

# Example Candidate Responses

Cambridge International Level 3  
Pre-U Certificate in  
**LATIN (9788)**

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# Example Candidate Responses

## Latin (9788)

Cambridge International Level 3  
Pre-U Certificate in Latin (Principal)

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**Cambridge International Level 3 Pre-U Certificate**

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**Latin****9788****Contents**

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## Introduction

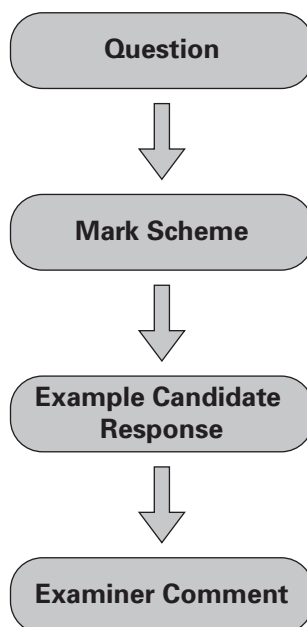
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The main aim of this booklet is to exemplify standards for those teaching Cambridge Pre-U, and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

Cambridge Pre-U is reported in three bands (Distinction, Merit and Pass) each divided into three grades (D1, D2, D3; M1, M2, M3; P1, P2, P3).

In this booklet a selection of candidate responses has been chosen to illustrate each band (Distinction, Merit and Pass). Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each paper of the subject has been adopted:



Each question is followed by an extract of the mark scheme used by Examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their grades.

Teachers are reminded that a full syllabus and other teacher support materials are available on [www.cie.org.uk](http://www.cie.org.uk). For past papers and Examiner Reports please contact CIE on [international@cie.org.uk](mailto:international@cie.org.uk).

## Components at a Glance

For the Cambridge Pre-U Principal qualification in Latin, candidates take all four papers together at the end of the course.

Component	Component Title	Duration	Weighting (%)	Type of Assessment
<b>Paper 1</b>	Verse Literature	2 hours 30 minutes	30	Written examination, externally set and marked
<b>Paper 2</b>	Prose Literature	2 hours	20	Written examination, externally set and marked
<b>Paper 3</b>	Unseen Translation	2 hours	30	Written examination, externally set and marked
<b>Paper 4</b>	Prose Composition or Comprehension	1 hour 30 minutes	20	Written examination, externally set and marked

## Latin Paper 1

### Commentary Questions

#### Section A

#### Virgil, *Aeneid VIII*, 1-519

- 1 Read the following passage and answer the questions:

at specus et Caci detecta apparuit ingens  
regia, et umbrosae penitus patuere cavernae,  
non secus ac si qua penitus vi terra dehiscens  
infernās reseret sedes et regna recludat  
pallida, dis invisā, superque immane barathrum 5  
cernatur, trepidant immisso lumine Manes.  
ergo insperata deprensum luce repente  
inclusumque cavo saxo atque insueta rudentem  
desuper Alcides telis premit, omniaque arma  
advocat et ramis vastisque molaribus instat. 10  
ille autem, neque enim fuga iam super ulla pericli,  
faucibus ingentem fumum (mirabile dictu)  
evomit involuitque domum caligine caeca  
prospectum eripiens oculis, glomeratque sub antro  
fumiferam noctem commixtis igne tenebris. 15  
non tulit Alcides animis, seque ipse per ignem  
praecipiti iecit saltu, qua plurimus undam  
fumus agit nebulaque ingens specus aestuat atra.  
hic Cacus in tenebris incendia vana vomentem  
corripit in nodum complexus, et angit inhaerens 20  
elisos oculos et siccum sanguine guttur.  
panditur extemplo foribus domus atra revulsis  
abstractaeque boves abiurataeque rapinae  
caelo ostenduntur, pedibusque informe cadaver  
protrahitur. nequeunt expleri corda tuendo 25  
terribilis oculos, vultum villosaque saetis  
pectora semiferi atque extinctos faucibus ignis.

(lines 241-67)

- (i) Translate lines 1-6 (*at specus ... lumine Manes*). [5]
- (ii) Lines 7-21 (*ergo insperata ... sanguine guttur*): in what ways are these lines an example of Virgil's 'grandest narrative style'? [12]
- (iii) Lines 22-27 (*panditur extemplo ... ignis*): how effective a conclusion are these lines to the story of Hercules and Cacus? [8]

[Total: 25]

**Virgil, *Aeneid VIII*, 1-519**

2 Read the following passage and answer the questions:

ferrum exercebant vasto Cyclopes in antro, Brontesque Steropesque et nudus membra Pyracmon. his informatum manibus iam parte polita fulmen erat, toto genitor quae plurima caelo deicit in terras, pars imperfecta manebat.	5
tris imbris torti radios, tris nubis aquosae addiderant, rutuli tris ignis et alitis Austri. fulgores nunc terrificos sonitumque metumque miscebant operi flammisque sequacibus iras. parte alia Marti currumque rotasque volucris instabant, quibus ille viros, quibus excitat urbes;	10
aegidaeque horriferam, turbatae Palladis arma, certatim squamis serpentum auroque polibant conexosque anguis ipsamque in pectore divae Gorgona desecto vertentem lumina collo.	15
'tollite cuncta' inquit 'coeptosque auferte labores, Aetnaei Cyclopes, et huc advertite mentem: arma acri facienda viro. nunc viribus usus, nunc manibus rapidis, omni nunc arte magistra. praecipitate moras.' nec plura effatus, at illi ocius incubuere omnes pariterque laborem sortiti. fluit aes rivis aurique metallum vulnificusque chalybs vasta fornace liquescit.	20
ingentem clipeum informant, unum omnia contra tela Latinorum, septenosque orbibus orbis impediunt. alii ventosis foliibus auras accipiunt redduntque, alii stridentia tingunt aera lacu; gemit impositis incudibus antrum; illi inter sese multa vi brachia tollunt in numerum versantque tenaci forcipe massam.	25
	30

(lines 424-53)

- (i) Lines 1-15 (*ferrum exercebant . . . lumina collo*): how does Virgil make this description of the Cyclopes at work exciting? [12]
- (ii) Lines 16-23 (*tollite cuncta . . . fornace liquescit*): how is a sense of urgency conveyed in these lines? [8]
- (iii) Translate lines 24-30 (*ingentem clipeum . . . forcipe massam*). [5]

**[Total: 25]**



**Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50-236, 68, 76, 79, 83, 85, 86, 87, 92****3** Read the following passages and answer the questions:

miser Catulle, desinas ineptire,  
 et quod vides perisse perditum ducas.  
 fulsere quondam candidi tibi soles,  
 cum ventitabas quo puella ducebat  
 amata nobis quantum amabitur nulla;  
 ibi illa multa cum iocosa fiebant  
 quae tu volebas nec puella nolebat,  
 fulsere vere candidi tibi soles.

(Catullus 8)

Furi et Aureli comites Catulli,	1
sive in extremos penetrabit Indos,	
litus ut longe resonante Eoa	
tunditur unda,	
sive in Hyrcanos Arabesve molles,	5
seu Sagas sagittiferosve Parthos,	
sive quae septemgeminus colorat	
aequora Nilus,	
sive trans altas gradietur Alpes,	
Caesaris visens monimenta magni,	10
Gallicum Rhenum horribile aequor ulti-	
mosque Britannos,	
omnia haec, quaecumque feret voluntas	
caelitum, temptare simul parati,	
pauca nuntiate meae puellae	15
non bona dicta.	
cum suis vivat valeatque moechis,	
quos simul complexa tenet trecentos,	
nullum amans vere, sed identidem omnium	
ilia rumpens;	20
nec meum respectet, ut ante, amorem,	
qui illius culpa cecidit velut prati	
ultimi flos, praetereunte postquam	
tactus aratro est.	

(Catullus 11)

- (i) Translate poem 8. [5]
- (ii) Show how lines 1-14 (*Furi . . . simul parati*) are particularly elaborate and elegant, and assess their relationship with lines 15-16 (*pauca . . . dicta*). [12]
- (iii) Lines 17-24 (*cum suis . . . aratro est*): assess the force of these lines, and consider what they say about the poet's affair with Lesbia. [8]

**[Total: 25]**

## Mark Scheme

## Section A (AO1)

## General remarks

In answering those questions dealing with literary techniques, the best candidates will not only identify the various literary techniques employed; they will also do so in a clear, concise manner and with an accurate use of technical vocabulary. They should also be able to show what particular effect (if any) a technique has.

Virgil, *Aeneid VIII*, 1–519

## 1 Lines 241–67

- (i) Translate lines 1–6 (*at specus . . . lumine Manes*).

[5]

Translation is marked out of 15, divided by 3:

<i>at specus . . . cavernae</i>	5
<i>non secus . . . sedes</i>	4
<i>et regna . . . dis invisa</i>	2
<i>superque . . . Manes</i>	4

- (ii) Lines 7–21 (*ergo insperata . . . sanguine guttur*): in what ways are these lines an example of Virgil's 'grandest narrative style'? [12]

Clearly, it will be important in this answer to demonstrate an understanding of what we mean by 'grand style'. Lines, phrases, and words chosen to illustrate 'grand style' must of course be accurate, and their contribution to grandeur explained. The following might be included:

- there is the tricolon of the three parallel phrases (*deprensus, inclusus, rudentem* in lines 7–10); note also how Hercules' strength is stressed in *vastisque molaribus* in line 10;
- spondaic line 7; much elision in line 11; spondaic line 12;
- the delay in naming Hercules until line 9;
- the contrast in lines 11–15 between 'neutral' or 'weak' words such as *ille, autem, neque enim* etc. and the various highly expressive phrases such as *fumum . . . evomit*; the alliterative *caligine caeca*, with its transferred epithet; *fumiferam noctem*;
- in the same lines there is another tricolon (*evomit . . . involuitque . . . glomeratque*);
- enjambement of lines 16–17 quickens the pace, and is emphasized in the use and position of *praecipiti*;
- *ingens* again in line 18, picking up *ingentem* in line 12 and *vastis* in line 10;
- lines 19–21: highly visual or cinematic: juxtaposition of *tenebris/incendia*; the alliterations of 'v's', 'c's and 's's'.

