



Cambridge Assessment International Education
Cambridge Pre-U Certificate

LATIN

9788/02

Paper 2 Prose Literature

May/June 2019

MARK SCHEME

Maximum Mark: 60

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

This document consists of **18** 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.

Section A (35 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
Indicative content		
Cicero, <i>Pro Caelio</i> 3-50		
1	<p>Cicero, <i>Pro Caelio</i> 11, Translation</p> <p><i>tot... fuisse</i> [5] <i>nobis... uteremur</i> [5] <i>eadem... castimonia</i> [5] <i>et cum... poterat</i> [5]</p> <p>Mark out of 20 and then divide by 2.</p>	10

Question	Answer	Marks
2(a)	<p>EITHER</p> <p>Cicero, <i>Pro Caelio</i> 35-36</p> <p>Lines 1-8 (<i>tu vero ... fateare</i>): discuss the tone of these lines.</p> <p>This passage is a particularly good example of the way that Cicero defends Caelius by attacking Clodia. The tone is triumphant, scathing and disdainful. Candidates may discuss the misogyny that both informs the tone and underpins the logic of the argument. Cicero's argument is, in summary, that Clodia must account for her own behaviour in being familiar with Caelius since her own involvement discredits her as a witness. The tone and argument work very well together throughout the passage.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>tu, vero, mulier</i>: the use of the singular <i>tu</i> and the word choice <i>mulier</i> for a woman of high standing are markedly rude. The use of the vocative is pointed, focusing the attention of the courtroom on Clodia. • <i>nulla persona introducta</i>: the prosopopoeia that precedes this introduces a sense of theatrical licence to the courtroom and provides a bridge to the current vicious personal attack. • <i>quae</i>: the repetition of <i>quae</i> then <i>tantae</i> allow the tone of scorn to build. In terms of content there is a move from the bland <i>quae facis quae dicis</i> to the insinuating <i>coniunctionis</i>. • <i>rationem... reddas atque exponas necesse est</i>: Cicero firmly claims the moral high ground. • <i>libidines, amores, adulteria...</i>: this long list in asyndeton gives a sense of limitless debauchery. • <i>nihil se te invita dicere</i>: the tone here is sarcastic disbelief. • <i>mente nescio qua effrenata</i>: the image of a woman demented by rejection, and the comparison to an animal in <i>effrenata</i> are hateful. • <i>neque...neque</i>: the passage builds to its triumphant conclusion: nothing Clodia says can be trusted. <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
2(b)	<p>Lines 8-20 (<i>sin autem ... molesta es</i>): in what ways are these lines entertaining?</p> <p>Candidates may argue that Cicero here invites us to laugh at Caelius' expense. The ways in which he does this include: the contrast between Clodius and his ancestor; the use of tropes and language from comic theatre; the actual mimicking of Clodius in prosopopoeia; the belittling of him and his sister by characterisation; the crude insinuation of incest.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>senem durum ac paene agrestem</i>: a reductio ad absurdum of one of Rome's most dignified senators. • <i>....minimum fratrem</i>: Clodius is not named, but his identity is obvious, and delayed to maximise the comic effect. • <i>qui te amat plurimum</i>: the double meaning allows Cicero to adopt a tone of mock innocence. This continues with the vacillating tone of <i>nescio quam, credo, timiditatem</i>. • <i>cum maiore sorore cubitavit</i>: the punchline of the joke is funny because it is crude. • <i>quid tumultuaris, soror?</i>: the belittling of Clodius can be enhanced by voice and gesture in the prosopopoeia. • <i>quid clamorem exorsa...</i>: the use of a quote makes the comic context clear. • <i>vicinum adulescentulum</i>: an inversion of the comic trope of the girl-next-door. • <i>patre parco ac tenaci</i>: another character familiar from comic theatre. • <i>quo omnis iuventus natandi causa venit</i>: the insinuation of crude motives on Clodia's part. • <i>condiciones... legas</i>: the euphemism is biting. • <i>molesta es</i>: throughout, Clodia has been characterised as overreacting and Clodius as taking a common sense approach – both the situation and the people involved are thus rendered absurd. <p>Valid and relevant points not mentioned above should be rewarded.</p>	15

