



Cambridge Pre-U

LATIN

9788/01

Paper 1 Verse Literature

May/June 2022

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 May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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.

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	<p>Translate the following passage into English. Write your translation on <u>alternate</u> lines.</p> <p>at saeva e speculis tempus dea nacta nocendi ardua tecta petit stabuli et de culmine summo pastorale canit signum cornuque recurvo Tartaream intendit vocem,</p> <p style="text-align: right;">9</p> <p style="text-align: center;">qua protinus omne contremuit nemus et silvae insonuere profundae;</p> <p style="text-align: right;">3</p> <p>audiit et Triviae longe lacus, audiit amnis sulpurea Nar albus aqua fontesque Velini, et trepidae matres pressere ad pectora natos.</p> <p style="text-align: right;">8</p> <p>tum vero ad vocem celeres, qua bucina signum dira dedit, raptis concurrunt undique telis indomiti agricolae,</p> <p style="text-align: right;">6</p> <p style="text-align: center;">nec non et Troia pubes Ascanio auxilium castris effundit apertis.</p> <p style="text-align: right;">4</p> <p>Total = 30, divided by 2 = 15</p>	15

Question	Answer	Marks
2(a)	<p>Lines 1–17 (<i>iamque ... mensis</i>): discuss the drama of these lines.</p> <p>Candidates may want to comment on the following:</p> <ul style="list-style-type: none"> • Virgil is setting the scene • 1–2: Latium as impressive – <i>emensi</i> and <i>ardua</i> • 3–6: the various activities of a civilised life (horsemanship, archery, spears – all to do with war and men) • 7–9: change of focus: action now of the messenger arriving – note the urgency of the messenger (<i>praevectus</i>) contrasted with the age of the king (<i>longaevi</i>) • 9–10: the king’s immediate actions – historic present of <i>imperat</i> • 11–13: the impressive palace – <i>augustum, ingens, centum sublime, horrendum</i> • 14–17: the impressive site of authority – <i>sceptra, fascis</i>; note the repetitions of <i>hic, hoc, hae, hic</i>; note also <i>curia, sacris, perpetuis</i>. 	13
2(b)	<p>Lines 18–32 (<i>quin etiam ... alas</i>): discuss the tone of these lines.</p> <p>Candidates may want to comment on the following:</p> <ul style="list-style-type: none"> • Virgil seems keen to draw out the impressive glamour of the place, based on age, tradition etc. • 18–23: aged emphasised as is divine provenance – <i>Italus, Sabimus, Saturnus</i>. Words connoting/describing age – <i>veterum, antiqua, senex</i>; authority – <i>ex ordine, pater, reges</i>; patriotism – <i>ob patriam . . . passi</i>. • 24–7: the spoilia are displayed – an impressive list • 28–32: Picus, authoritative and impressive – <i>Quirinali, domitor</i>, and Circe; note the colourful and apparently anomalous detail about desire, birds and poison. 	12

Question	Answer	Marks
3(a)	<p>Lines 1–18 (<i>dum ... ferebat</i>): discuss the drama of these lines.</p> <p>Candidates may want to comment on the following:</p> <ul style="list-style-type: none"> • 1–4: leaving Turnus, the focus changes to Allecto – note <i>concitat</i> (tense), <i>arte nova</i>, <i>pulcher . . . lulus</i> (name delayed) • 5–8: Allecto renamed as <i>Cocytia virgo</i>, her effect on the hunting dogs – <i>rabiem</i>, <i>ardentes</i>. This caused the war • 9–12: the extraordinary stag – <i>praestanti . . . ingens</i>, its unusual past . . . • 13–15: careful description of grooming as anticipation of violence . . . • 16–18: the stage as tame (<i>patiens . . . adsuetus</i>): tension, contrast. 	13
3(b)	<p>Lines 19–34 (<i>hunc ... facit</i>): discuss the tone of these lines.</p> <p>Candidates may want to comment on the following:</p> <ul style="list-style-type: none"> • broadly, the lines describe Iulus and his hounds' frenzied hunt, the wounding and pain of the stag, the responses of people • 19–21: <i>rabidae</i> contrasted with the river and its grassy banks • 22–25: pithy description of Iulus taking aim and firing. Note <i>laudis succensus amore</i>. The arrow is effective (<i>per uterum, per ilia</i>) • 26–28: the stag is wounded. Pathos in <i>gemens, questu cruentus, imporanti</i> • 29–30: Silvia's response: extreme but plausible (<i>palmis precussa lacertos</i> – some onomatopoeic alliteration there perhaps) • 31–3: reaction is swift (<i>improvisi</i>) and violent – <i>armatus, ira</i> 	12

