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Cambridge Pre-U Certificate

LATIN

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Paper 2 Prose Literature

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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.

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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.

Section A**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 the meaning does not prevent the award of full marks.
- (b) More specifically, examiners should check that verbs – tense, mood, voice and person (if appropriate) – and 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>Cicero, <i>Pro Caelio</i> 3–50 Translation</p> <p><i>nam... M. Caelius</i> [5] <i>ut eum... male dicere</i> [5] <i>aliud accusare... confirmet</i> [5] <i>maledictio... nominatur</i> [5]</p> <p>Total: [20]. Divide by 2 to create a mark out of [10].</p>	10

Question	Answer	Marks
2(a)	<p>EITHER</p> <p>Cicero, <i>Pro Caelio</i> 12–14</p> <p>Lines 1–10 (<i>habuit . . . effusior</i>): discuss the presentation of Catiline in these lines.</p> <p>Cicero’s argument here is that it does not reflect badly on Caelius that he supported Catiline, for Catiline drew both the worst and the best of men to him. Cicero draws a picture of a charismatic and persuasive figure. It is important that candidates understand that Cicero is not arguing that Catiline possesses virtue – just the potential for or appearance of it, which makes him very dangerous. The content is based around a repeated antithesis, and this is reflected in the language, with isocolon or chiasmus the dominant structures. Metaphor and hyperbole help make the point that he is an extraordinary figure.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>hominibus improbis... optimis viris</i>: Catiline drew to himself both the worst and the best of men; the contrast is repeated later with <i>clarioribus viris... turpioribus</i>; the hyperbole conveys well the scope of Catiline’s charisma • <i>signa... adumbrata virtutum</i>: it is not virtue but only the shadow of it • <i>optimis se viris deditum esse simulabat</i>: again, he is not good, but only seems so; this is developed later with <i>quis clarioribus viris... iucundior?</i> Catiline is shown as charming and deceitful, a dangerously charismatic figure • <i>industriam quidam stimuli ac laboris</i>: this point is later repeated in <i>quis in laboribus patientior?</i> That Catiline is possessed of immense energy and that this energy is channelled into <i>studia rei militaris</i> is Cicero’s main point in Catiline’s favour; yet since he uses this energy to attack Rome, it is not ultimately a point in his favour • <i>illecebrae libidinum</i>: Catiline’s vices are predominantly to do with debauched and luxurious living; this is later repeated in <i>quis in voluptatibus inquinatior?</i> • <i>flagrant vitia libidinis... vigeant</i>: the poetic language gives force to the hyperbole • <i>monstrum</i>: the passage is structured around this as its central thesis – that in so far as he is made up of contradictory impulses, Catiline is a <i>monstrum</i> – powerfully poetic language indicating something more or less than human; the word order in <i>inter se pugnantibus naturae studiis</i> is suggestive of clashing elements • <i>civis... hostis</i>: this is the crux of the issue; Catiline in the end was an enemy of the state; the pairing of <i>taetrior</i> with <i>hostis</i> powerfully conveys Catiline’s viciousness • <i>quis... quis... quis... quis... quis...</i>: the paradox in the content is matched by careful antithesis in the language throughout; at the start of the passage, Cicero makes three statements, each illustrating something bad then good; at the end of the passage, Cicero asks four questions, each illustrating something good then bad • the rhetorical questions draw the listener in with the challenge to answer ‘no-one’ <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
2(b)	<p>Lines 10–19 (<i>illa vero . . . niteretur</i>): how does Cicero provide a powerful climax to his argument in these lines?</p> <p>This passage forms the climax to Cicero’s argument that Catiline drew good men to him as well as bad, and therefore that Caelius cannot be rebuked for having initially followed him. The language is that of high rhetoric with an emphasis on the extremes of the contrast drawn.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>iudices</i>: the vocative indicates a summing up • <i>comprehendere... tueri... communicare... servire</i>: the first four in this accumulation of nine infinitives are positive; the scale intensifies as <i>multos... extends into cum omnibus</i> • <i>pecunia, gratia, labore</i>: this climactic list of positive ways in which Catiline serves his friends is suddenly and dramatically reversed in <i>scelere etiam... et audacia</i> • <i>versare suam naturam et regere</i>: his chameleonic nature is given vivid expression with the repetition in sense and syntax; the self-control exercised by Catiline is striking, giving him great charisma • <i>torquere ac flectere</i>: suggestive of unnatural behaviour • <i>cum... cum... cum...</i> : anaphora and isocolon based around the zeugma of <i>vivere</i> build to the final climax of the sentence in <i>cum libidinosis luxuriose vivere</i> – a shocking image of the depravity at the heart of Catiline’s character; the adverbs listed are incredibly varied • <i>varia multiplicique natura... homines improbos audacesque... fortes viros et bonos</i>: a series of paired adjectives give an hyperbolic and emphatic tone; the emphasis has again swung back to the positive, but the <i>specie quadam virtutis assimolatae</i> reminds us of the main point being made • <i>cum omnes omnibus</i>: polyptoton gives a climactic sense of scale • <i>tam... tot... tanta</i>: intensifying adverbs and adjectives give rhythm and force to the final sentence • <i>facultatis et patientiae radicibus</i>: Cicero here reaches the climax and final statement of this part of his argument; the metaphor of <i>radicibus</i> and its associations of growth and energy make Catiline seem truly terrifying <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