It would also be helpful if candidates included the fact that this tale is told by Evander to Aeneas, and it can thus reasonably be said to be designed to move and impress: it is a performance.



**(iii) Lines 22–27 (*panditur extemplo . . . ignis*): how effective a conclusion are these lines to the story of Hercules and Cacus? [8]**

The lines are very visual, and are expressed in a very 'cinematic' fashion. The following observations could be made:

- the impersonal verbs *panditur*, *ostenduntur* (verbs about opening and showing) and *protrahitur* all seem to indicate a neutral observer witnessing a terrible scene;
- the idea of opening up the house is contrasted with the darkness of the house (*atra*);
- Cacus' great doors – his protection – have been removed (*foribus . . . revulsis*);
- line 23 is made of four words only, and the grammar is repetitive (*abstractaeque . . . aniurataeque*);
- even though dead Cacus is still a terrible sight (variously in lines 24–27);
- there is quite a lot of arresting alliteration (*pedibusque . . . protrahitur; tuendo terribilis; vultum villosa*).

All in all, a very effective conclusion: Hercules' heroism is emphasized by the fact that he has overcome such an awful monster. The description in these lines is both very rich and quite neutral at the same time (further emphasizing Hercules' achievement).

**[Total: 25]**

**2 Lines 424–53**

**(i) Lines 1–15 (*ferrum exercebant . . . lumina collo*): how does Virgil through choice, position and sound of words make this description of the Cyclops at work exciting? [12]**

The following should be used to answer this question:

- line 1: a big spondaic line stressing size and power;
- note sounds of words, such as *Cyclopes*;
- line 2: the big showy names;
- lines 3–5: alliterative 'p's; importance of their work – thunderbolts for Jupiter - but it is interrupted to make Aeneas' new weapons;
- lines 6–7: highly visual – rain, heavy clouds, wind and fire; the triple repetition of *tris*; the frequent 's' sounds;
- lines 8–15: Many 'q' sounds, perhaps suggesting the noise: *-que* appears nine times;
- lines 8–9: thunder/lightning then fear/anger (nature/emotion);
- lines 10–11: enjambement stressing Mars' urgency and activity;
- line 11: repetition of *quibus*;
- line 12: *horriferam* picking up *terrificos* from line 8;
- lines 13–15: highly visual – snakes, rolling eyes, heads without bodies; hendiadys of *squamis . . . auro*.



**(ii) Lines 16–23 (*tollite cuncta . . . fornace liquescit*): how is a sense of urgency conveyed in these lines?** [8]

The following, all stressing one way or another Aeneas' importance, and therefore the urgency required to make his new weapons:

- lines 16–17: Vulcan takes him very seriously, hence the urgent tone of these lines, including three imperatives;
- line 18: arms must be made for this hero who is *acri*;
- lines 18–19: Aeneas is so important that the Cyclops need all their strength, swift hands, all their skill. There must be no delay. Again the urgency is stressed, this time in the repetition of *nunc* (a tricolon again with anaphora this time) and, in particular, the way in which on the third occasion it is used Virgil puts it not first but second in the clause, thereby stressing the *omni*;
- line 20: there must be no delay;
- lines 20–23: urgency again – swiftly into action, rivers of bronze, huge furnaces.

**(iii) Translate lines 24–30 (*ingentem clipeum . . . forcipe massam*).** [5]

Translation is marked out of 15, divided by 3:

<i>ingentem . . . impediunt</i>	5
<i>alii . . . redduntque</i>	3
<i>alli . . . antrum</i>	3
<i>illi . . . massam</i>	4

[Total: 25]

**Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92**

### 3 Catullus 8 and 11

**(i) Translate poem 8.** [5]

Translation is marked out of 15, divided by 3:

<i>miser Catulle . . . perditum ducas</i>	3
<i>fulsere . . . tibi soles,</i>	2
<i>cum ventitabas . . . amabitur nulla;</i>	4
<i>ibi illa . . . puella nolebat,</i>	4
<i>fulsere vere candidi tibi soles.</i>	2

- (ii) Show how lines 1–14 (*Furi . . . simul parati*) are particularly elaborate and elegant, and assess their relationship with lines 15–16 (*pauca . . . dicta*). [12]

The following points could be made:

- Line 1: the address, which quickly changes to
- Lines 2–12: a long parenthesis, with a string of alternatives, introduced by either *sive* or *seu*
- the expanse covered by these lines is vast – India, the Middle East, the far North; the important thing is that there is not necessarily any logic in these lines. It is the ambition and extent that counts
- in particular, the mention of India in line 2 seems a conventional way to express the eastern extremity of the world
- line 3: archaism of *ut* as 'where'
- line 4: sound of *tunditur unda*
- lines 5–8: a series of names which indicate the Middle east, culminating in perhaps the most feature, the Nile
- lines 9–12: now we move West, over the Alps to Britain
- line 10: epic quality here, and alliteration of m's
- lines 11–12: *horribile* and *ultimos*
- lines 13–14: a sort of pause here, though *omnia* will be important
- lines 15–16: what is the contrast? Note *omnia* in line 13 of the poem and the juxtaposition with *pauca* at the beginning of 15. Perhaps the key lies in *temptare simul paratim* – ready for anything, as it were. Lines 23–24 are marked by their harsh brevity – note the imperative *nuntiate*, and the economical *non bona dicta*.

- (iii) Lines 17–24 (*cum suis . . . aratro est*): assess the force of these lines, and consider what they say about the poet's affair with Lesbia. [8]

There is real violence and unpleasantness in these lines. We could go along with some commentators and say that these lines spell the end of the affair (even though this is only poem 11). Points to note:

- the alliteration in line 17
- the use of the word *moechis*
- the largeness of the number in line 18
- immediately followed by *nullum*
- the violence of lines 19–20, with the stress in *identidem* followed by *omnium*
- jussive subjunctive in 21, with *amorem* at the end of the line
- alliteration in line 22; violence of the image; ambiguity of *ultimi*
- alliteration in 23
- the image of the flower in lines 22–24; a change of tone in these lines: the image is violent, but with a sense of *dimuendo* or pathos.

[Total: 25]



## Example Candidate Response – Distinction

A. i) But the huge cave of Cacus appeared, and the unexplored regions, and the shady caverns gape open from deep, just as when the earth, going open, due to some force reveals the infernal regions, and uncovers the pale kingdoms, hateful to the gods, and above can be seen the vast abysses, not the sparks of the dead tremble at the light which has entered in.

14<sup>7</sup>  
13

ii) In this section, Virgil uses a grand narrative style in emphasising both the awesome strength of Hercules, and the horrifying monster that is his foe. In the first nine lines, we can see him at work! "Alacris", referring to Aeneas, is emphatically delayed for dramatic and narrative effect: before him, we are told that Cacus has been "superata depressum luce" (conquered by the unexplored for light) - here the word order emphasises his captivity, as "depressum" is enveloped by "superata... luce" - both of which are also emphasised by their separation. Lines 7-9 build dramatically towards the appearance of Aeneas in line 9, which also emphasises and aggrandises him as a hero. In line 13, the word "evomit" is emphatically placed at the beginning of the line - this word makes Cacus seem even more disgusting and horrifying to us, further dramatising the narrative. This sense of horror is also emphasised by words such as "fumerant" (emphatically placed at the beginning of the line); in line 15, the word "igne" is surrounded by "construat... tectis" - serving to emphasise how fully the cave is enveloped by smoke and fire. These all serve to heighten the sense of danger, and increase narrative drama.

Finally, the bravery and strength of Aeneas is once again repeatedly emphasised: the repetition of the emphatic pronouns "se" and "ipse" reminds us of his bravery as he hurls himself into the fire ("igne", emphasised by position at the end of the line) with a "headlong leap" ("praecipiti... saltu"), emphasised by separation. Equally, "plumam... fumus" are emphasised, both by separation and by "fumus" position at the beginning of the line, reminding us of Aeneas' bravery by emphasising the danger. Similarly, "nebula... atra" are emphasised by



separation, whilst "castrat" is emphasised by grammar. In the last two lines, the threefold repetition of words of grabbing (compit in redupl emphatic) emphasises Hercules' strength, by contrast with his "vain fire" (vane uenatio) of Caene. The suddenness with which we move from the description of grabbing to the death is emphasised by the use of "etiam" (which had already been used), and the adjective "siccat" (dry) a homonym which occurs in only two lines. In this way, Virgil uses great narrative to emphasise

the contrast between Hercules and Atreus. Though excellent detail - a real Many good points - but question forgotten at times

good  
narrative  
idea

9  
10

(iii) These lines form an effective conclusion, and they remind us of the violence which has preceded, whilst emphasising a sense of finality. In the first line, "fervens... uenatio" is emphasised by separation, the use of deors reminding us of the violence of the scene before. Similarly we are reminded of the ugliness of Caene: "tombilis oculos" (tomblike eyes) is emphasised by position at the beginning of the line, whilst "villosa... pectora" is emphasised by separation and enjambement. His son is also the case with the "abstrusus... uirga". However, the final line of contrast, as well as its meaning (which had gone out) remind us of the finality of this scene. A sense of relief is also conveyed in line 25, "sequuntur expleri uocis uocanda", with sequuntur and expleri emphatically positioned at the beginning of the sentence. The use of "pandens" (emphasised by position at the beginning of the line) and "ostendit" emphasises the clarity, exposed to the "smoking night" of before, whilst the positive tone and emphatic position of "protrahitur" referring to the "informe cadaver" (deformed corpse) emphasises Caene's horrible passing in death, thereby giving us a sense of relief, whilst also verbally contrasting with his own scene in dragging the "abstrusus uirga" into his cave.