Question	Answer	Marks
4	<p>Translate the following passage into English. Write your translation on <u>alternate</u> lines.</p> <p>'cum veniet contra, digito compesce labellum: accusator erit qui verbum dixerit "hic est." 5</p> <p>securus licet Aenean Rutulumque ferocem committas, nulli gravis est percussus Achilles aut multum quaesitus Hylas urnamque secutus: 8</p> <p>ense velut stricto quotiens Lucilius ardens infremuit, rubet auditor cui frigida mens est criminibus, tacita sudant praecordia culpa. 7</p> <p>inde ira et lacrimae. tecum prius ergo voluta haec animo ante tubas: galeatum sero duelli paenitet.' 6</p> <p>experiar quid concedatur in illos quorum Flaminia tegitur cinis atque Latina. 4</p> <p>30 marks divided by 2 = 15</p>	15

Question	Answer	Marks
5(a)	<p>Lines 1–18 (<i>quid ... amicae</i>): how does Juvenal convey his anger in these lines?</p> <p>Candidates may want to comment on the following:</p> <ul style="list-style-type: none"> • series of rhetorical questions through the whole section • 1–4: Strong diction, e.g. <i>ardeat, ira, permit, spoliator, damnatus, infamia</i>; repetitions, e.g. <i>hic . . . hic</i> • 5–8: this example shows Juvenal asking whether it is not sufficient to be angry and satirical • 8–10: quick contrast with mythological examples to be ignored • 11–18: these are the modern examples of bad, satirisable behaviour: complicity in adultery, ambition without substance etc. 	15
5(b)	<p>Lines 19–32 (<i>nonne ... caprum</i>): discuss the tone of these lines.</p> <p>Candidates may want to comment on the following:</p> <ul style="list-style-type: none"> • overwhelmingly, a tone of moral disgust • principally at corruption, and at the relation between immorality and power • 19–24: comparison to Maecenas (<i>supine</i>), the <i>signator falsi</i>, little reason for power (<i>exiguus tabulis</i>) • 25–28: the powerful <i>matrona</i> and her poison (<i>Lucusta</i>) • 29–32: the moral centre of the complaint/satire: <i>probitas . . . alget</i>. • crime pays: followed by a list of rewards moving from the large – gardens and mansions – to the small – wine goblets carved with goats. 	10

Question	Answer	Marks
6(a)	<p>Lines 1–18 (<i>quid ... sudat</i>): discuss the tone of these lines.</p> <p>Candidates may want to comment on the following:</p> <ul style="list-style-type: none"> • critical but humorous • the criticism is of Greeks being manipulative, superficial, self-serving • the humour is in the examples chosen • 1–6: comic distance between Heracles and feeble friend; the exaggeration seems obvious • 7–8: brief sensible comment/interlude • 8–12: Greeks (men) can pretend to be anything, even women: much comic detail • 13–18: increasingly absurd examples of Greek fawning, imitation. 	13
6(b)	<p>Lines 19–33 (<i>non sumus ... caballi</i>): discuss the humour of these lines.</p> <p>Candidates may want to comment on the following:</p> <ul style="list-style-type: none"> • 19–22: the comic ability of Greeks to imitate the physical actions of someone else; the actions listed, physical and scatological • 23–28: concentration on Greeks' insatiable and indiscriminate sexual behaviour • the humour works through listing the increasingly unlikely targets of Greek desire – wife, daughter, fiancé, son, grandmother! • 29–33: but there is a serious side to Greeks' lying . . . 	12

