



## Cambridge Pre-U

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LATIN

9788/02

Paper 2 Prose Literature

October/November 2020

MARK SCHEME

Maximum Mark: 60

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**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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**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
1	<p><b>Cicero, <i>In Verrem</i> 2.5. 80–107, 112–30 Translation</b></p> <p><i>posteaquam... agrestium</i> (5) <i>quarum... alebantur</i> (5) <i>Cleomenes... repente</i> (5) <i>ebrio... Pachyni</i> (5)</p> <p>Total [20] to be divided by 2</p>	10

Question	Answer	Marks
2(a)	<p><b>Lines 1–13 (<i>Helorum . . . iussit</i>): what is striking about this account of an encounter with pirates?</b></p> <p>Nothing about this naval encounter with the enemy is as it should be. This battle which is no battle makes a mockery of the Roman fleet. The fleet is literally abandoned by first Cleomenes then the other captains, and left to be burnt by the pirates. The account is very vividly depicted, with Cleomenes' incredible cowardice at the fore. Suggested points:</p> <ul style="list-style-type: none"> <li>• <i>ut... ita</i>: the first of three correlative pairs draws Cleomenes and his men together; <i>tam... quam</i>: the consequences of poor leadership are immediately felt as the ships of course follow Cleomenes; <i>ut... ita</i>: the third correlative pair conveys well the irony of the situation; as each boat tries to escape so they put themselves in more danger</li> <li>• <i>postremum enim quamquam</i>: the word order vividly conveys how the Pirates pick them off one by one</li> <li>• <i>capitur... capitur... occiditur</i>: present tense passives punctuate the narrative. The move to actual violence comes as a shock</li> <li>• <i>redemerunt</i>: economic exchange replaces battle</li> <li>• <i>priore actione iurato</i>: Phylarchus has already given evidence under oath; <i>vos cognostis</i>: the second person plural draws the jury in</li> <li>• <i>haec dum aguntur</i>: Cleomenes meanwhile has made good his escape; <i>iam... iam sese in terram e navi eiecerat</i>: his haste, and the pace of events, is underlined with the repetition of <i>iam</i> and the tense of <i>pervenerat</i> then <i>eiecerat</i>; his panic is very well characterised</li> <li>• <i>quadrimem fluctuantem</i>: The Roman ship lying unmanned and idle is a shocking image, given vivid expression by the present participle</li> <li>• <i>reliqui praefecti</i>: the rest follow on close behind unable to fight or flee; <i>adpulsis navibus</i>: the passive voice epitomises Cicero's sleight of hand here – by presenting the ships' captains as now having no choice he limits their responsibility for their actions</li> <li>• <i>praeter spem</i>: even the captain of the pirates is surprised - we are invited to share in his amazement</li> <li>• <i>non sua virtute sed istius avaritiae</i>: repetition and contrast in the language powerfully convey irony; <i>istius</i> is very pointed – Verres looms large behind these events</li> </ul>	15