Question	Answer	Marks
3(a)	<p>OR</p> <p>Cicero, <i>Pro Caelio</i> 21–24</p> <p>Lines 1–9 (<i>ex hac . . . pugnabit</i>): discuss what Cicero says about witnesses and witness statements in these lines.</p> <p>Instead of giving a specific response to the witness statements promised by the prosecution, Cicero gives a damning general account of the sort of men who offer to act as witnesses in court. Not only the safety of Caelius but that of the senate and the state are presented as being at risk from such men. Furthermore, their testimony is inimical to truth itself.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>potentibus, gratiosis, disertis</i>: these powerful and persuasive men are the real source of danger; Cicero goes on to say that the very state must be protected <i>contra periculosas hominum potentias</i> • <i>ultra se offere soleant</i>: the promotion of <i>ultra</i> conveys witnesses as opportunists • <i>operam navare</i>: their assiduousness is stressed • <i>hoc ex genere</i>: the phrase hints at a distaste for such men • <i>proiecerint... cupiditatem</i>: their eagerness in rushing to court, and subsequently greed is stressed • <i>excluditote... </i>: the future imperative gives a formal tone, marking the distance between the men of standing in the senate addressed by Cicero and the sort of men produced as witnesses by the prosecution • <i>sapientia vestra... religione vestrae</i>: Cicero appeals to the wisdom of the senate, and the seriousness of their oath • <i>huius saluti... religioni vestrae... condicioni omnium civium</i>: the tricolon gives a sense of escalating danger • <i>vos abducam a testibus</i>: a very bold statement • <i>fingi... flecti ac detorqueri</i>: synonyms emphasise that witness statements are shifting, in contrast to the immovable <i>veritatem</i> of the facts of the case • <i>res cum re</i>: Cicero pushes his argument to its conclusion here with the idea that pure argumentation will better bring the facts of the case to light • <i>res... causa... ratio</i>: the increase in number of syllables gives the tricolon more force <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
3(b)	<p>Lines 9–19 (<i>itaque . . . defensa est</i>): how convincing is Cicero's defence of Caelius in these lines?</p> <p>Candidates are expected to show some knowledge of the background to the charges here, in particular that Ptolemy had taken refuge in Rome and that Dio, sent at the head of an embassy to dissuade the senate from acting to restore Ptolemy, had been murdered. Cicero had previously defended Asicius on the charge of accomplice to murder. Caelius seems now to have been charged with the same. In the passage given style wins over substance, with Cicero simply stating that Caelius was not involved or even suspect of involvement.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>seditionibus... pulsatione... de bonis</i>: Cicero passes over some potentially serious crimes here – violent political discord, an assault on ambassadors, violent dispossession of property; without the speech of M. Crassus it is hard for us to judge how well these had already been dealt with • <i>vellem dictum esse... de Dione</i>: Cicero introduces the charge relating to Dio only to immediately dismiss it as not worthy of comment – <i>quid est quod expectatis?</i> The rhetorical question invites our agreement • <i>is, qui fecit... est enim rex</i>: the delay of <i>rex</i> and the fact that Ptolemy is not named add drama to the account • <i>qui autem dictus est adiutor...</i>: the tone intensifies with the repetition of <i>qui</i> and the drama continues with the delay of <i>iudicio est liberatus</i>; these are not, however, arguments for or against the involvement of Caelius • <i>quod... sit</i>: Cicero repeats the same point; the chiasmic arrangement and word play in <i>qui commisit non neget qui negavit absolutus sit</i> are highly rhetorical but add nothing to the argumentation • <i>non modo a facti, verum etiam a conscientiae</i>: this is paired with the following <i>non modo suspicione sed ne infamia quidem</i> as Cicero forcefully states that Caelius has never before even been suspected of this crime • <i>praevaricatione est Asicius liberatus</i>: Cicero's answer to this is that he himself defended Asicius! <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