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**
AO3 **15**

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 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/wider context.	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 the 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	<p>Discuss the representation of leadership in <i>Aeneid</i> 7.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • the leadership of Latinus • the role of Amata • the relationship between Gods and mortals • Turnus as leader, and his reaction to Allecto • the role of Juno • the presence of Aeneas as leader. 	25

Question	Answer	Marks
8	<p>Discuss the representation of the divine in <i>Aeneid</i> 7.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Juno and Allecto as the main divine figures • the intervention of gods in fate/destiny • Juno's hostility towards the Trojans • Juno's instructions to Allecto • Allecto and madness • morality and the gods. 	25

Question	Answer	Marks
9	<p>Does Juvenal write the sort of satire which he argues for in <i>Satire</i> 1?</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • satire seen as an answer to a moral problem • the sire of the moral problems is Rome • the dismissal of other genres of poetry • indignation and satire • the possible effects of satire. 	25

Question	Answer	Marks
10	<p>'Juvenal is a poet for all times, not just his own.' Discuss.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • the universality of some of his themes • the centrality of Rome in the satires • the qualities of Rome – poverty and wealth • Juvenal's poetry as criticism • of human nature, of society • decadence as a political problem? 	25

Section C (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 **5**
AO3 **20**

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, where 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. 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

Level	A01 descriptor	Mark	A03 descriptor	Mark
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	<p>Read the following passage and <u>write a literary appreciation</u>. A translation of the passage is provided, but in your answer you should refer to the Latin text where appropriate.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • 1–4: the extreme vocabulary – <i>foede, oppressa gravi, horribili</i> • 5–6: simplicity of the language, repetition of <i>contra</i> at the end of each line • 7–10: contrast between the power of the gods (<i>fulmina, minitanti</i>) and the heroism of the Greek man (<i>acrem . . . virtutem</i>); interesting imagery of <i>arta . . . claustra</i> • 11–16: intellectual heroism depicted here: <i>vivida vis animi</i>, passing across enormous space (<i>immensum</i>) • 14–15: answering the crucial questions about nature • 15–16: the power and limits of nature (<i>potestas . . . terminus</i>) • 17–18: the defeat of religion – the victory of humankind (<i>victoria</i>). 	25

Question	Answer	Marks
12	<p>To what extent is Virgil a didactic poet?</p> <p>The following might be commented on:</p> <ul style="list-style-type: none"> • didactic: definitions? • the centrality of Roman values in both poems • the variety of representation of Roman values • order, stability, organisation, warrior virtue, agricultural knowledge • what is Virgil teaching? 	25

Question	Answer	Marks
13	<p>Discuss the themes of order and organisation in <i>Aeneid</i> 7 and <i>Georgics</i> 2.</p> <p>The following might be commented on:</p> <ul style="list-style-type: none"> • Aeneas and Trojans are searching for a new home • civilisation and order in the <i>Aeneid</i> • the importance of piety • the importance of experience, of attachment to the land • organisation of agriculture as a metaphor. 	25

Question	Answer	Marks
14	<p>Discuss the representation of men in Juvenal and Horace.</p> <p>The following might be commented on:</p> <ul style="list-style-type: none"> • men as vain and corrupt • that is the reason for satire • the particular target of Greek men in Satire • the criticism of effeminacy in <i>Satire</i> 2 • the contrast with women in <i>Satire</i> 6 • Horace as more gentle – boring rather than vicious men • satire still needed to expose vices. 	25

Question	Answer	Marks
15	<p>To what extent do the satires of Juvenal and Horace criticise rather than entertain?</p> <p>The following might be commented on:</p> <ul style="list-style-type: none"> • the range of Juvenal's targets • men, women, Greeks • city life, non-city life • defence of satire as serious criticism (comparison of <i>Satire</i> 1 with Horace's 1.4 and 2.1) • humour in Juvenal – extravagance, inappropriateness • humour in Horace • criticism and entertainment as not mutually exclusive. 	25