Question	Answer	Marks
2(a)	<ul style="list-style-type: none"> <li>• <i>classem pulcherrimam... expulsam et eiectam</i>: that something so beautiful should suffer violence is devastating; <i>populi Romani</i>: these events strike at the heart of Roman pride</li> <li>• <i>expulsam et eiectam... inflammari incendique iussit</i>: the alliteration of p, e and i in the final line and repetitions in sense mark the climax of the piece; the shocking image of the fleet on fire</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	
2(b)	<p><b>Lines 13–21 (o tempus . . . posset): discuss the tone of these lines.</b> These lines start with a series of exclamations that carry a tone of horrified outrage.</p> <p>The hyperbole and deliberate ironies in what follows are savagely humorous. Verres and Cleomenes are presented as the heroes of a comic melodrama, highlighting how they are the opposite of the men they ought to be. Suggested points:</p> <ul style="list-style-type: none"> <li>• <i>miserum atque acerbum</i>: the use of repeated endings <i>-um</i>, <i>-am</i> and <i>-em</i> in the three exclamations that start this section and the pairing in sense of <i>miserum atque acerbum</i>, then <i>calamitosum atque funestum</i>, finally <i>nequitiam ac turpitudinem</i> allow the tone of outrage to intensify and build to a climax</li> <li>• <i>amoris turpissimi flamma... incendio conflagrabat</i>: the praetor and his fleet burn with very different sorts of fires, one metaphorical the other quite literal; the tone is scornful and the effect of the zeugma is comedic</li> <li>• <i>nocte intempesta</i>: there is high drama in the setting, the hyperbaton of</li> <li>• <i>gravis... nuntius</i>, and the placement and tense of <i>curritur</i></li> <li>• <i>illo praeclaro convicio</i>: the tone is sarcastic throughout; the use of <i>praeclaro</i> is ironic and the delayed placement of <i>mulieres</i> enhances the shock of the image</li> <li>• <i>quamquam</i>: seems to imply that Cleomenes is more likely to be seen at night!</li> <li>• <i>includit se domi</i>: absurd</li> <li>• <i>neque aderat uxor, quae consolari... posset</i>: Cicero belittles Cleomenes with mock sympathy</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
3(a)	<p><b>Lines 1–10 (<i>per deos . . . considero</i>): how does Cicero show his indignation in these lines?</b></p> <p>Cicero here uses a series of rhetorical questions to powerfully convey and intensify his indignation. He thus invites us to mirror his reaction not just at the cruelty of Verres but also at the failure of Rome to protect her friends. Suggested points:</p> <ul style="list-style-type: none"> <li>• <i>per deos immortalis</i>: Cicero interrupts his account of witnesses present with this powerful exclamation – the effect is to convey the strength of his own feeling</li> <li>• <i>sedetis... auditis... vos quoque</i>: he challenges the jury directly, and draws them and us in</li> <li>• <i>quo... quem... utrum... an</i>: the development of simple into alternative direct question serves to intensify the emotion</li> <li>• <i>utrum ego desipio et plus quam satis est doleo</i>: the rhetorical question in fact emphatically makes the statement that Cicero’s reaction is the only acceptable one; particularly emotive are the use of the personal pronoun <i>ego</i>, and the development of <i>desipio</i> into <i>plus quam satis est doleo</i> then later the cognate <i>pari sensu doloris</i></li> <li>• <i>hic acerbissimus innocentium cruciatus</i>: the enclosing word order vividly conveys the helplessness of the victims; <i>calamitate miseriaque... cruciatus at maeror</i>: the lexical matrix of suffering is powerfully emotive and culminates in Cicero’s own <i>indignitas calamitatis</i></li> <li>• <i>cum... cum</i>: the percussive effect of the repeated <i>cum</i> here creates an intensification in tone and emotion</li> <li>• <i>ego... mihi ante oculos</i>: Cicero places himself, and us, in the imagined position of eyewitnesses; the position and present tense of <i>versatur</i> is very vivid</li> <li>• <i>maxima vis frumenti quotanni plebi Romanae</i>: Cicero here changes tack with an impressively extended rhetorical question; the land, its produce and its people stand in important relation to Rome; Cicero is expressing his indignation at a collective failure of responsibility to Rome’s allies</li> <li>• <i>eorum... eorum... ex quibus... qui... ad... ad</i>: a series of repetitions in the syntax and grammar give rhythm and therefore power to the language, also allowing delay of the main verb and final bitter irony <i>ad eius funestam securem esse servatos</i></li> <li>• <i>spe nostri imperi nostraeque aequitatis... ad C. Verris nefariam immanitatem</i>: the contrast deepens the sense of indignation at Rome’s failure to protect her friends with the polyptoton of <i>nostri...nostrae</i> serving to underline the responsibility</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
3(b)	<p><b>Lines 10–19 (<i>quas . . . ducimini</i>): in what ways is the argument in these lines forceful?</b></p> <p>Cicero gives force to his argument in these lines by drawing a contrast between Publius Scipio (Aemilianus) Africanus' treatment of Scily in the past, and that now of Verres and Cleomenes. He repeats and elaborates on this same point three times, providing subtle variety in repetition, and developing his point to a climax. He also here gives voice to the <i>Tyndaritani</i>, in a striking piece of prosopopoeia. Suggested points:</p> <ul style="list-style-type: none"> <li>• <i>quas urbis... eas</i>: the first clause anticipates the second, whetting our appetite for its antithesis; the word play in <i>ornandas... ornamentis</i> and the intensifying <i>non solum... sed etiam</i> do not disappoint – P. Africanus gave, and Verres takes away – even the very men of Sicily</li> <li>• <i>nos... nos... nobis</i>: the anaphora of <i>nos</i>, alongside the totalizing <i>semper omnibus... omnia... semper</i>, the pleonasm in the content and the polysyndeton of <i>et</i> give rhythm and emphasis to the point being made; these cities are friends of Rome and should be treated as such</li> <li>• <i>contra Carthaginem Scipio duxit... contra praedones... Cleomenes ducit</i>; parallelism in the syntax gives force to the contrast as Cicero returns to the image of the fleet denuded of its troops, with Cleomenes commanding an empty ship; the move from the perfect tense of <i>duxit</i> to the present of <i>ducit</i> is vividly dramatic</li> <li>• <i>at nunc... at nunc</i>: the repetition of the pivotal phrase creates an impression of clarity and balance in the argument</li> <li>• <i>hostium spolia et praemia laudis</i>: this chiasmus is picked up in the wider chiastic arrangement and word play of <i>hostium spolia... spoliati... hostium</i>; the symmetry gives force to the point being made that the Sicilians have suffered a complete reversal of roles – instead of being treated as friends, they are being treated as enemies - <i>ipsi in hostium loco numeroque ducimini</i></li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