Question	Answer	Marks
4	<p>Tacitus, <i>Annals</i> 1. 1–15, 31–51 Translation</p> <p><i>fuere... ostentavere</i> [5] <i>tum vero... clamitans</i> [5] <i>ferrum... attinuissent</i> [5] <i>extrema... esse</i> [5]</p> <p>Total: [20]. Divide by 2 to create a mark out of [10].</p>	10

Question	Answer	Marks
5(a)	<p>EITHER</p> <p>Tacitus, <i>Annals</i> 1. 2–3</p> <p>Lines 1–10 (<i>postquam . . . turbabantur</i>): how does Tacitus give pace to his narrative in these lines?</p> <p>A remarkable amount of information is combined in these lines with very abrupt syntax to create a fast paced narrative. A long and complex period of history is contained in one sentence. The effect is to give the sense that Augustus' rise to power is not only extremely bloody but also unstoppable. Much is insinuated with very few words.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>postquam . . . reliquus</i>: <i>postquam</i> governs three statements, all of which have their verb in ellipsis; there is no clearly marked connection between the three sentences • <i>Bruto et Cassio . . . Lepido . . . Antonio</i>: a great deal of violence is contained in a series of ablative absolutes • <i>nisi Caesar dux</i>: Caesar is the subject of the main clause, but does not appear within it in the nominative; instead he is named here in a subordinate clause introduced by <i>nisi</i>, itself dependent on an ablative absolute; his linguistic absence from the main clause serves to increase his presence in events • <i>posito triumviri nomine consulem se ferens</i>: this key event in Augustus' rise to <i>princeps</i> is stated almost in parenthesis, with ablative absolute and present participle • <i>militem donis, populum annona, cunctos dulcedine otii</i>: the repetition of syntax in this tricolon gives pace as Augustus' power gathers force; the move from physical to metaphysical bribes is striking • <i>insurgere . . . se trahere</i>: instead of indicative main verbs, these are historic infinitives; the great energy of Augustus is conveyed by the choice of verbs expressive of physical action • <i>senatus magistratum legum</i>: the absence of connectives gives pace, as the content increases in scope • <i>ferocissimi . . . cecidissent</i>: a bloody period of history is summarised in a single clause; sound mirrors sense in its harshness • <i>nobilium . . . servitio</i>: the closeness of the contrast gives a sense of the pace of the descent into sycophancy • <i>quae . . . turbabantur</i>: the rot spreads fast to the provinces; the scale, both in terms of geography and in terms of Roman institutions, is impressive here, with <i>suspecto senatus populique imperio</i> leading on quickly to <i>invalido legum auxilio</i> <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
5(b)	<p>Lines 11–20 (<i>ceterum . . . vergere</i>): discuss the presentation of Augustus and his household in these lines.</p> <p>Augustus works to secure his succession in this passage, but the passage is marked by the irony that those he works to promote quickly die. He is presented as hungry to cement his power, using the structures of the republic to create a dynasty. The family is dysfunctional, with Livia insinuated as the prime mover in events and her son Tiberius left as the only heir by the end of the passage.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>subsidia dominationi</i>: right from the start Augustus' aims are shown as antithetical to the values of the republic • <i>defuncto Marcello... vita concessit... mors abstulit... Drusoque pridem extincto</i>: the many ways in which Tacitus expresses death, and the way in which he combines euphemism with violence, enhance its presence in the text • <i>admodum adolescentem... ignobilem loco... necdum positi puerili praetexta</i>: those Augustus promotes are described as unsuitable by virtue of their youth or rank • <i>geminatis consulibus</i>: to hold two consecutive consulships is very rare, and a mark of Augustus' annexing and violation of traditional power structures; the same is true with Gaius and Lucius <i>destinari consules</i> • <i>generum sumpsit</i>: Julia gains two husbands in one sentence, with Augustus using marriage to shore up his power • <i>bonum militia et victoriae socium</i>: we are reminded of how Augustus came to power • <i>integra etiam tum</i>: the phrase is doom-laden • <i>specie recusantis flagrantissime cupiverat</i>: the juxtaposition gives force to the idea that Augustus dissembles • <i>vel novercae Liviae dolus</i>: by giving this as an alternative, Tacitus insinuates rather than states, and the idea sticks in our minds • <i>Nero solus e privignis erat</i>: a dramatic end to the passage <p>Valid and relevant points not mentioned above should be rewarded.</p>	15

