

**MARK SCHEME for the May/June 2012 question paper  
for the guidance of teachers**

**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.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

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### Section A

In Section A, some reward will be given to the identification of stylistic features, but that alone will not be sufficient to achieve high marks. Attention must be paid to meaning as well.

#### Virgil, *Aeneid* IV, 1–521

1 Lines 60–85

(i) Translate lines 1–6. Marked out of 15, divided by 3:

<i>ipsa tenens ... cornua fundit</i>	5
<i>aut ante ... diem donis</i>	4
<i>pecudumque ... mentes</i>	6

(ii) Lines 6–14 (*quid vota ... letalis harundo*): show how Virgil portrays Dido's feelings as destructive. [10]

The following could be observed:

- vanity of her actions;
- imagery of flame and wound;
- instability and movement;
- *furens*;
- epic simile of wounded deer;
- lethal arrow;
- rhetorical questions;
- position of words (*tacitum ... vulnus; uritur*, some enjambement);
- alliteration (lines 5, 8 and 9).

(iii) Lines 15–26 (*nunc media ... possit amorem*): how are these lines moving? [10]

The following could be observed:

- Dido shows Aeneas around her new city: he should be building one (but is not); she is but will stop;
- line 12: she begins to speak but . . .
- 13: she starts asking questions
- 14: *iterum ... demens*
- 15: repeat of *iterum*, + *exposcit pendetque*
- 16-19: pathetic fallacy (or some similar observation) + *maeret* and *vacua*
- 19-21: *absens absentemque ...* hear and see; pathetic image of Ascanius

[Total: 25]

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2 Lines 305–30

(i) Lines 1–15 (*dissimulare etiam ... exue mentem*): examine the tone of Dido's speech in these lines. [12]

The following could be observed:

- angry (lines 1–2);
- bewildered (lines 3–4);
- sarcastic and bewildered (lines 5–10);
- hurt (11)
- desperate and pathetic (11–16);
- choice of words (*perfide, nefas, noster amor, crudelis, lacrimas, conubia nostra, hymenaeos, dulce meum, miserere*);
- series of questions marking the change in tone;
- position of words (*dissimulare; Dido; crudelis; per ... per ... per*).

(ii) Translate lines 16–20 (*te propter ... coniuue restat*). [5]

Marked out of 15, divided by 3.

<i>te propter ... Tyrii</i>	4
<i>te propter eundem ... prior</i>	6
<i>cui me ... deseris hospes</i>	2
<i>hoc solum ... restat</i>	3

(iii) Lines 21–26 (*quid moror ... deserta viderer*): discuss the pathos of these lines. [8]

The following could be observed:

- Dido's anger, desperation and uncertainty;
- her self-pity;
- aware of political dimension and of damage to reputation;
- sentimental (?) desire for a child, a little Aeneas;
- rhetorical questions (?); position of 'te'; 'hospes' and sarcasm;
- note also *si qua ... si quis + tamen*

[Total: 25]

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### Juvenal, Satires 2, 3

#### 3 Satire 2, 78–109.

**(i) Translate lines 1–6. [5]**

Translation is marked out of 15, divided by 3

<i>foedius ... turpissimus.</i>	4
<i>accipient ... frontibus</i>	4
<i>et ... collo</i>	2
<i>atque ... deam</i>	5

**(ii) Lines 8-17 (*solis ara ... iurante ministro*): how does Juvenal emphasise the perversity of the situation he describes? [9]**

The following could be observed:

- inversion of ordinary female-only rites;
- men wearing make-up;
- wine drunk from glass phallus;
- men in curls;
- men using women's oaths;
- exotic vocabulary (proper names included), especially of adjectives.

**(iii) Lines 18–28 (*ille tenet ... Cleopatra carina*): what effect does Juvenal achieve by the use of historical figures in these lines? [11]**

The following could be observed:

- realism, recognition and context;
- grandeur;
- starting later going back to Cleopatra;
- image of inappropriate vanity in 18–20;
- exoticism of lines 27–8;
- positioning of names; some alliteration.

**[Total: 25]**

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4 *Satire 3*, 58–80; 86–91.