Question	Answer	Marks
4	<p><b>Livy 39. 11 Translation</b></p> <p><i>confestim... habere</i> (5) <i>iurgantes... contulit</i> (5) <i>causamque... detulit</i> (5) <i>consul... nosset</i> (5)</p> <p>Total [20] to be divided by 2</p>	10

Question	Answer	Marks
5(a)	<p><b>Lines 1–9 (<i>hic . . . expromit</i>): how does Livy make these lines dramatic?</b></p> <p>There is emotional as well as physical drama in the way that the three characters of Postumius, Sulpicia and Hispala inter-relate in this passage. Both Hispala and the consul are very well characterised. The passage culminates with a moment of dramatic intensity with the spotlight on Hispala as she begins her long-awaited story. Suggested points:</p> <ul style="list-style-type: none"> <li>• <i>accensus ira . . . iram generi lenire</i>: there is drama in the way that the anger of Postumius is countered by the calming effect of Sulpicia</li> <li>• <i>ait eam . . . se amatore cavillari credere</i>: the indirect statement in this passage is in itself dramatic, with Postumius and Hispala exchanging dialogue; his attitude changes from anger to reassurance once she has agreed to tell him what she knows; here he demeans her with <i>amatore cavillari</i></li> <li>• <i>gravissimae feminae</i>: there is drama in the contrast between Hispala and Sulpicia in terms of their social status and demeanour</li> <li>• <i>attollere . . . adhortari . . . lenire</i>: these three historic infinitives draw out the drama of the situation as Sulpicia lifts up Hispala, who has thrown herself at her feet</li> <li>• <i>multum incusata perfidia Aebutii</i>: the strength of her anger at Aebutus characterise Hispala as a deeply emotional woman</li> <li>• <i>magnum . . . maiorem</i>: the idea of fearing men more than gods is a reversal of a commonplace; this and the violence of <i>qui se indicem manibus suis discerpturi essent</i> powerfully characterise her as disproportionately afraid; the alliteration at <i>magnum sibi metum</i> and <i>maiorem multo</i> add to the emotionality</li> <li>• <i>hoc se Sulpiciam, hoc consulem orare</i>: the repetition in the language conveys well the drama of the moment as she looks from one to the other</li> <li>• <i>ut se extra Italiam aliquo amandarent</i>: an extreme request</li> <li>• <i>bono animo esse iubere eam consul</i>: by referring to Postumius here and earlier as consul, Livy places the authority of Rome behind him; he is characterised as calm and reasonable</li> <li>• <i>tum Hispala originem sacrorum expromit</i>: the delay of this moment means that we are hanging on her every word</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	12