Good detail - little attempt to relate to 'effluere' - sense of finality and relief conveyed well

5  
7

### Examiner Comment

The translation, as one would expect of a mid-D2 paper, is mainly accurate. In the answers to both questions (ii) and (iii) there much good observation of stylistic features. Occasionally these observations could be better related to the meaning of the text, but there is so much good detail that it would be unfair for that not to be rewarded. The answer to question (iii) deals reasonably well with the idea that these lines are an effective conclusion to this part of the story.



## Example Candidate Response – Pass

(i) But the cave and the huge kingdom of Cacus appeared uncovered, and the shadowy caverns lay open, not — and as if the ~~ground~~ <sup>earth</sup> was opening face of the ground was revealing the inferno which lay below and reopened the pale kingdom, with the gods unwilling, and ~~before~~ <sup>there</sup> he ~~thought~~ <sup>scanned</sup> above the huge abyss, they feared with the unsent light of Manes. <sup>2</sup> 10/3 3

(ii) Virgil starts these lines with a logical word: 'ergo'. This demonstrates that he is going to give a grand ~~exp~~ and sequential explanation of things to come. Virgil uses alliteration to good effect, adding to the sound of the piece with the 'is' in "insueti rudentem". As Latin has a flexible word order as a language, Virgil uses this to his advantage. In line 9 the verb <sup>primit</sup> is given emphasis by being in the middle of the line. It is also surrounded by "Alcides telis" and "omniaque arma", giving the effect of action and urgency to ~~the~~ Hercules (Alcides)'s attack on Cacus. Line 10 is another grand use of the word order by Virgil, this is a symmetrical and beautiful line with the verbs "advocat" and "instat" either side, with the nouns "ramis" and "motoribus" either side of the adjective "vastisque" in the middle. This is known as a 'golden line' and is common when grand style is being used. Virgil also uses several similar words in a tautological manner to give the image of a smoky and fiery destructive Cacus: "fumum", "caliginis", "fumiferam", "igne", "furnus" and "incendit". ~~The language the~~ <sup>Good</sup> Line 13 has a strange word order to mirror the strange things that Cacus is doing ("mirabile dictum" - line 12). In ~~this~~ <sup>the</sup> this line the two verbs are at the beginning of the line "evenit involuitque" which is strange because standard Latin word order dictates that verbs should be at the end. In the same line Virgil uses ~~alliteration~~ <sup>assonance</sup> of "caliginis caeca" to draw attention to those two words — ?



(ii) as being together. Virgil ~~uses~~ <sup>uses alliteration</sup> in line 16 with "Alides animis" and "ipse per ignem" to show the bravery of Hercules. The assonance in line 19 of "una vomentem" shows how useless Cacus' fire ~~was~~ is (contrasted later on with the productive fire of the Cyclops). Line 21 contains more assonance ("siccum sanguine") and the ~~repetitive~~ cacophony of the sounds created by the words in this line add to the gruesome image of Cacus being squeezed to death violently: "elisos oculos" gives the sound of the squelching associated with eyes popping out and "guttur" bring an association with a the horrible crackling and spitting noise made by the throat. From lines 19 to 21 there is a tricolon of three different ideas and clauses separated by two "et"s.

Some good bits in the middle but otherwise unconvincing.

6

(iii) ~~The story of~~ The reason why Hercules attacked Cacus in the first place was because of the theft of his oxen and it ends with him retrieving them.

0

9

### Examiner Comment

This answer received mid-P2 marks partly because the translation was not that accurate (3/5 marks) and one answer was so lacking in detail that it received no marks at all. The answer to question (ii) received 6 marks out of 12. Some good points were made here but there was a lot of unconvincing assertion about stylistic features ('Virgil uses alliteration . . . to show the bravery of Hercules'). In addition, some stylistic features were incorrectly observed: at one point alliteration is identified as assonance.



## Example Candidate Response – Merit

2(i) In line 2 three particular names of Cyclops are mentioned "Brontes", "Steropes" and "Pyraecamon". This is a tricolon and adds to the effect of the passage. This whole passage includes the Cyclops working to make items for the gods, a religious Roman of the time would enjoy hearing of how the tools of the gods were made. The assonance of "parte polita" gives emphasis to the fact that the Cyclops are still working on the hundredths and are yet to finish. In the next line "genitor" is in the middle, where it is emphasized. This makes Jupiter the most important word in the line and on either side of the line are "fulmen" and "caelo" the weapon he uses and where he throws it from - this demonstrates his power and would interest Romans. There is enjambement on this. On lines 6 and 7 there is a tricolon which includes the repetition of the word "tris". The alliteration of "tris" and "torq" and "alitis" and "Austin" on those two lines creates a pleasant sound adding to the effect. There is also enjambement between those two lines of "addiderant" which makes the line more exciting and eager. Virgil adds to the image with the use of colour: "rubuli" to make the image of the Cyclops at work more vivid. In line 8 the words "sinchumque metumque" give an almost onomatopoeic sound of the dull sound of metal clanging. In line 10 there is another divine reference and the god Mars is mentioned. The word "parto" is repeated from before, because all of the works of the Cyclops are ongoing. The idea of constructing Mars' chariot is exciting, as he is the god of war and it would be an honour to do so. Next Virgil refers to the making of Pallas Athena's armour and also the legend of Perseus cutting off the Gorgon's head with the use of her shield. By mentioning a legend in which the work of these Cyclops



2(i) has been successful, the reader becomes more optimistic that the fatal founding of Troy will occur. The ~~alliteration~~<sup>assonance</sup> of "squamis serpentis" appeals to the listeners' senses and the sound created is onomatopoeic and similar to that of the hissing of a snake. In line 14 (as well as line 10) there is ~~poly~~ polysyndeton. ~~with~~ this gives the effect of urgency.

Some good points.

8

2(ii) Vulcan begins with an abrupt imperative: "tolite armenta". This gives the effect of a hurried order from Vulcan and an immediate sense of urgency. Vulcan uses two more imperatives in lines 16 and 17: "auferte" and "adverte". This demonstrates to have everyone stopped upon Vulcan's command.

2

2(iii) They formed a huge shield, one against all the weapons of the Latins, and they made seven circles of circles. Others reined and expelled air from the bellows, others cooled metal in the lake; the cave groaned with the clang of metals; those among them raised their arms with much strength in numbers and they turned the ~~for~~ mass with the ~~for~~ grip of the forges.

(14/3)

5

15

## Examiner Comment

This set of answers is an example of a mid-M2 answer. The translation is accurate, but the answer to questions (i) and (ii) are not always convincing. Some good points are made in answer to question (i). Occasionally here stylistic features are identified without proper analysis, as in this example: 'There is also enjambement between the two lines of "addiderant" which makes the line more exciting and eager.' The main problem here, though, is the answer to question (ii) which lacks detail and was rewarded only 2 marks out of 8.



## Example Candidate Response – Distinction (D1)

3)i) Wretched Catullus, you should cease to be foolish,  
and consider lost what you see to have  
perished.<sup>3</sup> Bright suns once share for you,<sup>2</sup>  
when you ~~to~~ kept coming to where a  
girl was leading (you), loved by us  
as much as no girl will (ever) be <sup>4</sup>loved  
there when these many jokes used to  
happen, which you were wanting and  
that girl did not refuse.<sup>4</sup> Bright  
suns truly share for you.<sup>2</sup>

3)ii) Poem 11 begins with apostrophe,  
addressing Furus and Sarcas, itself an  
elaborate technique, and what follows  
is ~~an~~ ~~the~~ mock-epic description of  
the lengths to which these <sup>supposedly</sup> courtiers  
are prepared to go to deliver a message.  
Catullus portrays an erasmus

Good



geographical range, from the 'extremes' (lines 1-2) to the Hydreus, the Brabo, the Brest and more. Line 3 is a particularly elaborate line, with the 'really' large resource 'Eon' - composed of 3 long syllables. This is an elegant reflection of meaning in the actual words. In line 4 the soundplay of 'tynhater uida' with its <sup>jingling</sup> dental alliteration is reflective of the wave lapping at the sea-shore, comically suggesting that Funs' or Andes' claims are false.

As well as this, the descriptions of the 'Hydreus Nabeus malle' and the 'Sagas sigthfregne Portus' use an epic register appropriate for paying homage to Catullus' greatest poetic influence, the Hellenistic poet Callimachus. However, this epic register, with its elaborate simile in line 6, is an alliteration in line 10 and its exaggerated mention of the 'voluntas caelorum' (line 13-14), is intended for comic effect, as is revealed from line 15 onwards.

The few new lines to 'meae praellae' (London), rather than an elaborate speech to Funs and Andes, who are actually far from being Catullus' friends - he threatens to 'bugger' them and 'stuff their jobs' in para. 16. The litotes



of line 16 is 'non bene dicta' is a humorous way of exaggerating the abuse to come. ~~the~~

The relationship between the two sections is that lines 1-16 deal with all the things that friends and foes are allegedly "praiseworthy", but this is actually a joke on their empty promises and false friendship; rather Catullus needs ~~to~~ wait then to deliver to Lesbia "praise non bene dicta". The elaborate and elegant nature of ep2 words such as 'splendens' and 'synthraque' is shattered, and in a moment of bathos, Catullus moves into a register of invective. <sup>Good</sup>

12

3(iii) Lines 17-26 should be separated clearly into two sections, 17-20 and 21-26, for the tone is so different, goes from highly complimentary to poignant and sensitive. <sup>Good</sup>

'vixit valeatque' is a bitter reflection of 'vivamus...vivamusque' in poem 5, here emphasising Catullus' indifference towards Lesbia and her licentious life. 'Mordo' is a word that specifically means an ~~adulter~~ 'adulter', and thus Lesbia's lifestyle is attacked ruthlessly by Catullus.



the force of these lines is in its abruptness. Lebra's words are exaggerated by the depiction of her with 'beeches' leaves whose growth she 'repeatedly breaks'. The portrayal of Lebra here is that of a vicious Meneater, and one who is "rather too sure" of her capacity for fidelity and treachery. The staged portion of the word 'Meneater' emphasises her all-deadly nature.