Question	Answer	Marks
6(a)	<p>OR</p> <p>Tacitus, <i>Annals</i> 1. 42–43</p> <p>Lines 1–9 (<i>divus . . . trahere</i>): what is striking about Germanicus' argument in these lines?</p> <p>The passage provides a powerful set of positive images of what is at stake: the very Roman ideals of <i>auctoritas</i>, allegiance, empire. Ideas of order and control are contrasted with the situation as it stands, with the passage culminating in a vivid and despairing description of the mutinous camp.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>divus Iulius... divus Augustus</i>: mirroring in the syntax helps create an escalation in the intensity of the natural authority of these figures, one commanding <i>verbo uno</i>, the other merely <i>vultu et aspectu...</i> • <i>compescuit... exterruit</i>: the intensification in effect is particularly expressive of Augustus' charismatic and reputedly stern leadership; he is the archetype of the Roman military commander • <i>ex illis ortos</i>: the idea of inherited values and worth is central to Roman identity; in this passage Germanicus sites himself within the imperial dynasty, Tiberius now at its centre • <i>Hipaniae Syriaeve miles... primane et vicesima</i>: there is a hierarchy within the army; those close to the emperor share in his charisma • <i>tot proeliorum socia, tot praemiis aucta</i>: the repetition in the language gives force to the appeal to shared experience and the idea of the bond between the commander and his troops • <i>patri laeta omnia aliis e provinciis audienti</i>: a powerful image of an ordered empire with Rome at its centre • <i>interfici centuriones, eici tribunos, includi legatos</i>: the crescendo in sense and syntax makes vivid the hierarchy of command • <i>infecta sanguine castra</i>: the final image is highly emotive • <i>inter infensos</i>: categories of friend and foe are inverted <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
6(b)	<p>Lines 9–19 (<i>cur . . . erit</i>): discuss the tone of these lines.</p> <p>The passage is marked by heightened emotion and high rhetoric. Germanicus declares that he would rather have died than suffer the mutiny and that the very honour of Rome is at stake. His speech ends here with a prayer to his ancestors and a plea to his soldiers to desist.</p> <p>Suggested points:</p> <ul style="list-style-type: none"> • <i>inprovidi amici?</i> Exclamation combined with rhetorical question conveys a tone of anguished disbelief • <i>melius et amantius</i>: the paradoxical idea that it would be better to wish a friend dead is emphasised by the pairing of comparative adjectives; the image of the offering of the dagger is highly dramatic • <i>cecidissem</i>: promoted for impact • <i>cecidissem... legissetis</i>: pluperfect subjunctives convey a sense of despair for a missed opportunity • <i>meam quidem mortem inpunitam sineret</i>: the <i>quidem</i> marks the extraordinary nature of this wish • <i>Vari tamen et trium legionum ulcisceretur</i>: this strikes at the heart of Roman ideas of honour and duty • <i>subvenisse Romano nomini</i>: the idea of conceding this honour and duty to the Belgae is shocking • <i>dive Auguste... pater Druse</i>: the prayer combines the intimacy of Germanicus appealing to his closest ancestors with the scale of a prayer to the protectors of the very state itself • <i>mens... imago... memoria... pudor... gloria</i>: a series of abstractions give dignity to the prayer • <i>si mihi coniugem et filium redditis</i>: the tricolon climaxes in a very personal and pathetic image • <i>discedite... dividite</i>: the tone is direct, as Germanicus' plea becomes a command <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
7	<p>Cicero, <i>Pro Caelio</i> 50</p> <p>EITHER</p> <p>Discuss Cicero's treatment of Clodia in the <i>Pro Caelio</i>. Answer with reference both to the passage above 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 text as a whole.</p> <p>For AO3, candidates can be expected to show how, in the passage given, Cicero, wearing the mask of civility and rational discourse, in fact delivers a vicious attack on Clodia. Discussion of Cicero's treatment of Clodia might include: his attack on her character, portraying her as a woman obsessed with lust and emotionally unstable; his manner of address towards her – here for instance he insinuates with mock civility, whereas elsewhere he attacks directly; the misogyny on which his argumentation rests. This paragraph provides the climax of an extended argument in which Cicero argues firstly that Clodia behaves like, and thus in fact is, a prostitute, and secondly that Caelius, being a man, has done nothing wrong in associating with her. He will go on to argue that if she was intimate enough with him to lend him gold, then she is most definitely a prostitute, and ultimately to insinuate that Caelius in plotting to kill a prostitute has not committed a crime.</p>	25