Question	Answer	Marks
5(b)	<p><b>Lines 9–21 (<i>primo . . . efferre</i>): how does Hispala’s account build to a climax in these lines?</b></p> <p>At first Hispala’s account of the origin of the rites is measured in tone and informative in content. As she describes how the rites develop however, the language becomes highly emotional, conveying disgust and moral outrage. The passage gathers in pace and intensity, ending with a vividly imagined scene of the rites themselves. Suggested points:</p> <ul style="list-style-type: none"> <li>• <i>primo sacrarium id feminarum fuisse</i>: the simplicity of syntax in the first five clauses is matched by the factual nature of the content, and conveys well the lack of danger at first</li> <li>• <i>interdiu Bacchis initiarentur</i>: the promoted position of <i>interdiu</i> stresses what is at first appropriate; this is later reversed in <i>nocturnum sacrum ex diurno</i>, and then developed into <i>noctis licentia</i></li> <li>• <i>et viros . . . et nocturnum . . . et pro tribus in anno diebus</i>: the repetition of <i>et</i> gives clarity and force to her points as well as increasing the intensity of tone; three changes are made that affect the course of events <i>et viros eam primam initiasse . . . ex quo in promiscuo . . . permixti viri feminis . . . plura virorum . . . quam feminarum stupra</i>: the idea of the dangerous mix of genders develops into the main theme as it is repeated and developed</li> <li>• <i>facinoris . . . flagitii . . . stupra . . . dedecoris . . . ad facinus . . . nefas</i>: as the lexical matrix of negative words becomes more dense, so the tone intensifies and the passage builds to a climax; the accusations are initially vague – we are not told what these <i>stupra</i> are</li> <li>• <i>pro victimis immolari</i>: the apodosis comes as a shock</li> <li>• <i>nihil nefas ducere . . . religionem esse</i>: the association of ideas is strikingly paradoxical</li> <li>• <i>iactatione fanatica corporis</i>: this graphic image of a loss of self-control shows behaviour deeply alien to Roman values, and is fittingly climactic</li> <li>• <i>Baccharum habitu crinibus sparsis . . .</i>: there is nothing about these women that is as it should be; the unquenchable flame of their torches seem to be symbolic of the fire of their possession by Bacchus; to a Roman reader, the image compels and revolts</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
6(a)	<p><b>Lines 1–12 (<i>eventus . . . adducī</i>): discuss the presentation of Philopoemen in these lines.</b></p> <p>Although a non-Roman fighting in a Greek civil war, Philopoemen shows the qualities that made Rome great, and is thus worthy of mention. Suggested points:</p> <ul style="list-style-type: none"> <li>• <i>eventus memorabilis est</i>: Livy signposts his own concern to create a <i>memoria</i> to past events and that Philopoemen is worthy of inclusion; later on, Philopoemen’s enemies are similarly motivated <i>memoriaque meritorum</i></li> <li>• <i>ad praeoccupandam . . . in valle iniqua</i>: Philopoemen is attempting to anticipate an enemy move, showing tactical thinking</li> <li>• <i>cum equitibus paucis oppressus</i>: throughout, the difficulty of his position is stressed, and thus his extreme courage in fighting</li> <li>• <i>potuisse effugere</i>: the promoted position of <i>potuisse</i> emphasises that he could have escaped, but did not</li> <li>• <i>pudor relinquendi</i>: his motivation is not self-seeking – he feels responsibility to men <i>ab ipso nuper lectos</i></li> <li>• <i>ad evadendas angustias cogendo ipse agmen</i>: the contrast between the escape route he offers them and his own engagement of the enemy is strikingly conveyed by the verb forms <i>evadendas</i> then <i>cogendo</i> and the placement of <i>ipse</i></li> <li>• <i>sustinens impetus hostium</i>: an act of extreme bravery reminiscent of Horatius Cocles</li> <li>• <i>et suo ipse casu et onere equi</i>: the polysyndeton stresses that he is completely overwhelmed and has fallen through no fault of his own</li> <li>• <i>septuaginta annos</i>: his age is significant; that he is leading his men into battle at such an age and after an illness is remarkable</li> <li>• <i>haud secus quam ducem suum adtollunt</i>: his enemies’ treatment of him evidences his greatness</li> <li>• <i>vix . . . necopinato . . . credentes</i>: pleonasm conveys their shock; they can scarcely believe his capture themselves</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
6(b)	<p><b>Lines 12–21 (<i>primum . . . exposcebant</i>): how does Livy show the excitement generated by the capture of Philopoemen in these lines?</b></p> <p>Livy makes, develops and entwines two simple points in this passage; that the news is hard to believe, and that the excitement it generates affects the whole community. Suggested points:</p> <ul style="list-style-type: none"> <li>• <i>primum... deinde... tandem</i>: much of the syntax itself generates excitement as it charts the movement from <i>incredibilis visa res</i> to <i>facta fides</i>; this is particularly true of the intensifying phrase <i>non pro vano modo, sed vix pro sano</i></li> <li>• <i>super alium alius</i>: the news moves fast; the tenses of <i>adfirmantes veniebant</i> and later <i>effunduntur</i> convey well the arrival of a constant stream of people</li> <li>• <i>omnes simul liberi ac servi, pueri quoque</i>: the totalising effect of this, and later <i>pro se quisque</i> increase the sense of excitement by widening its scope</li> <li>• <i>aegre submoventes obvios</i>: there is irony in the idea that onlookers blocked entrance to the city; this is repeated in <i>conferta turba iter reliquum clauserat</i></li> <li>• <i>una voce omnes</i>: the idea reaches a dramatic conclusion at the end of the passage with the whole community demanding in one voice for Philopoemen</li> <li>• <i>ad spectaculum</i>: the idea of visual spectacle runs through the passage, with onlookers unable to believe their eyes, <i>nisi ipse oculis suis credisset</i></li> <li>• <i>theatrum repente... compleverunt</i>: the idea finds a dramatic conclusion in the demand that Philopoemen be taken to the theatre and shown <i>in conspectum populi</i>: the theatre operates as a symbol in the text and a nexus for ideas of sight, performance and memorability</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	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 marks****AO3: 15 marks**