Yet, in the final for her, the ~~the~~ line changes, and Catillo ends on a very poignant image, that of a "flower" in a "pink white", cut down by a plough. The floral image suggests for her, happiness, verdancy and vitality, and in turn suggests that Catillo looks back fondly at their affair. Also, the 'flower' in staved portion in line 24, is usually associated with love and embrace, so the reversal of the word's connotations emphasises Catillo's divided mind. The fact that the flower simply 'grows' looks pathos as well. The force of these lines is in their touching nature rather than in their obscurity.

What we learn about the poet's



affair with Lebo as that Catillo  
 cannot wholly rid his mind of her  
 presence. Despite the harsh sounds  
 of "derbeller anwar" and the violent  
 sexual vocabulary of "rumpas"  
 the final stanza reveals that  
 underneath the veil of hatred lies  
 a core of love - although he asks  
 that she doesn't "respect, ut-ate,  
 answer" (line 21), it is clear that  
 Catillo is still love-sick, even  
 after they have ended their turbulent  
 affair.

8  
(25)

### Examiner Comment

This is an excellent answer that demonstrates all the qualities expected of a D1 answer. The translation is accurate, and the knowledge of the set text is clearly very detailed and sophisticated. In both questions (ii) and (iii) stylistic features are correctly identified but never just listed; they are related to the meaning and effect of the text. In the answer to question (iii) there is a clear understanding of how to approach the last eight lines, and the observation that 'vivat valeatque' picks up similar lines in poem 5 is acute. Excellent all round.



## Essay Questions

## Section B

You must choose **one** of the two essays set on your chosen text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

**Virgil, *Aeneid VIII*, 1-519****Either**

- 5** In *Aeneid VIII* to what extent does Virgil celebrate Rome and Augustus' regime? [20]

**Or**

- 6** 'The *Aeneid* is a work of sophisticated and self-conscious literary artistry.' Discuss this comment in relation to *Aeneid VIII*. [20]

**Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50-236, 68, 76, 79, 83, 85, 86, 87, 92****Either**

- 7** 'A poet of extraordinary range and versatility.' Discuss this assessment of Catullus. [20]

**Or**

- 8** Discuss the depiction of love in the poetry of Catullus. [20]

## Mark Scheme

Essays are marked in line with the scheme below. Candidates will not tend to show **all** the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate close engagement both with the texts studied and with critical scholarship. Language should include confident use of technical terms. Credit will be given for a well expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, they will reward evidence of knowledge and any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each questions agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

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 set text.	7–8	Close analysis of text. Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well-structured, well-developed and coherent response.	11–12
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the text.	5–6	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	8–10
3	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and / or lacking in general context.	3–4	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included where relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	5–7
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	1–2	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	3–4
1	Random evidence of knowledge of text / wider context.	0	No attempt at analysis of text. Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–2



## Indicative Content

**Virgil, *Aeneid VIII*, 1–519****5 In *Aeneid VIII* to what extent does Virgil celebrate Rome and Augustus' regime?**

For AO1, candidates must be aware of:

- the details of both the tour through Rome;
- the Hercules/Cacus episode
- the details depicted on the shield of Aeneas.

However, this explicit detail can easily be supplemented by rather more subtle consideration of Aeneas' actions and character, and how those might be construed as celebrations of Rome (e.g. seeking alliances, *pietas*).

For AO3 candidates must ensure that they deal with both parts of the question, namely, Rome and Augustus' regime. The focus, for the purposes of the argument, is the idea of celebration. Candidates should consider:

- the contrast between the early rural site of Rome and its later metropolitan character;
- the problems of Hercules standing as a model for both Aeneas and Augustus;
- the depiction of Augustus on the shield.

Answers across the spectrum are acceptable, as long as they are well-argued and backed up by reasonable use of the text.

**Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92****8 Discuss the depiction of love in the poetry of Catullus.**

For AO1 candidates how refer accurately to the appropriate poems:

- the poems that deal with the affair when it's going well (e.g. 2,3, 5, 7, 51, 86);
- when it's not going so well (11, 58, 83, 85);
- the poems that deal with love but not by reference to Lesbia (64 is the best example).

For AO3 candidates will need to deal with the following topics:

- the balance between playfulness and seriousness in the depiction of love;
- the depiction of love as emotionally demanding;
- the depiction of love both joyous and inevitably disappointing;
- whether we need to think the affair with Lesbia was real or not.

## Example Candidate Response – Distinction (D1)

8) Depiction of love in poems of Chaucer.

~~ad: et amo~~ 1-85 65 (brother)  
~~66 - penultimate~~ 2-51  
~~58 - infidelity~~ 3-58  
~~51 - pure love~~ 4-44  
~~11 - imitative~~ 5-44  
~~68-75 = BROTHERS.~~ 6-44

Perhaps the most suitable place to start a consideration of Chaucer's depiction of love is what has become his most famous caplet, as the most famous in later literature - poem 85. The blurb opens "ad: et amo" seems to encapsulate his view of love, and characterise his as a split mind.



What is clear from this part is that Cabillo feels as though love is an external force acting upon her - hence the difference between the active "fuerza" and the reality that he feels it "fieri". The very last words, metaphorically related to "objeto" and a "exorcismo" - "lame a bonté", which appears in other parts such as 70. The clear description here is one of pain and love emphasized further by the images and images of "blazing" heart, hands and eyes.

Good

Good

It is also worth considering that Cabillo's love is not limited to his mother Teresa - his brother was also clearly very important to him, and the terms in which his brother and Teresa are described are very similar: "wife (water and honey)" (para 63) and "lux mea" whose honey makes me sweet" (para 68). While his love for Teresa may well be characterised by the split between love and hatred, it seems that his love for his brother was without the latter: "a much purer love."

Good

However, it is of course necessary to



focus on Leona, who dominates Caballero's  
 oeuvre. Poem 9, 8, set at the very  
 beginning of the affair, is a good  
 example of the pure love Caballero  
 feels towards Leona - in describing  
 Metello, who sits 'adversus' Leona,  
 he ~~the~~ says that he seems to be  
 "par des" and even to surpass the  
 gods, ~~the~~ needs for being in such  
 proximity to Leona. In 51 Caballero  
 also mentions the paralyzing nature  
 of love, saying that his "virgine  
 torpet" and that a "lento... flumen"  
 runs through his body. The mention of  
 how Metello ~~torpet~~ "detiene" looks  
 at and hears Leona is echoed  
 briefly ~~in~~ in poem 11, in which  
 Leona is seen to be "deteniendo"  
 breaking the grooves of all. ~~the~~ ✓

probably

Poem 11 is set at the end of their  
 affair, and thus a different depiction  
 of love can be seen; that of  
 bitterness and betrayal. Poem 58  
 is a perfect example of negative  
 attitude at Leona. Starting off referring  
 to her as "illa Leona / illa Leona"  
 shows a degree of distance, but in the  
 final two lines he says that "in  
 quadris et amplexibus / ghorat" ✓



Magnanimité Ravi repeats: The nature of these two places - one public, one secluded - ~~emphasise~~ ~~emphasise~~ ~~emphasise~~ emphasises the degree of lesbian libido - she does not care where she performs sexual acts, and has an insatiable appetite. The word 'ghost' in the last line is gently shocking. Cato uses it of sloppy back off bees, and Varron of slothful sheep. Here, degree interpretations are obvious if it is like to men 'peel back.' The departure of line 58, utterly serious and shameful.

! Good

Ben 64, an epigram in the style of Callimachus, deals with love by discussing the marriage of Peleus and Thetis, and within that, the marriage of relationship of Theseus and Ariadne. On a visit at the first marriage, the scene of Theseus' abandonment of Ariadne is depicted - hardly a visit at all. In this section of the poem, although Callimachus describes the strength of Ariadne's love with "fiery" and "ardent" words, Ariadne becomes very angry with Theseus, and deplores at her predicament, calling eventually



upon the 'Eunuchs' (funs) to punish  
 Thersos for his flight. This story  
 is hardly appropriate to be found  
 in a wedding scene - Thersos  
 described for several seasons as  
 'petrified', and it portrayed a severe  
 demand of fidelity. This is because  
 the entirety of poor Gk perhaps has  
 as something destined to end in  
 failure and despair - this is a  
 reflection of Catullus' own relationship  
 with Lesbia, which, although  
 passionate, was to end in abandonment.

The outside story of Gk (Peters and  
 Thersos' marriage) is similarly  
 pessimistic when it came to love -  
 Thersos depicted early on as being  
 "irresolute" (to be yoked) and it is  
 said that she "did not desire  
 human marriage." After the set  
 text passage ends, the marriage  
 begins, rather than focusing on joy  
 and unity, Catullus gives the  
 prophecy of the bath of Scholles,  
 who is ~~portrayed~~ portrayed as  
 the end of the poem, marking down  
 events amidst a river of blood.

This is hardly an optimistic portrayal of



love, and it seems to focus more on  
 "adi" than on "apo". Caballo's relationship  
 with Laura was far from based  
 and undoubtedly tumultuous - a poet  
 carrying out 'further affairs'  
 with a legendary hoodlum/  
 high-class woman. Although there  
 are several descriptions of pure love,  
 such as in 86 in which he describes  
 Laura's unique 'vestido' (habit) and  
 'miza solo' (grain of salt = wit), one  
 cannot ignore the large body of  
 poetry written with passion, and  
 the instruction that love is a  
 painful experience, summarised  
 perfectly in poem 85 & by  
 "exorcism", undoubtedly placed  
 at the end of the book. The  
 only rare vocabulary and the only  
 metaphor of the poem. This caplet  
 announces the departure of love  
 in Caballo's poetry, something out  
 of one's control, and which gives  
 pleasure and pain in equal measure.

intensity  
but how?