Question	Answer	Marks
3(a)	<p>OR</p> <p>Cicero, <i>Pro Caelio</i> 42-43</p> <p>Lines 1-14 (<i>quam ... videatur</i>): how does Cicero make these lines powerful?</p> <p>The passage forms the conclusion to a longer passage in which Cicero questions the value of a life entirely devoted to virtue in the face of changing moral landscapes, and asserts its difficulty given the blandishments of Nature. Candidates can be expected to include discussion of both the ideas, and the rhetoric used by Cicero.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>non odore ullo, non tactu, non sapore</i>: the elaboration of the idea of an immersion in sensory experience is powerful • <i>propitios... iratos</i>: the contrast creates humour. By pushing the idea of virtue to its extreme, Cicero shows that it is absurd. The combination of argument and language used is powerful • <i>deserta via</i>: the metaphor is expanded and emphasised by the repetition in vocabulary that follows • <i>detur aliquid aetati</i>: brevitatis marks the central idea • <i>non omnia... non semper... aliquando</i>: the reasonableness of the argument is conveyed well, and its power increased by the shift from negative to positive expression • <i>parcat iuventus pudicitiae suae</i>: exact limits of behaviour are suggested • <i>ne...ne...ne</i>: the anaphora of <i>ne</i>, the variation of syntax in the zeugma after <i>ne probrum castis</i>, the switch to the positive in <i>scelere careat</i> – all this builds a powerful crescendo • <i>postremo</i>: the climax is followed by a cadence as Cicero imagines a life returning to virtue • <i>curam rei domesticae, rei forensis, rei publicae</i>: the way in which the scope of action increases gives powerful expression to this fundamental image of Roman virtue • <i>satietae abiecisse et experiendo contempsisse</i>: with his use of the ablative here, Cicero seems to suggest that a mis-spent youth might even be a necessary step towards adopting a life of virtue. <p>Valid and relevant points not mentioned above should be rewarded.</p>	15

Question	Answer	Marks
3(b)	<p>Lines 14-21 (<i>ac multi ... defenderet</i>): what is striking about Cicero's argument in these lines?</p> <p>Having asserted his point, it would be reasonable to expect Cicero to give examples in support of his argument. He seems to be about to do so, but then demurs. That Cicero's discretion was presumably met with approval from the jury in fact enhances his central point.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>iudices</i>: the vocative marks a conclusion or summing up of his argument • <i>adulescentiae cupiditates</i>: here, and again at <i>ne minimum quidem erratum</i>, the language with which Cicero describes the excesses of youth is understated, almost euphemistic • <i>summi... clarissimi... eximiae virtutes</i>: in contrast, emphatic language is used to convey the adult status of the men he refers to • <i>patrum maiorumque memoria</i>: the idea of the <i>mos maiorum</i> is central to our understanding of the passage, as Cicero invokes the authority of tradition • <i>neminem mihi libet nominare</i>: Cicero's discretion is striking here, and at odds with his persona elsewhere in the <i>Pro Caelio</i> • <i>vosmet vobiscum recordamini</i>: the use of emphatic pronouns is striking, and key to the impact of this passage as it conveys the force of shared experience • <i>nolo... coniungere</i>: with the emphatic positioning of <i>nolo</i> Cicero reasserts his unwillingness to name any names • <i>quod si facere vellem</i>: Cicero repeats his point, but this time with heightened rhetoric. <i>summi atque ornatissimi viri</i> are contrasted with a worsening list of misbehaviours in <i>libertas...luxuries...aeris alieni, sumptus, libidines</i> • <i>virtutibus obiecta</i>: the idea of vices covered over by virtues is striking. <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
Livy 39. 8–19, 42.5–44.9, 49–52		
4	<p>Livy 39.16 Translation</p> <p><i>iudicabant... sacrificaretur</i> [5] <i>haec... cerneretis</i> [5] <i>omnia... extraxerunt</i> [5] <i>nec... mandavit</i> [5]</p> <p>Mark out of 20 and then divide by two.</p>	10