<b>Level</b>	<b>AO1 descriptor</b>	<b>Marks</b>	<b>AO3 descriptor</b>	<b>Marks</b>
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><b>Cicero, <i>In Verrem</i> 2.5. 117–118: Examine the emotional impact of Cicero’s <i>In Verrem</i>. Answer with reference both to the above passage and to the rest of the prescribed text.</b></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 consider: the way in which Cicero commands and controls our response, being himself a powerful presence in the text throughout – he situates himself on the moral high ground and invites us to mirror his own emotional response – <i>lacrimis ego huc, non gloria inductus</i> (130); his use of pathos in the given passage and elsewhere, for instance in the imagined presence of Verres’ victims in court and the way in which Cicero gives voice to their complaints; the way in which this pathos is heightened by Cicero’s dramatic treatment of his material and by his characterisation of Verres and his henchmen as monstrous, for instance here in the demand of Sextius, the <i>carnifex praetoris</i> for money in exchange for a less painful death. Tragic parallels are obvious, for instance in Cicero’s co-opting of elemental forces – <i>ab dis manibus innocentium Poenas</i> (113); candidates may feel that we are even excited by the lurid and often violent nature of his account. Candidates may conclude that the emotional impact of the <i>In Verrem</i> is an important part of its persuasiveness.</p>	25