Excellent knowledge of the text. Finally signed,  
 Poetry

8+12=

(25)



## Examiner Comment

This essay on the depiction of love in Catullus is extremely detailed and knowledgeable. The essay is extremely well organised, starting with a consideration of the famous couplet of poem 85. Starting the essay in this way allows for a genuinely sophisticated treatment of the ambiguous portrait of love in Catullus. The essay is throughout fluently argued, returning to poem 85 for its conclusion.

## Example Candidate Response – Merit

Section B

- ⑤ Augustus commissioned Virgil to write the Aeneid ~~at~~ between 29 and 20 BC. He wanted a piece of epic poetry which would be widely accessible to ~~at~~ his people and which would trace the ancestry of the Romans all the way back to the Trojan war. After winning the civil war, Augustus had the responsibility of restoring law and order in Rome and aimed to build his Roman Empire on stoical values such as humbleness, determination and ~~some~~ reverence of the gods. ~~The~~ Aeneid book eight represents the calm before the storm. Aeneas arrives in Pallanteum ~~at~~ (having travelled inland up the Tiber) and makes a successful alliance with the aged Evander (who ~~had~~ ~~been~~ ~~driven~~ like Aeneas had been driven from his homeland).

?

Ev

Ev



In book 8, there are countless references to ~~about~~ Augustan Rome. Aeneas travels to the site of Rome up the Tiber (a river that was vitally important for Roman trading). As he ~~first~~ first sees the ~~right~~ site of Rome, there are only scattered houses. Virgil adds that as Roman these houses have equalled the sky, thus comparing the greatness of Augustan Rome to its humble origins. ~~Virgil shows Aeneas around the site~~ Another example of this is his description of the Capitol: as Roman it was golden but was previously overgrown with wooden thickets!

Rel?

?

A notable sequence in book eight is Aeneas' tour around Rome - Evander acts as narrator and teacher him about the history of many places even though they have not occurred yet. He shows Aeneas the Lupercal, where Romulus and Remus were suckled as children by the she-wolf before they were adopted by Faustulus. He shows him also the Tarpeian rock, where traitors and murderers in Modern Rome would be executed. The shield depicts Catiline being ~~executed~~ executed here in 63BC. ~~Evander~~ They also pass

Trajan?



the Argiletum and the grove where Romulus was to set up a sanctuary.

~~Virgil~~ Virgil paints the image of cows mowing in the Augustan Roman forum and in the carinae (a luxurious residential quarter in modern Rome). ~~the~~

Virgil places great importance on the gods in book 8. The temples of Janus ~~and~~ Jupiter and Apollo are mentioned & (Apollo was Augustus' favourite deity).

In book 8, Aeneas arrives in Pallanteum (later to become the Palatine hill) at the time of the festival to Hercules. ~~the~~ ~~the~~

Augustus came to Rome <sup>on</sup> <sup>August 29 BC</sup> to the same ceremony and it is

believed that Hercules possessed the stoic values that Augustus wanted Rome

to be built on. His ruthless civilisation of Caesars on the Aventine hill (where

Romulus wanted to found Rome) ~~has~~ can

be compared to the way in which Aeneas slaughters Turnus in book 12.

Augustus indeed had the task of civilising Rome himself after the madness of civil war. Aeneas

~~prays~~ prays to Tiberius, Juno and Laurentine nymphs early on in book



8 and is rewarded with a calm river journey to Pallanteum. He later prays to Venus (his mother), thanking her for the gift of the weapons. Augustus was a reverent man himself and wanted all ~~of~~ Romans to worship the gods.

Ev.

The sequence concerning the shield arguably ~~for~~ celebrates Rome and Augustus' regime the most effectively. As well as showing images of ~~the~~ the Luperical and of the rape of the Sabine women, among other things, the shield celebrates Augustus' victory over Cleopatra and Mark Anthony in the sea battle of Actium. The Roman gods Mars, Apollo ~~and~~, Minerva and Neptune overcome Anubis and other <sup>Egyptian</sup> deities. Augustus arrives triumphantly in Rome, celebrating his triple triumph and dedicating it to the gods.

Sig.?

In conclusion, Virgil celebrates Rome and Augustus' regime a great deal in book 8. It appears even to be the central theme <sup>of the book</sup> in comparison with the journeying beforehand and the fighting afterwards.

Some detail + some good points. Lacks nuance & precision.

5+7

=

(12)



### Examiner Comment

This would seem to be a good example of a mid-M2 essay. While there is lots of detail, it is not always deployed in the best way in the service of the argument. There is also a tendency to exaggerate or assert aggressively ('countless references to Augustan Rome'; 'a piece of epic poetry which would be widely accessible to his people'). The essay is better, though, where it relies on its knowledge of the text, such as in the section on the tour of Rome, or on the shield of Aeneas.

## Unseen Literary Criticism Question

## Section C

- 9 Read the following passage and answer the questions. A translation of the passage is provided, but in your answers you should refer to the Latin text where appropriate.

*Iphigenia at Aulis. Iphigenia, Agamemnon's daughter, was sacrificed at Aulis so that the Greek fleet could sail to Troy to win back Helen.*

illud in his rebus vereor, ne forte rearis impia te rationis inire elementa viamque indugredi sceleris. quod contra saepius illa religio peperit scelerosa atque impia facta. Aulide quo pacto Triviai virginis aram Iphianassai turparunt sanguine foede ductores Danaum delecti, prima virorum.	5
cui simul infula virgineos circum data comptus ex utraque pari malarum parte profusast, et maestum simul ante aras adstare parentem sensit et hunc propter ferrum celare ministros aspectuque suo lacrimas effundere civis, muta metu terram genibus summissa petebat. nec miserae prodesse in tali tempore quibat, quod patrio princeps donarat nomine regem;	10
nam sublata virum manibus tremibundaque ad aras deductast, non ut sollemni more sacrorum perfecto posset claro comitari Hymenaeo, sed casta incestu nubendi tempore in ipso hostia concideret mactatu maesta parentis, exitus ut classi felix faustusque daretur. tantum religio potuit suadere malorum.	15 20

(Lucretius, *De Rerum Natura* 1.80-101)

In these matters I am afraid of one thing, namely that you perhaps might think that you are entering the impious elements of reason and stepping onto the road of wickedness. On the contrary, it is religion that more often has produced wicked and impious deeds. It was on the basis of religion at Aulis that the select leaders of the Greeks, the elite of men, foully defiled the altar of the Virgin goddess with the blood of Iphigeneia. As soon as a headband was bound around her virgin hair, it hung equally down both her cheeks; as soon as she sensed her sad father standing before the altars, and his attendants hiding the knife next to him, and the citizens pouring out tears at the sight of her, dumb with fear she sought the ground, bending on her knees. There was no benefit to the wretched girl in such a time because she had first given a king the name of father. For, raised by the hands of men, she was led trembling to the altar, not so that when the customary ceremony of sacred rites had been completed, she could be accompanied by the loud wedding song, but so that at the very moment of marriage she should fall, a pure victim to an impure rite, made wretched by her father's killing, and so that a happy and well-omened exit should be given to the fleet. Such is the extremity of evil to which religion could persuade.



- (i) One critic has said that these lines are characterized by 'passionate intensity'. With reference to lines 1-15 and line 22, how would you justify that claim? [8]
- (ii) How does Lucretius stress the pathos of Iphigeneia's position, especially in lines 16-21? [8]
- (iii) The passage as a whole is highly alliterative. What effects are achieved by this alliteration? (You should use two examples.) [4]

### Mark Scheme

**9 (i) and (ii)** Marks are awarded in line with the band descriptors below

The following grid will be used to decide the marks; for questions worth more or less than 8 marks, the marks for each level will be scaled up or down proportionately. As for section A, candidates who discuss more than basic meaning of vocabulary (e.g. the tense/mood of a verb used, the position of a word, the nuance of the construction, the effect of a particle, the rhythm of the line and so on) will be rewarded, as will those whose answers cover a range of stylistic techniques, ideas and material.

Level	AO2 Descriptor	Marks	AO3 Descriptor	Marks
5	Candidate's points cover a wide range of stylistic device. The points made show clear understanding of the Latin.	4	Candidate offers a reasonable number of points which cover a wide range. These points are fully explained.	4
4	Candidate offers points which cover a slightly less wide range of stylistic device. The points made show a clear understanding of the Latin.	3	Candidate offers a reasonable number of points, although less wide ranging than those in Level 5. These points are fully explained.	3
3	Candidate's points cover a limited range of stylistic device, but they do show a clear understanding of the Latin.	2	Candidate's points cover a limited range, and may be basic in nature; however, the points are well explained.	2
2	Candidate either makes a small number of points which show a clear understanding of the Latin, or a larger number which reveal a mistaken understanding.	1	Candidate either offers a small number of points which are well explained, or a larger number of points which lack some explanation.	1
1	Candidate only offers points which reveal a mistaken understanding of the Latin.	0	Candidate only offers points which are insufficiently explained.	0

- (iii) The marks for this question are to be awarded in accordance with the level descriptors below, but with the proviso that, if the question demands it, all answers should include reference to the translation given; failure to do would limit the candidate to no more than a level 3 mark.



Level	AO2 Descriptor	Marks
4	Candidate comments on each word, and offers a reasonable understanding, clearly explained, of its meaning in each instance. When required by the question, for each word the candidate also discusses the merits of the translation given.	4
3	Candidate comments on each word, and offers a reasonable understanding, clearly explained, of its meaning in each instance.	3
2	Candidate either does not comment on each word, or they reveal at times a flawed understanding the word's meaning and / or their answer is insufficiently explained.	1,2
1	The candidate either does not comment on any word or offers only comments which lack reasonable understanding.	0

## Indicative Content

**9 (i) One critic has said that these lines are characterized by 'passionate intensity'. How would you justify or argue against that claim? [8]**

AO2: candidates must apply their knowledge of linguistic structures and literary features to the unseen passage. Candidates' explanations should include an indication how these ideas are conveyed and emphasized through literary techniques such as word order, choice of word, repetition, sentence structure and type, enjambement, sound play and so on.