Question	Answer	Marks
5(a)	<p>EITHER</p> <p>Livy 39. 14–15</p> <p>Lines 1–8 (<i>haec . . . coepit</i>): how does Livy engage and sustain our interest in these lines?</p> <p>The consuls in this passage act quickly and exactly in accordance with the requests of the Senate in what precedes. In doing so, and in the co-operation shown here between the consuls and the minor magistrates, Livy gives a powerful picture of the civic and political machinery of Rome at work and whets our appetite for the coming reprisals. As the consuls take to the rostra in front of the assembly, we feel all the importance of the event and the excitement of what is at stake.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>haec senatus decrevit</i>: brevitatis • <i>consules aedilibus curulibus</i>: the juxtaposition conveys close co-operation • <i>aedilibus curulibus... aediles plebis... triumviris capitalibus... quinqueviri</i>: the task given each body of men is limited and specific. There is variation in the syntax, with <i>imperarunt ut</i>, then <i>mandatum est ut</i> but the repeated subjunctives <i>conquirerent... servarent... viderent</i>, etc. give a powerful urgency and sense of action to the passage • <i>comprehensos</i>: the ppp gives a sense of pace and urgency • <i>disponeret... per urbem</i>: the scale of the response makes it exciting. This is continued in <i>suae quisque regionis aedificiis</i> • <i>ne qua sacra in aperto... nocturni coetus</i>: the atmosphere is charged with potential danger • <i>ab incendiis</i>: an imagined escalation of the threat • <i>in rostra escenderunt</i>: the simplicity of phrase and image is striking. Instead of taking place over the whole city the action is now centred on the rostra at its heart • <i>sollemne carmen</i>: Livy elaborates on the fittingness of the prayer. The idea of ritual in the face of danger is a powerful one • <i>ita coepit</i>: the <i>cum</i> clause that precedes this provides a dramatic delay before the consul speaks. <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
5(b)	<p>Lines 8–20 (<i>nulli . . . pertinere</i>): how persuasive is the consul in these lines?</p> <p>The consul gives no concrete information as to the specific nature of the threat in these lines. Instead, he uses rhetoric to convey the great responsibility of his office, his disgust at the Bacchanalia, and to emphasise both the speed and extent of its spread, and general ignorance of its provenance. Candidates can be expected to argue that in so far as he invites us to mirror his own response to the situation, he is very persuasive.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>nulli umquam contioni</i>: the use of litotes followed by the climactic syntax of <i>non solum... sed etiam</i> creates an impassioned start to the speech • <i>hos esse deos... non illos</i>: the argument is structured around a simple and powerful contrast • <i>colere venerari precarique</i>: the repetition of infinitives allows an intensification in tone • <i>pravis et externis religionibus</i>: this association of ideas – the depraved and the foreign – is important to the speech. It is persuasive because it feeds on fear • <i>captas mentes... furialibus stimulis</i>: this striking image of a loss of control is particularly challenging to Roman ideas of virtue and identity • <i>ad omne scelus et ad omnem libidinem</i>: the repetition in the syntax cements an ideological link between <i>scelus</i> and <i>libidinem</i> • <i>vereor</i>: the consul elaborates on the idea that he is afraid to tell too much, or too little. This characterisation of himself as a protecting and paternal figure is persuasive. It is picked up later in <i>dabitur opera a nobis</i> • <i>minus quam pro atrocitate et magnitudine rei</i>: the idea that the situation defies description is very powerful. Without giving us any specific information, words such as <i>pravis</i>, <i>scelus</i>, <i>atrocitate</i>, create a very emotive tone • <i>tota iam pridem Italia</i>: that the whole of Italy is contaminated by this cult makes its spread to Rome seem inevitable and thus more frightening • <i>multis locis... tota urbe</i>: within a few lines the cult has spread from many places to the whole city • <i>crepitibus etiam ululatibusque nocturnis</i>: again, it is the strange and foreign character of the cult that is stressed. This is intensified in <i>alios... alios</i>: the cult is shrouded in uncertainty. <p>Valid and relevant points not mentioned above should be rewarded.</p>	15