(i) **Lines 1–9 (*quae nunc ... barbara mitra*): how does Juvenal make clear that Umbricius is personally offended in these lines?** [8]

The following could be observed:

- *praecipue fugiam*
- *pudor*
- *non possum ferre*
- problem of lines 4–5 (i.e. is it all Greeks' fault?)
- *faecis*
- *non gentilia*
- *barbara*

(ii) **Translate lines 10–15.**

Marked out of 15, divided by 3:

*rusticus ... collo.*            5  
*hic ... Alabandis*            5  
*Esquillas ... futuri*        5

(iii) **Lines 16–28 (*ingenium velox ... gallina marito*): examine the tone of Juvenal's characterisation of Greeks in these lines.** [12]

The following could be observed:

- quick-witted;
- nerve;
- gift of the gab;
- chameleon personality (with many examples);
- acting ability;
- ability to flatter;
- pace and structure of lines 16–17;
- list in lines 19–20;
- highly critical etc.

[Total: 25]

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### Section B

Essays are marked in line with the scheme below. Candidates will not tend to show **all** the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate impressive control of their material, an ability to select and to 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 relevant. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

<b>Level</b>	<b>AO1 Descriptor</b>	<b>Mark</b>	<b>AO3 Descriptor</b>	<b>Mark</b>
<b>5</b>	Close analysis of text. Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text.	<b>7–8</b>	Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well-structured, well-developed and coherent response.	<b>11–12</b>
<b>4</b>	Ability to analyse the text. Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the set text.	<b>5–6</b>	Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	<b>8–10</b>
<b>3</b>	Some analysis of text. Some historical, political, social and cultural knowledge. Fair knowledge of text, though superficial and/or lacking in general context.	<b>3–4</b>	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.	<b>5–7</b>
<b>2</b>	Weak analysis of text. Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	<b>1–2</b>	Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	<b>3–4</b>
<b>1</b>	No attempt at analysis of text. Random evidence of knowledge of text/wider context.	<b>0</b>	Basic material. No evidence of technical terms. Little attempt at structuring the response.	<b>0–2</b>

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**5 Should we think less of Aeneas because of his behaviour in book IV? [20]**

AO1: accurate and relevant knowledge of the text is required. Episodes that might be referred to and evaluated include Aeneas and Dido going hunting, the manner in which Aeneas leaves.

AO3: it is likely that candidates will consider the following:

- the definition of an epic hero;
- Aeneas' qualities throughout book 4, in particular:
- the esteem in which he is held;
- his marvellous physical appearance;
- his loyalty to Troy and those dependent on him;
- his *pietas* in responding to Mercury's instruction to leave;
- the speech he makes to Dido on his planned departure;
- her suicide and his response.

**6 Discuss the view that Virgil is more interested in psychology than narrative. [20]**

AO1: accurate and relevant information required, e.g. those sections that deal with Dido's feelings, her speeches to Anna, her sister, and to Aeneas himself; her hesitation before the hunt; her reaction to Aeneas' departure; her suicide.

AO3: partly this involves an evaluation of the extent to which V.'s interest in Dido's state of mind is literary and generic rather than genuine. This means that candidates should be able to spot allusions (to tragedy and Apollonius, as well as to Homer). On the other hand, the amount of time given to Dido's (though not Aeneas') state of mind suggests that V. has a genuine interest in Dido's psychology. Some evaluation of how realistic and plausible the feelings on display are would also be useful.

**7 To what extent is Juvenal's poetry driven by anger? [20]**

AO1: accurate and relevant information from poems 2 and 3 is required. There is so much that could be mentioned that it is not worth listing here.

AO3: the anger of the poet seems obvious. Obvious examples will likely be assessed. One way to answer the question is to ask: what other thing could be said to drive the poetry? Possible alternatives: patriotism; nostalgia; (delight in) poetry and comedy. The questions to be evaluated are: how much of the anger is 'show', how much genuine, and how could we tell?

**8 Is Juvenal unpatriotic? [20]**

AO1: both poems 2 and 3 are about things that, according to the poet, corrupt and worsen Rome (homosexuality in 2 and Greeks in 3). There are many examples in both poems of the poet – both implicitly and explicitly – complaining about how Rome is being ruined.

AO3: the question here centres on how genuine the poet's feelings of outrage are. The narrator of 2 – while apparently upset at what is happening to Rome – clearly seems to be staying; Umbricius in 3 is leaving Rome, because he cannot stand what is happening to it. Some time might be spent considering how deep the disgust at Rome is, especially because it is Umbricius not the poet who is leaving Rome. The poetic delight in describing corruption and excess might also be considered, as might the poet's debt to some Greek models.

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### Section C

Candidates choose **one** question from this section.