AO3: candidates' comments should be fully developed and should reflect analytical and critical thinking skills.

The following points could be raised:

- the tone of the lines generally is very fierce. Lucretius imagines that the reader may be worried because he is embarking on an irreligious path (*impia . . . viamque sceleris*), but that in fact is it religious belief and superstition that causes wickedness, as in Lucretius' example;
- in particular there is the fierceness of the last line, with its emphatically placed *tantum*, and *malorum* at the end of the line;
- is there something almost shocking about line 4, with its juxtaposition of *religio* and *scelerosa atque impia facta*?
- line 6: strong vocabulary here (*turparunt . . . foede*);
- line 7: contemptuous alliteration of d's; sarcasm of *prima virorum*;
- the pathos of lines 10ff.: the catches sight of her sad father, people bursting into tears, alliteration of *muta metu*.



**(ii) How does Lucretius stress the pathos of Iphigeneia's position, especially in lines 16–21?**

**[8]**

The following points could be used:

- there is a consistent use of an ambiguous vocabulary, one associated with marriage on the one hand and sacrifice on the other;
- *sublata* – taking the bride from the mother's arms/grabbing the sacrificial victim;
- *tremibunda* – 'the terrified trembling of the victim and the pleasurable agitation of the bride';
- *deducta* – sacrificial animal (which needs to be pure, as Iphigenia is) led to slaughter/bride taken from father to husband;
- *casta inceste* (antithetical juxtaposition) . . . *mactatu maesta* (alliteration).

In all these ways the sacrifice of Iphigeneia is presented also as a marriage, the institution meant to ensure the production of new life. Iphigeneia herself dies. Lucretius makes the comparison very clear in lines 18–20 (note *perfecto* . . . *Hymnenaëo*; *casta* . . . *parentis*).

**(iii) The passage as a whole is highly alliterative. What effects are achieved by this alliteration? (You should use two examples.)**

**[4]**

AO2: candidates must apply their knowledge of linguistic structures and literary features to the unseen passage. Candidates' comments should be fully developed and should reflect analytical and critical thinking skills.

Possible examples are line 7, line 13, line 15, line 18, line 19, line 20. The effects are varied but nearly always arguable. All sensible answers will be accepted.



## Example Candidate Response – Distinction

9(i) This passage demonstrates a visceral objection to religion. It is a logical piece of ~~prose~~ that gives an argument that is sequential and easy to follow. He starts his argument by mentioning the first criticism that he is likely to ~~see~~ receive from the readers of his piece and offers an immediate strong rebuttal. This demonstrates that he is passionate in his beliefs and wishes to persuade the reader of the evils of religion. The last line of this passage is arguably the most effective. He ends this passage with "maiorum" ~~which~~ which is left in the mind of the reader after finishing. The use of polyptoton of ~~"sceleris"~~ "sceleris" and then ~~"scelerum"~~ "scelerum" in a different form, demonstrates hate for religion and its wickedness. In the final line Lucretius personifies religion by making it able "suadere" meaning that it can lead people to do bad things. There is also ~~repetition~~ <sup>repetition</sup> of "virginis" and "virgineas" to draw attention to the innocence of the virgin. In line 56 "turpant sanguine foedo" demonstrates the brutality of religion with the use of two similar words meaning foul or disgrace. When the girl "falls the ground on her knees she is simulating prayer and this image furnishes the sanctity of prayer. Alliteration in the piece draws attention to the horror that Lucretius feels at certain acts. He also uses ~~sarcasm~~ "prima virorum" to emphasise how horrible he thinks the men are.

Main's Quest. 3r32

6

(ii) There is an obvious hypocrisy pointed out by Lucretius in the sacrifice of a ~~girl~~ virgin in order to sacrifice to a virgin goddess. There is a strong contrast between the marriage ~~that~~ that Iphigenia should be having and the actual sacrifice of her. The "nec" and the "sed" convey two complete opposite emotions: joy at a wedding and peril of a brutal killing. This makes the reader ~~empathise~~ empathise further with Iphigenia. There is another great contrast between the "felix" fleet as a result of the sacrifice and the girl being sacrificed herself. The ability to make the reader swing from paths for the girl and hate for the happy people who benefit from the sacrifice enhances the reader's emotions when reading the passage. The ~~data~~ extreme

Quest



9(ii)	dichotomy influences the reader.	3+3	6
(iii)	"ductores Danaum delecti" gives the effect of words being spat out with hate. This enhances the great negative emotion towards the Greeks making the sacrifice felt by the reader.		3
	"ante aras adstare" emphasises the cruelty of a daughter having to see her own father standing before the altar before she dies. The wickedness of the dead and the inaction of the father to save his daughter who is about to die <del>seems</del> makes the situation seem worse.		15

## Examiner Comment

This is a good example of a mid-D2 answer. The standard in answering each of the three sub-questions is fairly even. In all the answers there is much relevant observation. In question (i) there are good comments about Lucretius' vocabulary; in question (ii) there are some very good comments about the contrast between marriage and sacrifice. Indeed, the various contrasts deployed by Lucretius are well identified throughout this answer. The answer to (iii) is for the most part convincing on the effects achieved by the alliteration used by Lucretius.

## Theme Essay Questions

## Section C

## Essay

## Roman Epic

Virgil, *Aeneid* VIII, 1-519Virgil, *Aeneid* IIILucan, *Pharsalia* IOvid, *Metamorphoses* XV

- 11 To what extent and in what ways is Lucan less 'epic' than Virgil? [20]
- 12 'There is nothing Roman about Ovid's *Metamorphoses*.' Discuss this statement with reference to **at least one** of the other prescribed texts for this theme. [20]



## Mark Scheme

Essays are marked in line with the scheme below. Candidates will not tend to show **all** the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate close engagement both with the texts studied and with critical scholarship. Language should include confident use of technical terms. Credit will be given for a well expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, they will reward evidence of knowledge and any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

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 set text and at least one theme text.	4	Authoritative selection of appropriate material. Close analysis of the theme. Engagement with secondary literature. Sensitive approach to poetic devices and confident use of technical terms. Well-structured, well-developed and coherent response.	14–16
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the set text and at least one theme text.	3	Relevant selection of material. Clear ability to analyse the theme. Familiarity with secondary literature. Clear ability to identify poetic devices and some use of technical terms. Clear and logically structured response.	11–13
3	Some historical, political, social and cultural knowledge. Fair knowledge of set text and at least one theme text, though superficial and / or lacking in general context.	2	Material selected but not always to best effect. Some analysis of the theme. Some knowledge of secondary literature. Occasional correct use of technical terms. Structure and development of the response unconvincing.	8–10
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the set text and at least one theme text.	1	Material unfocused. Weak analysis of the theme. Attempt at correct use of technical terms but some confusion; no progression of argument.	5–7
1	Random evidence of knowledge of the set text / theme text and wider context.	0	Basic material; no attempt at analysis of the theme. No evidence of technical terms. Little attempt to structure the response.	1–4



## Indicative Content

**11 To what extent and in what ways is Lucan less 'epic' than Virgil?****[20]**

It is most likely that, in making their comparisons, candidates will talk mainly about *Aeneid VIII*.

For AO1 it is clear that the candidates should refer accurately to both Lucan and Virgil: their references should be relevant and specific as well. In particular, good answers will note:

- the time-frame of the two poems is different (though this requires a wider if very general knowledge of both poems): Virgil's *Aeneid* is about the distant and mythical past and the founding not even of Rome but of the race that will become the Romans; it occasionally, though importantly, refers to the contemporary era. Lucan by contrast sets his poem in the turbulent and historical era of the civil wars. This difference in time-frame may be one way in which candidates approach the idea of 'epic'.

For AO3 candidates will need to address:

- the definition of epic;
- in particular, the question of whether a poem which deals with actual historical figures can be as epic as one which deals with the mythical past;
- the importance of Homer and Virgil as paradigms, and Lucan's possible 'anxiety of influence';
- the rhetorical nature of Lucan's poem;
- the different historical and political contexts in which Virgil and Lucan wrote.

**12 'There is nothing Roman about Ovid's *Metamorphoses*.' Discuss this statement with reference to at least one of the other prescribed texts for this theme.****[20]**

For AO1 candidates will need to demonstrate specific, accurate and relevant detail from *Met. XV*. The question implies the need to compare (how else to tell 'how Roman'), so candidates would be advised to compare Ovid with either Virgil or Lucan. Similarly accurate, relevant and specific information is required from either of those authors as well. (Both can be referred to, but it is not essential.)

For AO3 candidates need to deal with:

- the differences in subject matter of Ovid as against either Virgil or Lucan;
- the difference in the time-frame of Ovid's poem;
- the praise of Augustus in Ovid in comparison to the treatment of Augustus in Virgil and Julius Caesar in Lucan;
- the importance of Greek literary influence, and the reliance in Ovid on Greek myth;
- the Greekness of Ovid;
- the definition of 'Roman'.

## Example Candidate Response – Distinction (D1)

11. Lucan, writing in Nero's rule and after the death of Augustus and Virgil would have found the Aeneid as the archetypal of Roman epic. He chooses to distance himself from it and in consequence is less epic than Virgil.

For his chosen subject, rather than some great exploit in Roman history like Virgil's Aeneid, Lucan uses the civil war between Julius Caesar and Pompey. Clearly such a shocking subject matter as civil war cannot be as great an epic as Virgil's founding of the Roman race.

Lucan's epic lacks a hero: the story follows Caesar's ungodly progress towards a terrible victory, and depicts him as a violent and destructive war. Pompey is shown as weak and lost, but gathers the author's sympathy the best and best successful he becomes: by losing, Pompey refuses the power that Caesar and victory receives. Cato could have been portrayed heroically, but his only appearance is in leading his army through Africa desert, to the loss of his soldiers who suffer terribly. Virgil, on the other hand, sings of arms and the man: his hero Aeneas is portrayed as a great Roman. Lucan's epic sings of war. The gods feature heavily in Virgil. Not only do they prophesy directly to Aeneas as Apollo and Tiber do in Book III and VII, but Venus gives him arms made by Vulcan, Juno tries to stop him, and Turnus is killed in Book XII with divine help.