Question	Answer	Marks
6(a)	<p>OR</p> <p>Livy 39. 51</p> <p>Lines 1–8 (<i>a primo . . . posset</i>): how does Livy create a tense atmosphere in these lines?</p> <p>Livy invites us to experience the events through Hannibal’s point of view. His inner state is tense, dominated as it is by anxiety and mistrust of both his host and the Romans. He has prepared his house with secret exits, but as the troops close in and the action builds to a climax, the house becomes a prison. Inside and outside landscapes complement each other as the tension grows in each.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>a primo colloquio...extemplo</i>: events unfold quickly • <i>Hannibal prospexerat animo</i>: Hannibal’s foresight is important in setting up tension in the narrative. The verbs <i>prospexerat... cernens... confisus</i> all convey mental action. Hannibal’s intelligence and talent for mutual animosities are stressed • <i>fidei regum nihil sane confisus</i>: The antagonism between host and guest is the source of tension and the perfidy of kings is a main theme here. It is elaborated in <i>Prusiae vero levitatem etiam expertus erat</i>, and confirmed in <i>sed grave imperium regum nihil inexploratum</i> as the net closes in • <i>Romanorum inexpiabile odium</i>: this is developed in <i>adventum velut fatalem sibi horruerat</i>, the poetic feel of which gives a very vivid sense of Hannibal’s mental state • <i>septem exitus e domo fecerat</i>: by giving detail and elaborating <i>ex iis quosdam occultos</i>, Livy increases the vividness and thus the dramatic tension of the passage • <i>sed grave imperium regum</i>: the <i>sed</i> is a pivotal point in the narrative. Tension builds as Livy keeps us in suspense as to how events will unfold • <i>totius circuitum domus</i>: as the house is surrounded, so is Hannibal. The tension reaches a climax with <i>nemo inde elabi posset</i> and the reader begins to anticipate his death. <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
6(b)	<p>Lines 8–19 (<i>Hannibal . . . Hannibalis</i>): discuss Livy’s account of the death of Hannibal.</p> <p>The narrative is very fast paced as Hannibal first attempts to flee, realises his flight is blocked and then demands poison. The drama of the action is then enhanced by that of his final speech. His final moments provide the sort of painterly tableau typical of Livy’s narrative. Hannibal’s characterisation is particularly striking, with his unresolved anger giving a tragic feel to the piece. Candidates may also consider Hannibal’s death scene in the light of his own past, and of other deaths in book 39.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>postquam...quod...ut...quod</i>: the use of temporal and relative clauses in the first sentence creates an action-packed scene • <i>obsaeptum sensit et omnia circa clausa</i>: the repetition of the idea that he is fenced in heightens the sense of the emotional impact on Hannibal • <i>venenum... poposcit</i>: the object and verb of the main clause are delayed for maximum effect • <i>liberemus... populum Romanum</i>: the tone is bitterly sarcastic • <i>ex inermi proditoque</i>: Hannibal consistently describes himself as vulnerable – an old man, a guest, unarmed. As always, he is acting a part, disingenuous to the last • <i>per scelus occidendi hospitis</i>: he casts not just Flamininus but also the senate as acting immorally • <i>mores quidem populi Romani quantum mutaverint</i>: candidates might like to consider the wider relevance of this statement to Livy’s aims in general. It is interesting that this sentiment is here put into the mouth of Rome’s greatest enemy • <i>exsecratus</i>: this, and the following <i>hospitales deos violatae ab eo fidei testes invocans</i> certainly have the register of tragic poetry, and arguably invite comparison with Virgil’s portrayal of the death of Dido • <i>poculum exhausit</i>: this invites comparison with the death of Philopoemen in 39.50 <i>poculo impavide exhausto</i>. Livy elaborates on the similarities at 39.52 • Candidates may also consider how far Hannibal’s death is a fitting end to his life, perhaps agreeing with Livy’s remark at 39.52 that <i>nemo eorum satis dignum splendore vitae exitum habuit</i>. <p>Valid and relevant points not mentioned above should be rewarded.</p>	15

