



Cambridge International Examinations
Cambridge International Level 3 Pre-U Certificate

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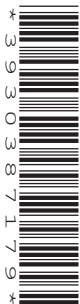
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Paper 1 Verse Literature

May/June 2014

2 hours 30 minutes

Additional Materials: Answer Booklet/Paper



READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, glue or correction fluid.

DO NOT WRITE IN ANY BARCODES.

Answer **four** questions.

Section A

Answer **all** questions on **both** passages from your chosen text.

Section B

Choose **one** of the two essays set on your chosen text.

Section C

Choose **one** question from this section.

Either (a) Unseen Literary Criticism

Or (b) one Essay on the theme relating to your chosen text.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [] at the end of each question or part question.

This document consists of **10** printed pages and **2** blank pages.

Section A

You must answer **all** questions on **both** passages from your chosen text.

Either

Virgil, *Aeneid* 4. 1–521

Or

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

Virgil, *Aeneid* 4. 1–521

1 Read the following passage and answer the questions:

at vero Aeneas aspectu obmutuit amens,
 arrectaeque horrore comae et vox faucibus haesit.
 ardet abire fuga dulcesque relinquere terras,
 attonitus tanto monitu imperioque deorum.
 heu quid agat? quo nunc reginam ambire furem 5
 audeat adfatu? quae prima exordia sumat?
 atque animum nunc huc celerem nunc dividit illuc
 in partesque rapit varias perque omnia versat.
 haec alternanti potior sententia visa est:
 Mnesthea Sergestumque vocat fortemque Serestum, 10
 classem aptent taciti sociosque ad litora cogant,
 arma parent et quae rebus sit causa novandis
 dissimulent; sese interea, quando optima Dido
 nesciat et tantos rumpi non speret amores,
 temptaturum aditus et quae mollissima fandi 15
 tempora, quis rebus dexter modus. ocium omnes
 imperio laeti parent et iussa facessunt.
 at regina dolos (quis fallere possit amantem?)
 praesensit, motusque excepit prima futuros
 omnia tuta timens. eadem impia Fama furenti 20
 detulit armari classem cursumque parari.
 saevit inops animi totamque incensa per urbem
 bacchatur, qualis commotis excita sacris
 Thyias, ubi audito stimulant trieterica Baccho
 orgia nocturnusque vocat clamore Cithaeron. 25

Virgil, *Aeneid* 4. 279–303

- (i) Lines 1–9 (*at vero ... est*): how is Aeneas' state of mind conveyed? [10]
- (ii) Translate lines 10–16 (*Mnesthea ... modus*). [5]
- (iii) Lines 18–25 (*at regina ... Cithaeron*): how does Virgil convey the depths of Dido's feelings in reaction to the news? [10]

[Total: 25]

Virgil, *Aeneid* 4. 1–521

2 Read the following passage and answer the questions:

tum vero infelix fatis exterrita Dido
 mortem orat; taedet caeli convexa tueri.
 quo magis inceptum peragat lucemque relinquat,
 vidit, turicremis cum dona imponeret aris, 5
 (horrendum dictu) latices nigrescere sacros
 fusaque in obscenum se vertere vina cruorem;
 hoc visum nulli, non ipsi effata sorori.
 praeterea fuit in tectis de marmore templum
 coniugis antiqui, miro quod honore colebat, 10
 velleribus niveis et festa fronde revinctum:
 hinc exaudiri voces et verba vocantis
 visa viri, nox cum terras obscura teneret,
 solaque culminibus ferali carmine bubo
 saepe queri et longas in fletum ducere voces; 15
 multaue praeterea vatum praedicta priorum
 terribili monitu horrificant. agit ipse furem
 in somnis ferus Aeneas, semperque relinqui
 sola sibi, semper longam incommitata videtur
 ire viam et Tyrios deserta quaerere terra, 20
 Eumenidum veluti demens videt agmina Pentheus
 et solem geminum et duplices se ostendere Thebas,
 aut Agamemnonius scaenis agitatus Orestes,
 armatam facibus matrem et serpentibus atris
 cum fugit ultricesque sedent in limine Dirae.
 ergo ubi concepit furias evicta dolore 25
 decrevitque mori, tempus secum ipsa modumque
 exigit, et maestam dictis adgressa sororem
 consilium vultu tegit ac spem fronte serenat:
 ‘inveni, germana, viam (gratare sorori)
 quae mihi reddat eum vel eo me solvat amantem.’ 30