Lucan, however hardly features the gods at all. We are told that the gods are on Caesar's side, but such a destructive man hardly seems to merit divine aid. Roma, the goddess appears to Caesar on the banks of the Rubicon, and orders him to turn back, while he ignores her command and presses on.

Prophecy is also moved by Lucan's work. In Virgil, most prophecies come from gods or holy men, pointing a bright and glorious future only veiled by the curses of Juno, the harpy and Oido. Lucan's prophecies are far less encouraging: the sacrifice of a cow leads to the worst possible omens of destruction and the animals inverts are described in horrific detail. Apollo seizes a Roman nation and rushes her about Rome, blurring out false warnings. Later, Pompey's son Sextus consults the with Erichtho who, in horrible necromancy, re-animates a corpse and ~~forces~~ <sup>forces</sup> it to prophesy. Good.

Virgil's ~~book~~ Aeneid was commissioned by Augustus, about whom many of the prophecies are centred and for the most part, praise the emperor as divinely given whose coming marks a golden age. Lucan's praise of Nero is far more ironic: he proclaims him the only inspiration he needs as Muse, in a jibe at Nero's own poetic ability. He offers him whatever godhead/role he wishes: Nero could never decide ~~what~~ <sup>which</sup> god which god he was, and would change his mind regularly. He encourages Nero not to place himself off centre of Rome or else he might disturb the balance of the Cosmos: Nero was fat and this is a joke at his weight.

Virgil's portrayal of war in the Aeneid are all glorious and heroic, centring around Aeneas' heroic exploits and single-combats. Lucan's is far more gruesome and describes in graphic detail, successive single combats between



anonymous soldier, often leading to brutal and cruel deaths. He calmly and casually describes bloody and painful deaths, of a soldier through loss of blood, like of another whose back is 'one whole wound'. He describes the ~~the~~ rush of blood from a burst artery in terms of Roman plumbing. The whole aspect of war was taken on a gladiatorial style: death and gore are fascinating to the Romans and he dwells on every detail.

Another feature of epic are epic similes, in which the author diverges from the plot to colour people in natural images: In Book II, Virgil describes the Carthaginians working like bees, Lucan also uses such similes: Pompey is portrayed as an oak tree, and Caesar a lightning bolt, or as Africa lies with a spear stuck in him, driving it deeper as he runs on.

Similarities?

Since Homer's catalogue of the 1186 ships which sailed to Troy, lists have been a feature of epic poetry. Virgil lists in Book VII the Latin army's members. Lucan too contains lists in Pharsalia I: in this case the list of Gallic tribes left unguarded when Caesar turns his conquering army on Rome. This list contains the <sup>over</sup> Morini, whom Virgil mentions at the end of Book VII as bound by the Romans/Augustus in his triumph.

In conclusion, while Lucan differs strongly from Virgil's version of Roman epic, and in doing so breaks many epic conventions, on other levels he continues to show a strong epic streak.

A01 Excellent knowledge of both 'epics'

4

A03 A very good appreciation of the differences

(and similarities) shown. Good textual reference

16

(20)



## Examiner Comment

This answer is clearly in the top Distinction class. It locates both epics historically and politically, and it examines the differing portrayals of heroism, divine machinery, prophecy and war itself in Virgil and Lucan. There is clear knowledge of the texts and a good understanding of the genre.

## Example Candidate Response – Distinction

11. Lucan's 'Pharsalia' <sup>was</sup> conceived as an epic poem in a genre dominated by Virgil's Aeneid, and the earlier works of Homer. The ways in which Lucan conforms to these conventions are as striking as the mannerisms which he seemingly chooses not to imitate.

The 'Aeneid' famously begins with "~~arma virumque cano~~", whereas Lucan is content to deal only with "~~arma~~", or warfare. In this sense his epic lacks the completeness with which the Iliad, Odyssey and Aeneid were seen to explore human nature from both military and peaceful perspectives but nonetheless war was a suitably epic subject matter. Lucan's then decision to imply this restricted theme to his poem is surely a nod to the incomparability of the Aeneid, but does not in itself make Lucan less epic than Virgil.

One interesting way in which the poets differ is in the choice of ~~leading~~ <sup>main</sup> characters. Virgil chooses Aeneas as his leading figure, whereas Lucan divides and contrasts this role between Caesar and Pompey. While Virgil draws his epic hero by borrowing at intervals from the Homeric precedents of Achilles and Odysseus in particular, Lucan in turn draws on Virgil in characterizing his leading protagonists. Caesar is introduced by a graphic simile likening him to a thunderstorm. Similes are ~~an~~ one of the common traits of epic poetry,



and the 'thunderbolt' Caesar perhaps recalls Aeneas the epic warrior who is likened to a storm in Book XII of the 'Aeneid' as he brings destruction to the Latins. Pompey, by contrast, is an ageing and weakened figure compared to an oak tree. Neither of these men fits the epic convention of having a leading hero of truly noble and great qualities, so in this sense Lucan's epic is different from Virgil's.

Connected to this is the role of the gods. Odysseus, Achilles and Aeneas all meet with gods and goddesses, making it an apparent theme of epic. No such supernatural events occur in the 'Pharsalia'. On the contrary, Caesar seems almost self-consciously impious in what he represents, especially when his lieutenant Labius declares his willingness to "melt down the gods". In contrast to the devotion to the gods shown by Aeneas and Evander in Book VIII of the 'Aeneid', for example, Caesar's relationship to the gods is radically different. This draws a distinction between the two poems and in some ways puts Virgil's at a more conventionally elevated epic level. The presence of the gods in earlier epics moved the themes beyond the merely human and added an extra dimension which Lucan's tale deliberately lacks.

This piety, or lack of it, manifests itself in other ways. Aeneas is addressed by the river-god Tiberinus in Book VI, and gets valuable information about how to defeat the Rutuli. The remainder of the book is punctuated by frequent sacrifices which show Aeneas' devotion to the gods. In Lucan, the closest thing to the appearance of a god is the vision of the ~~god~~ spirit of Ursa Roma, whom Caesar sees as he brings war to his country by crossing the Rubicon. By steadfastly ignoring this sight, he appears also to be distancing himself from epic.



Convention. Furthermore, the sacrifices which the Romans make later in the book, the portents are decidedly unhelpful. Lucan removes the help of the divine oracles and signs from mortal view, which makes ~~it~~ the 'Pharsalia' stand out from other poems classified as epic.

The time-scale also is ~~human~~ different from the ~~genre~~ in a fairly obvious sense. Whereas Virgil's story was, in the style of Homer, set in the mythical past and looking forward to the establishment of Roman power, Lucan's work is written from a different angle. There is <sup>little</sup> ~~no~~ mention of fate and the foreshadowed creation of Roman dominion: rather, this story is one of the very human Caesar and Pompey battling for power and causing chaos and destruction in the relatively recent past. Although other epics do combine the mythical and the historical, Lucan's 'Pharsalia' is closer to the latter than the leading examples of the epic genre.

Stylistically, Lucan is more rhetorical than Virgil, although this does not actually mark the latter out as being the more epic. A great deal of Homer is given over to speeches, and so in this regard Lucan could actually be seen as the more epic. However, on other stylistic features the comparison gives Virgil greater closeness to the Homeric model, with his more consciously elevated writing style and more complex oblique storytelling by tales within tales, such as the shield of Aeneas.

Overall, it is clear that Lucan differs from Virgil, but in truth there are few enough poems in the accepted genre of epic that ~~there is~~ no single concrete definition of the term could be universally agreed upon. Lucan would certainly not have wanted to re-write a tale as famous and popular as the 'Aeneid', so despite <sup>his</sup> borrowing themes such as the panegyric of Nero (which

more  
required  
here

echoes Virgil's praises of Augustus, especially in books I and ~~III~~ IV),  
~~However~~ it is unsurprising that the two texts read differently. It is  
 clear that in style and themes Virgil's work is closer to the  
 Homeric model that formed the core of epic poetry, but  
 Lucan still deals with themes (war, specifically the disestablishment of  
 the Republic and creation of the principate) that make his poem  
 well worthy of inclusion in the epic genre.

A01: political context of Lucan's poem needed mention 3  
 otherwise good.

A03: unflattering selection of material. Rhetoric of Lucan 15  
 could have been discussed or evidenced.

(18)  
 ✓

### Examiner Comment

This essay sees a good exploration of the huge topic of epic in the time available. It shows a degree of insight into Lucan's debt to Virgil (and the ways in which his epic differs from Virgil's). There is good analysis of characterisation, choice of theme, the role of the gods (or lack thereof), and the different roles of Virgil's Tiber and Lucan's Roma. All in all, very solid, but not outstanding.



## Example Candidate Response – Merit

(12) ~~Ovid Metamorphoses~~ In composing *Metamorphoses*, Ovid changed his style of elegiac couplets which made him famous, and reverted to 'hexameter verse'.  
~~At the time~~ At the time, Virgil was seen as the greatest Roman Epic writer and when attempting to classify how 'Roman' Ovid is, ~~it is~~ one must use Virgil as a template and see how many similarities and differences there are between the two.

To begin with, to say that there is nothing Roman about *Metamorphoses* is slightly inaccurate as there are certain aspects which can be classified as Roman. For example, there is the intervention of gods in human affairs which is very common in Virgil's works. For example in Book xv of the *Metamorphoses* we see Hercules save Myrtilus from being punished on account of treason by changing the colour of the pebbles to acquit him. We see Diana relieve Egeia of her anguish by immersing her into a pool, after she cannot be comforted after her husband dies.

Examples of divine intervention in Book ~~iii~~ viii of Virgil's *Aeneid* include Vulcan creating a shield for Aeneas and Tiberius ~~and~~ revealing the details about how he will found a city, through the prophecy of the White Sow.