**Either (a) Unseen Literary Criticism or (b) Theme essay**

**(a) Unseen Literary Criticism Question 9**

9 Marks are awarded in line with the band descriptors below.

<b>Level</b>	<b>AO2 Descriptor</b>	<b>Marks</b>	<b>AO3 Descriptor</b>	<b>Marks</b>
5	Candidate's points cover a wide range of stylistic device. The points made show clear understanding of the Latin.	4–5	Candidate offers a full number of points which cover a wide range of content. These points are fully explained.	4-5
4	Candidate offers a full number of points though less wide ranging than those in Level 5. The points made show a clear understanding of the Latin.	3	Candidate offers a full number of points though less wide ranging than those in Level 5. These points are fully explained.	3
3	Candidate offers little range of stylistic device. They nonetheless show a clear understanding of the Latin.	2	Candidate offers little range of content and points made may be basic in nature but are well explained.	2
2	Candidate either offers a small number of points which show a clear understanding of the Latin, or a larger number of points which reveal a mistaken understanding of the Latin.	1	Candidate either offers a small number of points which are well explained or a larger number of points which lack some explanation.	1
1	Candidate only offers points that reveal a mistaken understanding of the Latin.	0	Candidate only offers points that are insufficiently explained.	0

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9 Statius, *Thebaid* 3, 6–32

(i) In lines 1–2 what is Eteocles' state of mind, and how is it conveyed by the Latin? [10]

- the series of questions;
- the questions are differently organised in each of the lines;
- parenthesis in lines 2–3: has he miscalculated?
- *reor* in line 10;
- straw-man argument in 10–12;
- *turbidus, angitur, pudet, paenitet*
- simile of helmsman increasingly at a loss;
- *maerentibus*.

(ii) Do you think the epic simile of lines 17–27 is successful? [10]

The simile is trying to enrich our understanding that Eteocles is:

- *turbidus*
- *vario ... aestu*
- *angitur*. All the above from lines 13–14.

Candidates may want to reflect on:

- *fluctibus*: relevant?
- the very specific names of places, stars and so on, e.g. in 18 and 20;
- relevance of *nec rudis*
- of *portus amicos*
- of *caecus* and *nescius*

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**(b) Essay, Questions 10–17**

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To achieve at the highest level candidates need to demonstrate close engagement both with the texts studied and with critical scholarship. Language should include confident use of technical terms. Credit is given for a well-expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

<b>Level</b>	<b>AO1 Descriptor</b>	<b>Mark</b>	<b>AO3 Descriptor</b>	<b>Mark</b>
<b>5</b>	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text and the theme text.	<b>4</b>	Authoritative selection of appropriate material. Close analysis of theme. Engagement with secondary literature. Sensitive approach to poetic devices and confident use of technical terms. Well-structured, well-developed and coherent response.	<b>14–16</b>
<b>4</b>	Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the set text and the theme text.	<b>3</b>	Relevant selection of material. Ability to analyse the theme. Familiarity with secondary literature. Ability to identify poetic devices and some use of technical terms. Clear and logically structured response.	<b>11–13</b>
<b>3</b>	Some historical, political, social and cultural knowledge. Fair knowledge of set text and theme text, though superficial and/or lacking in general context.	<b>2</b>	Material selected but not always to best effect. Some analysis of theme. Some knowledge of secondary literature. Occasional correct use of technical terms. Structure and development of the response unconvincing.	<b>8–10</b>
<b>2</b>	Limited historical, political, social and cultural knowledge. Partial knowledge of the set text and theme text.	<b>1</b>	Material unfocused. Weak analysis. Attempt at correct use of technical terms but some confusion; no progression of argument.	<b>5–7</b>
<b>1</b>	Random evidence of knowledge of set text/theme text and wider context.	<b>0</b>	Basic material; no attempt at analysis of theme. No evidence of technical terms. Little attempt at structuring the response.	<b>1–4</b>

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Answer **one** question on the theme relating to your chosen text. You are reminded that credit is given for engagement with the secondary literature.

**Either**

**Men and Women**

Virgil, *Aeneid* 4. 1–521

Ovid, *Amores* 1.1-2, 4–6, 9–14

Ovid, *Heroides* 1, 7, 10

Propertius 1

**10 Discuss the view that Virgil is interested in grandeur, Ovid and Propertius in realism.**

AO1: accurate and relevant knowledge of *Aeneid* 4 and at least one other text is required.

