



Cambridge Pre-U

LATIN**9788/01**

Paper 1 Verse Literature

October/November 2020**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.

Cambridge International is publishing the mark schemes for the October/November 2020 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

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 (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 (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 (c) the number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty (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. Principles of marking the commentary questions (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 (b) while answers need not necessarily be structured as an argument, they will be more than a checklist of points (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 (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 (e) when answering the commentary question, candidates are rewarded for the following: • 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	Virgil, <i>Aeneid</i> 2. 298–310 Translation diverso interea miscentur moenia luctu, et magis atque magis, quamquam secreta parentis Anchisae domus arboribusque oblecta recessit, clarescunt sonitus armorumque ingruit horror. excutior somno et summi fastigia tecti ascensu supero atque arrectis auribus asto: in segetem veluti cum flamma furentibus Austris incidit, aut rapidus montano flumine torrens sternit agros, sternit sata laeta boumque labores praecipitesque trahit silvas: stupet inscius alto accipiens sonitum saxi de vertice pastor. tum vero manifesta fides, Danaumque patescunt insidiae. 4 7 5 8 6 Total = 30, divided by 2 = 15	15

Question	Answer	Marks
2(a)	Lines 1–16 (<i>primus se ... Fortuna labori</i>): how are these lines dramatic? Candidates may want to comment on the following: - the use of <i>magna</i> in line 1 - the juxtaposition of <i>credens/inscius</i> (lines 2–3) - direct speech with urgent questions - parenthesis of lines 7–8 - powerful verbs and adjectives (<i>obstipuit</i>, <i>repressit</i>, <i>pressit</i>, <i>trepidus</i>, <i>refugit</i>, <i>tumentem</i>) Valid and relevant points not mentioned above should be rewarded.	12
2(b)	Lines 17–32 (<i>atque hic ... in alvo</i>): how are the Trojans characterised in these lines? Candidates may want to comment on the following: - as a collective (<i>o socii</i>) - the use of direct speech - as prepared to be deceptive (i.e. pretend to be Greeks) - as high-spirited even in the cataclysm (<i>laeta</i>) - in contrast to the cowardly Greeks Valid and relevant points not mentioned above should be rewarded.	13

Question	Answer	Marks
3(a)	Lines 1–14 (<i>haec fatus ... cerno</i>): how are these lines dramatic? The following might be commented on: • a family in crisis trying to stick together • Aeneas as pastoral leader • Little Iulus trying to keep up • Aeneas' wife – soon to be lost – walking behind • Aeneas' state of mind (lines 8ff.) • The interjection of Anchises Valid and relevant points not mentioned above should be rewarded.	12
3(b)	Lines 15–31 (<i>hic mihi ... periclis</i>): how is Aeneas characterised in these lines? The following might be commented on: • not Aeneas as conventional hero • anxiety and panic (lines 15-16) • uncertain as to where he is • not dealing with the loss of his wife • <i>amens</i>, and cursing everyone, including gods • desire to fight again Valid and relevant points not mentioned above should be rewarded.	13

Question	Answer	Marks
4	Ovid, <i>Heroides</i> 7.7–18 Translation certus es ire tamen miseramque relinquere Dido, atque idem venti vela fidemque ferent? 5 certus es, Aenea, cum foedere solvere naves, quaeque ubi sint nescis, Itala regna sequi? 5 nec nova Carthago nec te surgentia tangunt moenia nec sceptro tradita summa tuo? 5 facta fugis, facienda petis; quaerenda per orbem altera, quaesita est altera terra tibi. 5 ut terram invenias, quis eam tibi tradet habendam? quis sua non notis arva tenenda dabit? 5 scilicet alter amor tibi restat et altera Dido, quamque iterum fallas, altera danda fides. 5 Total = 30, divided by 2 = 15	15

Question	Answer	Marks
5(a)	Lines 1–16 (<i>sic Helene ... unda rates</i>): how is Oenone characterised in these lines? The following might be commented on: • Oenone contrasts herself with Helen • And is sure that she is a more honest, more straightforward woman • Keenly interested in status and wealth (or lack of it) • Lack of personal ambition • The emphasis is on love in a relationship Valid and relevant points not mentioned above should be rewarded.	13
5(b)	Lines 17–30 (<i>Tyndaris infestis ... illa semel</i>): discuss the tone of these lines. The following might be commented on: • The lines are critical of Paris • For bringing war to Troy • Reminders of Paris' dead relatives • The reference to Paris' necessary shame • Menelaus cast as honourable husband • There is lots of 'moral' vocabulary to comment on Valid and relevant points not mentioned above should be rewarded.	12

Question	Answer	Marks
6(a)	Lines 1–16 (<i>mitius inveni ... coma est</i>): discuss the pathos of these lines. The following might be commented on: • Ariadne has been abandoned by Theseus • She is fierce in her criticism (Theseus is negatively compared to wild beasts; he has betrayed her trust) • His treachery is repeated (line 5) • Lines 9ff; a pathetic picture of Ariadne waking up to find herself left alone – first drowsy, then reaching for Theseus but finding him not there • Lines 13–16: realisation, fear, self-harm Valid and relevant points not mentioned above should be rewarded.	15
6(b)	Lines 17–28 (<i>luna fuit ... alta meo</i>): how is Ariadne characterised in these lines? The following might be commented on: • Her uncertainty and panic is stressed • e.g. in line 19, running all over the place <i>sine ordine</i> • She shouts out Theseus' name • Her desire to see where he is Valid and relevant points not mentioned above should be rewarded.	10