Question	Answer	Marks
8	<p>OR</p> <p>Discuss Cicero's use of humour in 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 may outline how it is that Cicero makes us laugh in the <i>Pro Caelio</i>, identifying as his main tools a combination of sarcasm directed at individuals and the use of comedic tropes from the theatre, in particular a sustained prosopopoeia. Candidates can also be expected to discuss what his aims are in making us laugh; Cicero himself gives us the pretext of the timing of the trial, but candidates may feel that his comic attacks on not just Clodia, but also the prosecutors, are a smoke screen to conceal his lack of an argument. He is arguably guilty of <i>male dicere</i> – that which he accuses the prosecution of, even himself giving us the qualification <i>si facetius, urbanitas nominator</i> (6). Candidates may also discuss the extent to which the humour, so much of which is directed against Clodia, exploits misogynist tropes. Comedy, of course, depends on cultural context and some candidates may feel that the <i>Pro Caelio</i> is less funny to a modern reader.</p>	25

Question	Answer	Marks
9	<p>OR</p> <p>How well does Cicero defend Caelius against the charge of immorality?</p> <p>For AO1, candidates should make detailed reference to a wide range of passages.</p> <p>For AO3, candidates should focus on Cicero’s playful treatment of the conventional argument – that <i>detur aliquid aetati</i> (42) – repeatedly seeming to adopt but ultimately rejecting this line of defence. At 25 Cicero tells us that L. Herennius has spoken <i>multa de luxurie, multa de libidine, multa de vitiis iuventutis, multa de moribus</i> and has accused Caelius of leading a debauched lifestyle, but Cicero demurs <i>ita ut oportet respondere non audeo</i> (30a). He will not in the case of Caelius beg for the indulgence due to all young men; he only asks that these <i>aetatis ac tempora vitia</i> (30a) not harm his client. At 39–42 Cicero gives extended treatment of the idea that in the case of young men (but not young women) <i>sit adulescentia liberior</i> – for this is both natural and usual. The accepted view, he says, is that as long as a man’s earliest years are clean and chaste and that he returns to a life of probity without having damaged his own or anyone else’s reputation, he should be allowed to act in a debauched manner in his youth. But at 44, Cicero asserts that he will not use this defence in the case of Caelius as his success as an orator precludes an immoral lifestyle. Candidates may also discuss the way in which both at 30 and 47b he diverts the charge of immorality onto Clodia by stating that Clodia, who does enjoy an immoral lifestyle, is the source of all the accusations against Caelius. Cicero now needs only to defend Caelius against a charge of association with her, and argues that if a young man has associated with a whore, he has committed no crime – <i>quando denique fuit ut quod licet non liceret?</i> (48). Candidates may conclude that although Cicero does not properly defend Caelius against the charges of immorality by simply rejecting or side-stepping them, and by attacking Clodia instead, it is by so doing that his defence is successful.</p>	25