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

Level	AO1 descriptor	Marks	AO3 descriptor	Marks
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
EITHER Cicero, <i>Pro Caelio</i> 3–50		
7	EITHER Cicero, <i>Pro Caelio</i> 45 Discuss the picture that emerges of Caelius from the <i>Pro Caelio</i>. Answer with reference both to the above passage and to the rest of the prescribed text. For AO1, candidates should be able to discuss this passage in detail, as well as to refer to a wide range of other relevant passages from the whole text. Candidates should include what we learn from the speech that Caelius is said to have done, and what sort of man both Cicero and the prosecution claim that he is. For AO3, candidates should establish how in the passage provided Cicero is at pains to stress that it is not just <i>ingenium</i> that Caelius has shown in court, but more importantly <i>ratio</i> , the result of long periods of hard work; and, that he possesses both the hard-won physical and mental prowess needed for success as an orator. This, Cicero asserts, cannot be combined with the debauched and violent character described by the prosecution. Two quite different pictures of Caelius thus emerge from the <i>Pro Caelio</i> . Key issues for discussion include: whether or not the picture that Cicero himself aims to give us is coherent or nuanced enough; whether or not some of the accusations and insinuations about his character made by the prosecution remain plausible despite Cicero's countering of them; and, how far the impression given varies with the cultural context of the reader. Candidates can be expected to conclude that the young man described by Cicero is very much shaped by the aims of his defence, and vice versa for the prosecution: the competing characters that emerge potentially tell us little about the man himself.	25

Question	Answer	Marks
8	OR How persuasive is the <i>Pro Caelio</i>? For AO1, candidates should make detailed reference to a wide range of passages. For AO3, key issues for discussion include: what the charges are that have been made by the prosecution and how far Cicero answers them; whether or not his portrayal of Caelius' character is convincing; whether or not his attack on Clodia adds to or detracts from the persuasiveness of the speech; and, his use of rhetoric, in particular humour. Candidates may conclude that although in many respects his defence of Caelius does not convince us of his innocence, we are at least persuaded that the case is not worthy of a charge <i>de vi</i> .	25

Question	Answer	Marks
9	<p>OR</p> <p>Discuss the picture of Roman society that emerges from the <i>Pro Caelio</i>.</p> <p>For AO1, candidates should make detailed reference to a wide range of passages.</p> <p>For AO3, candidates can be expected to discuss the way in which both class and gender shape Roman identity: Caelius' own status, for example, depends on his relationships with his father, fellow-townsmen, Cicero and Crassus. Candidates may also discuss the very different treatment given to Caelius and to Clodia by Cicero. The <i>Pro Caelio</i> gives us a particularly vivid instance of the role of the law-court in Roman society, especially its performative and adversarial qualities, and the importance of building and maintaining alliances in pursuit of a senatorial career. The speech tells us much about the social environment enjoyed by rich young men, and something too of its physical landscape: gardens by the river, expensive tenement blocks. Candidates may discuss the differences – social, moral or otherwise – between the society described by Cicero and our own.</p>	25

Question	Answer	Marks
<p>OR</p> <p>Livy 39. 8–19, 42.5–44.9, 49–52</p>		
<p>10</p>	<p>EITHER</p> <p>Livy 39. 43</p> <p>In what ways is this passage typical of Livy’s history? Answer with reference both to the above passage and to the rest of the prescribed text.</p> <p>For AO1, candidates should be able to discuss this passage in detail, as well as to refer to a wide range of other relevant passages from the whole text.</p> <p>For AO3, candidates may include discussion of the way in which the dramatic potential of the story is exploited to maximum effect: the lack of any nuance in the characterisation of both Flamininus and his lover; the use of reported speech; the emphasis on violence; and, the way in which the visual qualities of the story are promoted. As is typical in Livy’s history, the story has a moral force, providing an example <i>foedum inceptu foedum exitu quod vites</i> (Livy, Preface). Furthermore, the way in which the <i>mos maiorum</i> is so spectacularly perverted by Lucius Quinctius Flamininus may be argued to show the growing concern with Rome’s moral decline evidenced elsewhere in book 39. Of particular interest here is the way in which Livy rejects the truth of this version of events as told by Valerius Antias, but nonetheless gives us a detailed account of it, asserting the symbolic value of the story: in both versions of events <i>mactatam humanam victimam esse et cruore mensam respersam</i>. Candidates can be expected to give details of the version told by Livy at 39, 42 – which he read in the surviving speech of Cato – and the exact ways in which the two versions complement each other. A comparison with 39, 52 is also useful here with regards to the death of Scipio: Livy not only similarly rejects the account of Valerius Antias, along with that of others, but also asserts the importance of thematic parallels to the historical narrative.</p>	<p>25</p>