Question	Answer	Marks
8	<p><b>How does Cicero give variety to his account of Verres' crimes?</b></p> <p>For AO1 candidates should make detailed reference to a wide range of passages.</p> <p>For AO3 candidates should give examples of the multifaceted villainy of Verres – at times cunning and apparently conciliatory, at times <i>inflammatus scelere, furore, crudelitate</i> (106), at times even tyrannical – <i>non improbi praetoris... sed importuni atque amentis tyranni</i> (103); variety is also provided by the development of the cowardly and venal Cleomenes into a double for Verres and his use of Sextius as his executioner. We are in general gripped by Cicero's story-telling, such as his account of the entry of the pirates into the harbour at Syracuse, and in particular by his use of various vivid pictorial or dramatic vignettes, such as Verres on the seashore or Junius in his prison cell. Cicero also exploits the dramatic potential of the court room itself with remarkable variety in tone; for instance he uses humour - <i>se ea Verre praetore non vidissent, numquam esse visuros</i> (95), direct address – <i>errabas Verres, vehementer errabas</i> (121), and passionate exclamation - <i>o magnum atque intolerandum dolorem</i> (119). There is great variety in Cicero's presentation of Verres' victims; the young Phalargus who escapes death with a bribe; the lucky Philarchus who is rescued from Verres by the pirates; the courage of individual witnesses such as Sthenius, Dexo and Ebulidas for coming to Rome to show the <i>squalorem sordesque sociorum</i> (129); a group scene of grieving mothers approaching Cicero in Sicily (129). Candidates may conclude by discussing the fact that without the limiting factor of slander or libel laws, it is possible that much of what he says about Verres is untrue or exaggerated; thus Cicero has the freedom to give his account of Verres' crimes almost literary treatment.</p>	25

Question	Answer	Marks
9	<p><b>In <i>In Verrem</i> is Cicero criticising Roman imperialism?</b></p> <p>For AO1 candidates should make detailed reference to a wide range of passages.</p> <p>For AO3 the central issue for discussion is whether or not Cicero shows us a good system that functions well which has itself been assaulted by Verres, or is in fact revealing the ‘sordid underbelly of Roman imperialism’ (Gildenhard). Candidates should include examples of the way in which Cicero apparently describes the normal state of Roman provincial administration in a positive light – <i>clementiam mansuetudinemque nostri imperi</i> (115) – showing us a mutually beneficial relationship, operating <i>amicitia fideque</i> (83); so the Sicilians are <i>fidelissimi atque antiquissimi socii</i> (115) and when the pirates sail right into the harbour of Syracuse they assault not just the city but <i>populi Romani nomen</i>. This contrasts markedly with the situation under Verres, but Cicero’s Verres is more than just a corrupt praetor. Cicero in fact calls him a tyrant; his plan to put to death the ships’ captains is <i>non improbi praetoris... sed importuni atque amentis tyranni</i> (103). Moreover under Verres the entire hierarchy of Roman provincial officials is absent; a small crew of henchmen serve to support Verres - Cicero makes much of the fact that Cleomenes is a Syracusan. Cicero asks <i>ubi quaestores, ubi legati</i> then <i>ubi praefecti, ubi tribuni</i> (83) and when the ships’ captains are condemned to death he makes a point of saying that the quaestor T. Vettius and legate P. Cervius are not present (114). It is possible then to read the <i>In Verrem</i> not just as a ‘rhetorical transformation of the prosecution into a defence . . . ultimately of the <i>res publica</i> itself’ (Vasaly), but as a successful one; Verres, a tyrant of extraordinary evil, is denounced in the <i>quaestio de repetundis – haec arx haec ara sociorum</i> (126). Candidates may however argue that despite superficial claims to the opposite, Cicero in fact shows a system that is fundamentally unstable, predicated on violence, and ripe for exploitation by unscrupulous praetors, and hints that Verres might prove the rule rather than the exception; for instance he laments the fact that the wealth of the world decorates the villas of the few and states that <i>iam haec populus Romanus concedat et ita velit fieri</i> (126).</p>	25