AO3: some discussion needed of:

- the epic context: city-building, hunt, suicide;
- the nature of Dido and Aeneas' relationship. Is it a marriage or not? How is their relationship seen by others?
- the effect that the imperative of epic narrative has on the depiction of the affair;
- pathos in Virgil;
- what is left out in that narrative compared to what is and can be included in elegiac and epistolary treatment;
- the use of myth and rhetorical figures in elegy;
- the questions of realism, intimacy, psychology, context – and truth.

**11 'For Romans, love was always a threat to social order'. Discuss in relation to *Aeneid* IV and Ovid *Amores*.**

AO1: accurate and relevant knowledge of both the texts is required.

AO3: one might expect to see candidates deal with some of the following:

- Dido as representative of the *furor* which Aeneas must overcome;
- the affair of Dido and Aeneas brings the building of Carthage to a stop and postpones the founding of Aeneas' city and thus Rome;
- Dido as woman as irrational (many examples here) – suicide;
- Ovid as a champion of adultery
- in the context of Augustus' Julian laws;
- Ovid as a champion of pleasure – in relationships and poetry.

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**12 'Ovid in the *Heroides* gives a more detailed and intimate portrait of female experience than any other Latin poet.' Discuss this view in relation to the portrait of Dido in *Aeneid* 4.**

AO1: accurate and relevant knowledge of *Aeneid* 4 and Ovid's *Heroides* is required.

AO3: some knowledge required that some critics feel that Ovid's use of the female voice – in epistolary form – is the most unusual presentation of female experience in ancient literature. Then:

- Virgil's portrait of Dido in love and Dido scorned;
- possible lack of intimacy and realism in Virgil;
- the extent to which genre determines presentation.

**13 Compare the depictions of the relationships between Dido and Aeneas, on the one hand, and Cynthia and Propertius, on the other.**

AO1: accurate and relevant knowledge of the two relationships is required.

AO3: the following could be observed:

- the extent to which genre determines the way the relationships are presented;
- the different sorts of narrative (epic sweep vs 'piecemeal' elegies);
- public/private;
- mythical/contemporary;
- narrator's perspective.

Or

**Roman Satire**

**Juvenal *Satires* 1, 2, 3, 6**

**Horace *Satires* 1.4, 5, 9; 2.1, 4, 7**

**Persius *Satires* 1, 3, 5**

**14 To what extent does Juvenal develop the persona created by Persius?**

**[20]**

AO1: accurate and relevant knowledge of both Juvenal and Persius is required.

AO3: essays here require the following:

- the persona presented in Persius;
- the effect it has on Persius' satires;
- comparison with the persona developed by Juvenal;
- the importance of anger in both poets;
- different ambitions and range of the two poets.

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**15 Discuss the view that the tone of Horace's *Satires* is so different from that of Juvenal that the two sets of poems cannot be said to belong to the same literary genre. [20]**

AO1: accurate and relevant knowledge of both Horace and Juvenal is required.

AO3: the following could be observed:

- reference to a range of the poems of Horace in order to demonstrate what the one is (if there is any one tone);
- the importance of variety in Horace;
- definition of satire more generally;
- relative lack of anger in Horace;
- centrality of anger in Juvenal;
- importance of Rome in Juvenal;
- the two poetic personae.

**16 'Roman Satire is more interested in rhetorical display than genuine criticism.' Answer with reference to at least two of the prescribed authors. [20]**

AO1: accurate and relevant knowledge of at least two of the prescribed texts is required.

AO3: the following could be observed and argued about:

- definition of rhetorical display;
- definition of satire in relation to criticism;
- the different types of criticism on display in each of the poets;
- does the poet anywhere seem to get carried away, delight in the word-play and so on?;
- possibility that the criticism is ironic or theatrical;
- sharpness and length of criticism in Juvenal.

**17 Assess the view that nostalgia and lack of realism pervade Roman Satire. [20]**

AO1: accurate and relevant knowledge of at least two of the prescribed texts is required.

AO3: the following could be observed and argued about:

- definitions of nostalgia and lack of realism; nostalgia as lack of realism;
- the importance of the ideas of decline and corruption;
- if Horace is chosen, his distinctiveness, and persistent realism;
- necessity of nostalgia for Juvenal;
- Juvenal's (and Persius') lack of realism related to nostalgia, as well as to extremity and length of criticism;
- Juvenal's poetic persona.