Question	Answer	Marks
10	<p>Tacitus, <i>Annals</i> 1. 1–15, 31–51</p> <p>EITHER</p> <p>Discuss the role of violence in <i>Annals</i> 1. Answer with reference both to the passage above 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 text as a whole.</p> <p>For AO3, candidates can be expected to argue that the violence described here and elsewhere, given that Tacitus enhances its visceral and dramatic qualities, has the primary function of drawing us into the text and entertaining the reader. Furthermore, if his use of violence is treated as a theme it gives a powerful tool for analysing the text. Tiberius' increasing paranoia and propensity for violence are inexorably entwined in <i>Annals</i> 1-6; under the Julio-Claudians these are the corollaries of power. Violence creates violence; we see an escalation of violence as the mutiny is quashed with a bloodbath of reprisals, and the episode of the mutiny ends with the massacre of the enemy population. Candidates may argue that the poetic register of the language in which violence is often described, the paradox that violence is the remedy as well as the crime, the trope of failing to identify the right recipient of violence, the ambiguity of a victory won through excessive violence – all these give a literary quality to Tacitus' account of the mutiny.</p>	25

Question	Answer	Marks
11	<p>OR</p> <p>Discuss the characterisation of Tiberius in <i>Annals</i> 1.</p> <p>For AO1, candidates should make detailed reference to a wide range of passages.</p> <p>For AO3, candidates may argue that Tacitus presents Tiberius' character as predetermined both by his family character and then by his being thrust unwilling and without the right skills into the position of princeps. His succession is the act that seals the decline of the <i>res publica</i>, by putting power into the possession of those who are precisely not worthy of its demands. His characterisation is dynamic, changing throughout books 1–6; in <i>Annals</i> 1 Tacitus arguably hints at the savagery to come while showing a man still for the most part succeeding in his attempts to be or at least to seem good. Candidates may structure their essay around his relationships with others; the role his mother plays in his succession in chapters 3–6 is important in shaping our idea of him as weak; his paranoia problematises his relationship with Germanicus; in public discourse he dissembles and vacillates, having a difficult relationship with the senate, who respond to him with unwelcome sycophancy. Candidates may argue that the fact that he is presented as being ambiguous in the way he speaks and acts enhances the sense prevalent in Tacitus that history itself is ambiguous, with Tacitus more often than not telling us how Tiberius seemed, or what was more likely.</p>	25

Question	Answer	Marks
12	<p>OR</p> <p>How well does Tacitus create a coherent narrative out of domestic and foreign affairs in <i>Annals</i> 1?</p> <p>For AO1, candidates should make detailed reference to a wide range of passages.</p> <p>For AO3, candidates can be expected to argue that coherence is given by the thematic ties that bind the two narratives despite the physical distance that separates them. For instance, one of the main themes in <i>Annals</i> 1 is the difficulty of communication; news travels slowly from the mutiny to Rome and <i>vica versa</i>, spreading insecurity from Rome to the provinces, and creating a crescendo-effect as it spreads back; this parallels Tiberius' consistent failure to communicate with the senate. The mutiny provides many images of the perversion of the right order of things; Germanicus on the point of public suicide; stolen money chests next to the eagles of the marching-column; Germanicus dragged from his bed; a 'pitiable column of women'; the mock trial of the perpetrators. Again, this can be thought of as a wave of instability spreading from Rome, where Tiberius' first act as princeps is a murder prompted by his mother. The account of the mutiny furthermore allows characterisation of Germanicus, who will be a central character in events to come; he provides a foil to Tiberius, and it is implied is one of his first victims.</p>	25