Virgil, *Aeneid* 4. 450–79

- (i) Translate lines 1–6 (*tum vero ... cruorem*). [5]
- (ii) Lines 7–16 (*hoc visum ... horrificant*): how does Virgil develop the atmosphere in these lines? [8]
- (iii) Lines 16–30 (*agit ipse ... amantem*): ‘a deeply disturbing passage’. Discuss this view of these lines. [12]

[Total: 25]

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

3 Read the following passage and answer the questions:

Furi et Aureli comites Catulli,
 sive in extremos penetrabit Indos,
 litus ut longe resonante Eoa
 tunditur unda,
 sive in Hyrcanos Arabesve molles, 5
 seu Sagas sagittiferosve Parthos,
 sive quae septemgeminus colorat
 aequora Nilus,
 sive trans altas gradietur Alpes,
 Caesaris visens monimenta magni, 10
 Gallicum Rhenum horribilesque ulti-
 mosque Britannos,
 omnia haec, quaecumque feret voluntas
 caelitum, temptare simul parati,
 pauca nuntiate meae puellae 15
 non bona dicta.
 cum suis vivat valeatque moechis,
 quos simul complexa tenet trecentos,
 nullum amans vere, sed identidem omnium
 ilia rumpens; 20
 nec meum respectet, ut ante, amorem,
 qui illius culpa cecidit velut prati
 ultimi flos, praetereunte postquam
 tactus aratro est.

Catullus 11

ita de quiete molli rapida sine rabie 25
 simul ipsa pectore Attis sua facta recoluit,
 liquidaque mente vidit sine quis ubique foret,
 animo aestuante rusum reditum ad vada tetulit.
 ibi maria vasta visens lacrimantibus oculis,
 patriam allocuta maestast ita voce miseriter. 30

Catullus 63. 44–49

- (i) Lines 1–12 (*Furi ... Britannos*): what makes these lines striking? [10]
- (ii) Lines 13–24 (*omnia ... aratro est*): discuss the impact of these lines. [10]
- (iii) Translate lines 25–30 (*ita ... miseriter*). [5]

[Total: 25]

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

4 Read the following passage and answer the questions:

namque fluentisono prospectans litore Diae,
 Thesea cedentem celeri cum classe tuetur
 indomitos in corde gerens Ariadna furores,
 necdum etiam sese quae visit visere credit,
 utpote fallaci quae tum primum excita somno 5
 desertam in sola miseram se cernat harena.
 immemor at iuvenis fugiens pellit vada remis,
 irrita ventosae linquens promissa procellae.
 quem procul ex alga maestis Minois ocellis,
 saxea ut effigies bacchantis, prospicit, eheu, 10
 prospicit et magnis curarum fluctuat undis,
 non flavo retinens subtilem vertice mitram,
 non contacta levi velatum pectus amictu,
 non tereti strophio lactentis vincta papillas,
 omnia quae toto delapsa e corpore passim 15
 ipsius ante pedes fluctus salis alludebant.
 sed neque tum mitrae neque tum fluitantis amictus
 illa vicem curans toto ex te pectore, Theseu,
 toto animo, tota pendebat perdita mente.
 a misera, assiduis quam luctibus externavit 20
 spinosas Erycina serens in pectore curas,
 illa tempestate, ferox quo ex tempore Theseus
 egressus curvis e litoribus Piraei
 attingit iniusti regis Gortynia templa. 25
 nam perhibent olim crudeli peste coactam
 Androgeoneae poenas exsolvere caedis
 electos iuvenes simul et decus inuptarum
 Cecropiam solitam esse dapem dare Minotauro.
 quis angusta malis cum moenia vexarentur,
 ipse suum Theseus pro caris corpus Athenis 30
 proicere optavit potius quam talia Cretam
 funera Cecropiae nec funera portarentur.

