traxit ab illo.</p> <p>at pater infelix, nec iam pater, 'Icare,' dixit, 'Icare,' dixit 'ubi es? qua te regione requiram?'</p> <p>Mark out of 30 and then divide by two.</p>	<p>15</p> <p>[6]</p> <p>[6]</p> <p>[3]</p> <p>[5]</p> <p>[5]</p> <p>[5]</p>

Question	Answer	Marks
5(a)	<p>EITHER</p> <p>Ovid, <i>Metamorphoses</i> 8. 414–44</p> <p>Lines 1–17 (<i>at manus . . . muneris auctor</i>): discuss the tone of these lines.</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • Meleager’s egregious violence • blood and foam • the crowd’s response to Meleager’s violence • the achievement (the monstrous brute) • Meleager’s address • her delight and the gift. <p>Valid and relevant points not mentioned above should be rewarded.</p>	13
5(b)	<p>Lines 18–31 (<i>invidere alii . . . sanguine telum</i>): how does Ovid convey the drama of the situation in these lines?</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • the passage describes the response of a crowd • zooming in to Thestius’ two sons • use of direct speech • the snatching of the gift • Meleager’s violent, deadly response. <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

Question	Answer	Marks
6(a)	<p>OR</p> <p>Ovid, <i>Metamorphoses</i> 8. 823–54</p> <p>Lines 1–20 (<i>lenis . . . edendo</i>): how are these lines an effective description of Erysichthon’s condition?</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • is there something comic in these lines? (Note some wordplay: <i>epulis, epulis epulas</i>) • Erysichthon’s ravenous appetite – even eating in his dreams (he devours the fragile air) • gargantuan excess of his consumption • Ovid’s use of hyperbole (e.g. lines 8, 11) • many extravagant adjectives (e.g. in lines 6, 14, 16) • pathos of the last two lines? <p>Valid and relevant points not mentioned above should be rewarded.</p>	15
6(b)	<p>Lines 21–32 (<i>iamque . . . aptos</i>): discuss the pathos of these lines.</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • so extreme is Erysichthon’s hunger • that he has consumed • all that is left is his daughter • her appeal • and Neptune’s response • her transformation. <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks		
Section B (25 marks)				
<p>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.</p>				
<p>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.</p>				
<p>Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.</p>				
Marks are awarded in the following ratio:				
AO1	10 marks			
AO3	15 marks			
Level	AO1 descriptor	Mark	AO3 descriptor	Mark
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text.	9–10	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.	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 relevant. 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 relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	7–9

Question		Answer			Marks
Level	AO1 descriptor	Mark	AO3 descriptor	Mark	
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	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	Random evidence of knowledge of text/wider context.	0–2	No attempt at analysis of text. Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–3	

Question	Answer	Marks
7	<p>EITHER</p> <p>Virgil, <i>Aeneid</i> 2. 250–566, 624–804</p> <p>‘A wide range of figures are convincingly characterised in <i>Aeneid</i> 2.’ Discuss.</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • Hector’s appearance in Aeneas’ dream • Panthus • the various Trojans Aeneas collects • Androgeos • Pyrrhus and Priam • Anchises and Creusa. 	25

Question	Answer	Marks
8	<p>OR</p> <p>‘<i>Aeneid</i> 2 depicts the helplessness but also the dignity of the Trojans.’ Discuss this view of <i>Aeneid</i> 2.</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • Aeneas’ account of the terrible destruction wrought by the Greeks • his own various attempts to fight • his attempts to organise the escape • Anchises’ refusal to leave • and his eventual concession to Aeneas. 	25

Question	Answer	Marks
9	<p>EITHER</p> <p>Ovid, <i>Metamorphoses</i> 8. 152–235, 260–450, 611–884</p> <p>How strong are the thematic links between the stories in <i>Metamorphoses</i> 8?</p> <p>The links that could be discussed are as follows:</p> <ul style="list-style-type: none"> relationships between humans and animals – the Minotaur, Meleager and the boar relationships between parents and children – Daedalus and Icarus, Althaea and Meleager. Erysichthon and his daughter piety vs. impiety in the above (impiety in contrast especially to Philemon and Baucis) the importance of Crete – Minotaur and Daedalus food: the food offered by Philemon and Baucis, contrasted with the insatiability of Erysichthon. 	25

Question	Answer	Marks
10	<p>OR</p> <p>Discuss the representation of human relationships in <i>Metamorphoses</i> 8.</p> <p>Candidates might discuss the following relationships:</p> <ul style="list-style-type: none"> between Daedalus and Icarus between Althaea and Meleager between Philemon and Baucis between Erysichthon and his daughter thematic consistencies such as hubris, impiety and piety. 	25

Question	Answer	Marks
<p>Section C (25 marks)</p> <p>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.</p> <p>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.</p> <p>Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.</p> <p>Marks are awarded in the following ratio:</p> <p>AO1 5 marks AO3 20 marks</p>		

Question		Answer		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

Question	Answer	Marks
EITHER		
Unseen Literary Criticism		
11	<p>Horace, <i>Odes</i> 3.30</p> <p>The following might be commented on:</p> <ul style="list-style-type: none"> the poem is about the power and persistence of poetry the list of things that cannot destroy poetry is lengthy and various the poet acknowledges physical death but not a complete death – this is expressed poetically (I will escape Persephone) the second half of the poem places the poet's achievement in context even giving certain technical, poetic details all in all, a poem about the immortality of the poet and of poetry. 	25

Question	Answer	Marks
OR		
Essay		
12	<p>EITHER</p> <p>Compare the representation of violence in <i>Aeneid</i> 2 and <i>Aeneid</i> 10.</p> <p>The following might be commented on:</p> <ul style="list-style-type: none"> the war described in book 2 is the destruction of a city whereas the war in book 10 is about the successful defence of a settlement the narrative in book 2 involves many characters, though Aeneas is the figure that links everything together whereas the narrative in books 10 is much more dominated by Aeneas and Turnus war in book 10 as more Iliadic, dominated by heroes? 	25

Question	Answer	Marks
13	<p>OR</p> <p>Compare the characterisation of Aeneas in <i>Aeneid</i> 2 and <i>Aeneid</i> 10.</p> <p>The following might be commented on:</p> <ul style="list-style-type: none"> • Aeneas as a vulnerable character in Book 2 • as not always in control of his emotions • as in touch with the supernatural • as, eventually, a strong leader • in book 10 as a warrior (even if reluctant) • as sure of his destiny. 	25
14	<p>OR</p> <p>'Ovid is best seen as a comic writer.' Discuss this view in relation to <i>Metamorphoses</i> 3 and 8.</p> <p>Candidates might consider the following:</p> <ul style="list-style-type: none"> • a definition of the comic • a consideration of various scenes • such as the Pentheus scene in book 3 (is there any comedy?) • the Erysichthon scene (is there any comedy?) • scenes with a tragic dimension (e.g. Meleager) • distinctive scenes which might be seen as neither comic nor tragic (Philemon and Baucis?). 	25

Question	Answer	Marks
15	<p>OR</p> <p>Discuss the view that Ovid's characterisations in <i>Metamorphoses</i> 3 and 8 are psychologically unconvincing.</p> <p>The following might be commented on:</p> <ul style="list-style-type: none"> • the overarching theme of change might affect Ovid's characterisations • some stylistic features may have been of more interest to Ovid than characterisation • alternative views: Daedalus' feelings for his son • the relationship between Philemon and Baucis • the depiction of Narcissus and Pentheus in Book 3. 	25