Question	Answer	Marks
11	<p>OR</p> <p>Discuss the presentation of women in Livy 39.</p> <p>For AO1, candidates should make detailed reference to a wide range of passages.</p> <p>For AO3, candidates may begin by stating that women are for the most part absent from Livy’s history, as they are absent from Roman public, political and military life: this year’s set text, chapters 49–52, provides a good example of the invisibility of women from exemplary history. However, by giving the story of the discovery of the Bacchanalia a domestic setting, Livy enables women to take an active role in events: indeed, the characters he includes, and the way in which the action unfolds, seem to belong more to Roman Comedy than Roman History proper. Candidates can be expected to discuss the ways in which these female characters are shaped by the cultural and literary context, in particular by the dramatic logic of the narrative, and as a result can be argued to reflect character types rather than real individuals; by focalising the narrative through Faecenia Hispala, Livy increases its emotional range and potential for drama; by then bringing Hispala, <i>scortum nobile libertina</i>, to the house of Sulcpicia, <i>nobilem et gravem feminam</i>, Livy exploits the contrast between the two women to dramatic effect. Candidates may explore the ways in which the female characters relate to the male ones, and to the world of male power, or to the ways in which issues of gender are complicated by issues of rank. Furthermore, candidates may argue that Livy’s description of the rise and dangers of the Bacchanalia are shaped by misogyny: Hispala and Postumius agree that the rites were female in origin – <i>is fons mali huiusce fuit</i> (15); it is the <i>mixti feminis mares</i> that threatens the <i>discrimen omne pudoris</i> (8); and, men who take part are <i>flagitiis... effeminati</i> (16), unfit to fight to defend Roman values. When the initiates are put to death, normative gender distinctions are reasserted; <i>mulieres damnatas cognatis aut in quorum manu essent tradebant</i> (18). The comparison offered between the <i>carum et nobile scortum</i> in 42 and the <i>famosum mulierem</i> in 43, can be argued to reveal similar fears at work.</p>	25

Question	Answer	Marks
12	<p>OR</p> <p>'Too often Livy's aim seems to be merely to entertain.' Discuss.</p> <p>For AO1, candidates should make detailed reference to a wide range of passages.</p> <p>Candidates can be expected to argue that Livy's text is in places highly entertaining: the highly dramatic account of the discovery of the Bacchanalia creates empathy for its characters, and suspense in the unfolding of events; the inclusion of Valerius Antias' unsupported but riveting account of the behaviour of Lucius Quinctius Flaminius is arguably redundant to Livy's own account; the deaths of Philopoemen and Hannibal are given theatrical treatment. For A03, candidates are expected moreover to discuss whether or not Livy's text is ever <i>merely</i> entertaining: whether he from time to time loses sight of his stated aim to educate through example – <i>hoc illud est praecipue in cognitione rerum salubre ac frugiferum, omnis te exempli documenta in inlustri posita monumento intueri</i> (Livy. Preface). Candidates may argue that to educate and to entertain are not in fact mutually exclusive, or even that the former can be enhanced by the latter, particularly in the context of Roman historiographical traditions. In book 39, Livy offers particularly diverse examples of behaviour to imitate or avoid, from the courageous death of Philopoemen to the murderous debauchery of Lucius Quinctius Flaminius. The accounts of the suppressing of the Bacchanalia and the censorship of Cato, as well as being entertaining have a clear moral focus: Postumius' speech in chapters 15–16 is deeply educative, providing a passionate vision of Rome's civic and religious institutions working to protect its precious traditions.</p>	25