Question	Answer	Marks
Section B (25 marks) 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. 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. Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation. Marks are awarded in the following ratio: AO1: 10 marks AO3: 15 marks		

Question		Answer		Marks
Level	A01 descriptor	Mark	A03 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 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.	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 appropriate. 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 appropriate. Occasional correct use of technical terms. Uneven structure and development of the response.	7–9
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	Very limited evidence of knowledge of text/wider context.	1–2	Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	1–3
0	No rewardable content.	0	No rewardable content.	0

Question	Answer	Marks
7	Does Aeneas present himself as heroic in <i>Aeneid</i> 2? Candidates may wish to discuss the following: • The variety of ways in which Aeneas represents himself • Showing fear as well as bravery • Showing his patriotism and his concern for his family • Showing on other occasions a desire for violence and revenge	25

Question	Answer	Marks
8	How are the Greeks and the Trojans contrasted in <i>Aeneid</i> 2? Candidates may wish to discuss the following about the Greeks: • Their cunning, associated most with Odysseus, but also with the left-behind Sinon • Their ruthlessness • The example here of Neoptolemus would be useful • Their willingness to ransack, and destroy a city • In a transgressive way The Trojans, on the other hand, are represented as: • shocked and violated • panicking Aeneas is represented variously: • out of his mind, thoughtless, violent • respectful of gods, destiny • community-minded	25

Question	Answer	Marks
9	How sympathetic is Ovid's representation of women in <i>Heroides</i>? Candidates may wish to discuss the following: • All the poems are in women's voices • Complaining about or criticising men with whom they have been involved • This looks like sympathy, especially in the context of Roman society of Ovid's period • To test the extent of sympathy for Oenone, Dido and Ariadne, some detail will be required • These are all to do with (failed) relationships	25

Question	Answer	Marks
10	‘Emotionally moving rather than merely playful.’ Discuss this view of Ovid’s <i>Heroides</i>. Candidates may wish to discuss the following: • The tension between the apparent seriousness of the broken relationships and the language Ovid uses • In particular, candidates should be looking for puns, comic juxtapositions and the like • The extent to which a man writing in the voice of a woman is necessarily artificial (or playful) • The extent to which – given that all the poems deal with mythical relationships – Ovid is anyway interested in the three women’s experience, rather than the literary effects he can produce	25

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

Question		Answer		Marks
Level	A01 descriptor	Mark	A03 descriptor	Mark
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, if appropriate.	5	Close analysis of 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. Structure and development of the response unconvincing.	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
11	Unseen Literary criticism Lucan, <i>Bellum Civile</i> 2. 1–15 Candidates may wish to discuss the following: • The first four lines show how disordered the world has become • There are a series of repetitions (<i>patuere ... manifesta; leges ... foedera</i>) • Anger of the gods; war; law-breaking, etc. • Lines 3–4 are especially strong (<i>monstrifero ... tumultu ... nefas</i>: note this last word's position) • Direct address to Jupiter; the awfulness of life (<i>sollicitis ... curam ... dira</i>) • Philosophical reflections of lines 4ff. • Fixity: <i>fixit, coerces, tenens, inmoto</i> • Non-fixity: <i>fors incerta vagatur; fertque refertque</i> • Wishes for the future at the end	25

Question	Answer	Marks
12	Compare and contrast the characterisation of the Trojans in <i>Aeneid</i> 2 and <i>Aeneid</i> 10. The following might be commented on: • 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, with apparently different attitudes towards violence • War in book 10 as more Iliadic, dominated by heroes?	25

Question	Answer	Marks
13	Discuss the representation of war in <i>Aeneid</i> 2 and <i>Aeneid</i> 10. The following might be commented on: • The violence of a complete destruction of a city in <i>Aeneid</i> 2 • The defence of a new settlement in <i>Aeneid</i> 10 • The different roles that Aeneas plays in these two conflicts • Any similarities in the parts Aeneas plays (e.g. pastoral leader) • <i>Aeneid</i> 10 as more obviously 'Homeric' (epic single combats)	25

Question	Answer	Marks
14	Compare and contrast the characterisation of Dido in Virgil and Ovid. The following might be commented on: • The similarities should be summarised • e.g. Dido's extreme love for Aeneas • Her wanting and assuming that he will stay in Carthage as her husband • The differences should also be summarised: • e.g. Direct communication is rarer in the <i>Aeneid</i>, and only when the affair is ending • Whereas the Ovid is one long direct address	25

Question	Answer	Marks
15	Who is the better psychologist – Virgil or Ovid? The following might be commented on: • Both poets seem extremely interested in female psychology • Virgil's Dido is a superb representation of first attraction, then passion, then the trauma of being rejected • All of the three women in Ovid's three poems are abandoned women • And all three poems/letters are attempts at persuasion	25