Question	Answer	Marks
10	<p><b>Livy 39.42.5: Discuss the theme of death in Livy’s narrative. Answer with reference both to the above passage and to the rest of the prescribed text.</b></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 may consider: the way in which in the given passage Livy both criticises the boy for desiring the spectacle of death and offers it to his readers - denied the spectacle of the games at Rome, Quinctius asks him if he desires to see a man die – <i>morientem videre</i>; the way in which the death of Boium is exploited for its dramatic qualities – <i>loquenti... fugienti... imploranti</i> - and its inappropriateness in civic and legal terms; the similarly lurid treatment of death in the narrative of the Bacchanalia – <i>quos machinae inligatos ex conspectu in abditos specus abripiant</i> (13); the restoration of proper civic and legal modes of death at the end of the story of the Bacchanalia <i>capitali poena</i> (18), and with Cato’s exile of Quinctius; the way in which a man’s death is a morally defining moment – this is the main focus of the narrative from 49–51 – so both Philopoemen and Hannibal drink from a cup of poison; the fact that death is a proper topic for history, being that which is celebrated in memory; death also offers the historian a theme to structure his history around – Livy articulates these concerns in 52.</p>	25



Question	Answer	Marks
11	<p><b>To what extent does Livy show us a picture of Rome in moral decline in book 39?</b></p> <p>For AO1 candidates should make detailed reference to a wide range of passages.</p> <p>For AO3 candidates may consider: the picture of a dissipated and corrupt Rome in 42–44 – from women’s clothing to the annexing of public water, the moral and physical hygiene of Rome is at stake – this is a picture of people acting for individual gain and the satisfaction of lusts; in contrast Marcus Porcius Cato is presented as incorruptible, unafraid, self-moderating and a force for good against the corruption of his times - and importantly, he prevails; the description of the Bacchanlia as <i>intestinae coniurationis</i> (8), but also a <i>mali labes</i> which <i>Romam velut contagione morbi penetravit</i> (9) – in the entire account, proper categories of inside and outside Rome are confused and bad things that are hidden/dark/private are contrasted with things that are open/light/public; the consul’s own behaviour and emphasis on the threat to public order and institutions in his speech in 15 and 16; the didactic qualities of his speech, for instance his listing of state mechanisms for control of religious practice – <i>decreta pontificum, senatus consulta, haruspicum denique responsa</i> (16); the restoration of the civic norm in 18 and 19 – candidates may feel that Livy thus shows a picture of Rome that experiences moral peril, but is saved by the actions of good men, and by the power and rightness of her institutions; in contrast at 51 Hannibal states that in light of his treatment at the hands of Flamininus <i>mores quidem populi Romani quantum mutaverint, vel hic dies argumento erit.</i></p>	25

Question	Answer	Marks
12	<p><b>Discuss the view that Livy is more concerned to tell a good story than to tell the truth.</b></p> <p>For AO1 candidates should make detailed reference to a wide range of passages.</p> <p>For AO3 candidates may consider: what the key criteria for a good story are, and how Livy satisfies them – for instance, the dramatic qualities of his account of the discovery of the Bacchanalia, the emphasis on character and pictorial qualities of his writing throughout, the use of structure and pace in 49–51; the existence of other forms of evidence which give veracity to Livy’s account – for instance the <i>Senatus Consultum de Bacchanalibus</i> corroborates his description of events at 18; Livy’s own discussion of the difficulty of establishing the date of Scipio’s death at 52 when his sources themselves do not agree, but his assertion of its symbolic value nevertheless; Livy’s criticism of Valerius Antias <i>qui nec orationem Catonis legisset et fabulae tantum sine auctore editae credisset</i> (43) and rejection of the truth of Antias’ account but repetition of its lurid details for their symbolic value – <i>facinus sive eo modo quo censor obiecit sive ut Valerius tradit commissum est</i>; candidates may conclude that telling a good story and telling the truth are not mutually exclusive – the truth can make a good story; moreover Livy is not writing in a cultural vacuum – for instance the previous accounts of the suppression of the Bacchanalia that he has to draw on might themselves have been shaped into a compelling narrative.</p>	25