Catullus 64. 52–83

- (i) Translate lines 1–6 (*namque ... harena*). [5]
- (ii) Lines 7–21 (*immemor ... curas*): how does Catullus convey Ariadne's state of mind? [12]
- (iii) Lines 25–32 (*nam perhibent ... portarentur*): discuss the tone of these lines. [8]

[Total: 25]

7

Section B

Essay

You must choose **one** of the two essays set on your chosen set text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

Virgil, *Aeneid* 4

Either

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

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]

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

Either

7 'Cleverness is the dominant feature of Catullus' poetry.' Discuss. [20]

Or

8 'Catullus' shorter poems are better than his longer poems.' Discuss. [20]

Section C

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

Either

Unseen Literary Criticism

- 9 Read the following passage and answer the questions. A translation of the passage is provided, but in your answer you should refer to the Latin text where appropriate.

Narcissus looks at his own reflection and falls in love with it.

hic puer et studio venandi lassus et aestu
 procubuit faciemque loci fontemque secutus,
 dumque sitim sedare cupit, sitis altera crevit,
 dumque bibit, visae correptus imagine formae
 spem sine corpore amat, corpus putat esse, quod umbra est. 5
 adstupet ipse sibi vultuque inmotus eodem
 haeret, ut e Pario formatum marmore signum;
 spectat humi positus geminum, sua lumina, sidus
 et dignos Baccho, dignos et Apolline crines
 inpubesque genas et eburnea colla decusque 10
 oris et in niveo mixtum candore ruborem,
 cunctaque miratur, quibus est mirabilis ipse:
 se cupit inprudens et, qui probat, ipse probatur,
 dumque petit, petitur, pariterque accendit et ardet.
 inrita fallaci quotiens dedit oscula fonti, 15
 in mediis quotiens visum captantia collum
 bracchia mersit aquis nec se deprendit in illis!
 quid videat, nescit; sed quod videt, uritur illo,
 atque oculos idem, qui decipit, incitat error.
 credule, quid frustra simulacra fugacia captas? 20
 quod petis, est nusquam; quod amas, avertere, perdes!
 ista repercussae, quam cernis, imaginis umbra est:
 nil habet ista sui; tecum venitque manetque;
 tecum discedet, si tu discedere possis!

Ovid, *Metamorphoses* 3. 413–36

Here the boy, tired by the keenness of his hunting and by the heat, lay down, attracted by the look of the place and by the spring. While he wished to slake his thirst, another thirst grew, and while he is drinking, smitten by the image of the beauty he sees, he loves a bodiless hope; he thinks that what is a shadow is a body. He is amazed at himself and, motionless in the same expression he sticks, like a statue made from Parian marble. Positioned on the ground he looks at twin stars, his own eyes, and at hair worthy of Bacchus, and worthy of Apollo as well and his smooth cheeks and his ivory neck and the beauty of his face and blush mixed in with snowy whiteness, and he admires all the things for which he himself is admirable. Unconsciously he desires himself and the one who approves is himself approved. And while he seeks, he is sought, and he inflames and burns equally. How often did he give vain kisses to the deceitful spring, how often did he plunge his arms into the middle of the waters,

trying to grasp the neck he had seen, and did not grab himself in them!
 He does not know what he is seeing, but what he does see, he is burned by,
 and the same error which deceives his eyes incites them as well.
 O credulous boy, why do you try in vain to seize disappearing images?
 What you seek is nowhere; turn yourself away and you will lose what you love.
 That which you see is the shadow of a reflected form;
 it has nothing of itself; it both came and remains with you;
 it will leave with you, if you were able to leave!

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

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

[Total: 20]

Or

Essay

Answer **one** question on the theme relating to your chosen text. In your answer, you should refer to at least **two** of the texts listed for each theme.

Either

Men and Women

Virgil, *Aeneid* 4

Ovid, *Amores* 1.1–2, 4–6, 9–14

Ovid, *Heroides* 1, 7, 10

Propertius 1

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]

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

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

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

Or

Violence

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

Virgil, *Aeneid* 10

Lucan, *Bellum Civile* 1

Juvenal, *Satire* 6

- 14** Compare and contrast the invective in Catullus with that in Juvenal *Satire* 6. [20]
- 15** ‘The violence of emotion and the violence of battle are both disturbing because they are irrational.’ Discuss. [20]
- 16** ‘Violence is as intrinsic to the experience of love as it is to the experience of war.’ Discuss. [20]
- 17** Discuss the relationship between violence and masculinity. [20]

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