Pietas is ~~something which~~ a key theme for Virgil in his portrayal of Aeneas ~~in~~ throughout the *Aeneid* and there are a few examples of characters in Ovid's *Metamorphoses* who display such characteristics. Ulysses for example acts very honourably when he realises he is to be king of Latium and doesn't want to take on the responsibility and the story of Aesculapius saving Rome from a plague is another example of Roman Pietas.  
 Greek!

There are ~~also similar~~ superficial similarities between Ovid and Virgil and one example is the portrayal of Caesar which both incorporate into their works. Although Ovid spends comparatively less time describing Augustus, he writes him to even greater lengths than what Virgil does. The greatness of Rome is a key theme in Book xv and although ~~this~~ in Ovid ~~this part~~ this is reported than merely foreseen, Ovid continues



the political agenda which is overt in Virgil's work, which has often been seen as propaganda. However both throw in little subtle details undermining the praise of Augustus. Virgil describes how Hercules is pre-figuring Augustus but the brutality with which he slaughters cows, as well as his ~~unquestionable~~ unquestionable motives of greed and wrath does not paint an idealised picture of Augustus. Ovid, meanwhile compares Caesar to Jupiter, but this is hardly flattering considering the impudent way in which he ~~describes~~ <sup>describes</sup> Jupiter earlier in the Metamorphoses.

Both authors deviate from their theme quite a lot, particularly Ovid. Virgil uses the twelve books of the Aeneid to show the ~~greatness~~ righteousness of the Aeneas and how every Roman should be like this, but he <sup>brutally</sup> shatters this illusion to when Aeneas succumbs to unrelenting fury and slays Caesar. Ovid, merely 125 lines after saying Caesar reaches the stars, ~~he~~ talks about his own immortality and that he will reach the stars and go even higher. This assertion suggests that Ovid ~~thinks~~ <sup>thinks</sup> poetry to be the greatest achievement. Therefore Ovid can be ~~seen as both praising and undermining Rome,~~ <sup>seen as both praising and undermining Rome, which is also evident in Virgil's works</sup> but is this double meaning <sup>with</sup> purpose beyond the political and of course the narrative which increases its claim to be classified as epic.

Having said ~~these things~~ <sup>this</sup>, there are several differences between Aeneid Book VIII and Ovid. First of all, the Aeneid is about the exploits of one main protagonist, Aeneas. However, this is not the case in Ovid. ~~They are~~ <sup>lead</sup> Ovid places a series of stories together with the common thread being Metamorphoses and there is not one central character.

Secondly, the difference in time scale is particularly striking. Virgil recounts Aeneas ~~coming~~ coming back from Troy and trying to find a new home spanning over many years. ~~\*The author~~ <sup>\*The author</sup> Ovid however ~~essentially~~ essentially recounts the history of the world from ~~\* Aeneid also starts in 'medusa res', a key aspect of Roman epic~~.



its creation to the deification of Caesar.

Thirdly, ~~the~~ although there are certain similarities between Ovid and Virgil, in Book XV for example, they are often sporadic ~~and~~ with aspects which are ostentatiously different from Virgil. One such example is the inclusion of Pythagoras' teachings. Virgil arguably ~~deals~~ with stoic philosophy in his presentation of Aeneas, ~~but~~ and to an extent the Aeneid may be seen as philosophically didactic, but there is no single sustained interpolation of a theory which Ovid does.

Finally, the style Ovid uses is distinctly different from that of Virgil. ~~The~~ The Metamorphoses is packed with allusion and ~~with~~ with Ovid trying to be both clever and humorous. Such examples of this include the teachings of Pythagoras and in his epilogue. This is in stark contrast to Virgil who maintains a tone of seriousness throughout the Aeneid. This is one of the reasons why ~~some may argue that there~~ it is difficult to classify Ovid as a 'Roman' ~~author~~ writer.

To conclude with, it is not an accurate assertion that there is nothing Roman about Ovid's Metamorphoses. There are certain aspects of the poems that can be classified as Roman and Book XV is widely regarded as the most 'Roman' of the ~~other books~~ <sup>entire book</sup>. Having said that, one ~~has~~ has to realise that there are several aspects of Ovid's work which cannot be classified as Roman, as it ~~shows~~ <sup>has</sup> many dissimilarities with Virgil's Aeneid.

AO1: sound knowledge of both texts shown 3

AO3: material mostly, but not always, relevant  
vague on certain 'Roman' themes in Book XV

11

14

## Examiner Comment

This is a borderline Merit/Distinction essay. It shows some appreciation of the genre, and highlights some key themes such as piety, as well as citing some significant episodes from both the Aeneid and the Metamorphoses. However, notable omission of discussion of some obvious elements from Metamorphoses XV resulted in a rather unconvincing conclusion.

## Latin Paper 2

### Commentary Questions

#### Section A

#### Sallust, *Bellum Catilinae*, 5.1-39.5

#### 2 Read the following passage and answer the questions:

‘deos hominesque testamur, imperator, nos arma neque contra patriam cepisse neque quo periculum aliis faceremus, sed uti corpora nostra ab iniuria tuta forent, qui miseri egentes violentia atque crudelitate feneratorum plerique patria sede omnes fama atque fortunis expertes sumus. neque cuiquam nostrum licuit more maiorum lege uti neque amisso patrimonio liberum corpus habere: tanta saevitia feneratorum atque praetoris fuit. saepe maiores nostri miseriti plebis Romanae decretis suis inopiae eius opitulati sunt, ac novissime memoria nostra propter magnitudinem aeris alieni volentibus omnibus bonis argentum aere solutum est. saepe ipsa plebs aut dominandi studio permota aut superbia magistratuum armata a patribus secessit. at nos non imperium neque divitias petimus, quarum rerum causa bella atque certamina omnia inter mortalis sunt, sed libertatem, quam nemo bonus nisi cum anima simul amittit. te atque senatum obtestamur, consulatis miseris civibus, legis praesidium, quod iniquitas praetoris eripuit, restituatis neve nobis eam necessitudinem inponatis, ut quaeramus, quonam modo maxime ulti sanguinem nostrum pereamus.’

(Sallust, *Bellum Catilinae*, 33-34)

- (i) Fully explain the circumstances of this letter. [5]
- (ii) ‘*deos hominesque...a patribus secessit.*’ (lines 1-10): show how the language and substance of these lines make it a persuasive attempt by the writer of the letter to justify his actions. [10]
- (iii) Translate lines 10-15 (*at nos non...nostrum pereamus*). [5]

[Total: 20]



Cicero, *Pro Caelio*, 31-80

## 3 Read the following passage and answer the questions:

chartae quoque quae illam pristinam severitatem continebant obsoleverunt; neque solum apud nos qui hanc sectam rationemque vitae re magis quam verbis secuti sumus sed etiam apud Graecos, doctissimos homines, quibus, cum facere non possent, loqui tamen et scribere honeste et magnifice licebat, alia quaedam mutatis Graeciae temporibus praecepta exstiterunt. itaque alii voluptatis causa 5 omnia sapientes facere dixerunt, neque ab hac orationis turpitudine eruditi homines refugerunt; alii cum voluptate dignitatem coniungendam putaverunt, ut res maxime inter se repugnantis dicendi facultate coniungerent; illud unum directum iter ad laudem cum labore qui probaverunt, prope soli iam in scholis sunt relict. multa enim nobis blandimenta natura ipsa genuit quibus sopita virtus coniveret interdum; multas 10 vias adulescentiae lubricas ostendit quibus illa insistere aut ingredi sine casu aliquo ac prolapsione vix posset; multarum rerum iucundissimarum varietatem dedit qua non modo haec aetas sed etiam iam conrobata caperetur. quam ob rem si quem forte inveneritis qui aspernetur oculis pulchritudinem rerum, non odore ullo, non tactu, non sapore capiatur, excludat auribus omnem suavitatem, huic homini ego 15 fortasse et pauci deos propitios, plerique autem iratos putabunt. ergo haec deserta via et inculta atque interclusa iam frondibus et virgultis relinquatur.

(Cicero, *Pro Caelio*, 40-42)

- (i) Translate lines 1-5 (*chartae quoque...praecepta exstiterunt*). [5]
- (ii) *itaque alii...in scholis sunt relict* (lines 5-9): to which philosophical schools is Cicero referring here? Briefly explain what each school stood for. [5]
- (iii) *multa enim nobis...virgultis relinquatur*. (lines 9-17): show how Cicero reinforces his argument by the use of colourful language. [10]

**[Total: 20]**

## Mark Scheme

## Section A

In marking the commentary questions, examiners should be guided both by the question-specific answers below and by the extent to which candidates demonstrate understanding of the text and appreciation of the language used.

While answers need not necessarily be structured as an argument, they will be more than a mere checklist of points.



Sallust, *Bellum Catilinae*, 5.1–39.5

## Question 2

## Sections 33–34

- (i) Letter written by Gaius Manlius commanding troops in Etruria, to the ex-consul Marcus Rex explaining why they have been forced to take up arms and asking for protection from the senate. Meantime, Catiline was setting out for Manlius's camp after unsuccessful attempts to assassinate Cicero, leaving other supporters in Rome to continue acts of violence. It is probable that Manlius's uprising was initially independent of Catiline's designs: Manlius was an experienced military man who fought under Sulla and had once been wealthy.

Max. 4 if no information linking Manlius and Catiline is included.

[5]

- (ii) Manlius justifies his actions by reminding the senate of previous instances in history (e.g. scaling down of debt by allowing a copper as to be paid in place of a silver sesterius) when legislation had been passed to relieve debt; he emphasises that he is taking up arms for his own protection and freedom (*corpora...corpus*). He uses emotive language to emphasise his own poverty (*miseri egentes, expertes*). He emphasises the violence of the money-lenders (*violentia atque crudelitate feneratorum, tanta saevitia feneratorum*)

Suggested examples of persuasive language:

- emotional appeal: *deos hominesque testamur*
- use of repetition: *neque...neque, feneratorum...feneratorum, saepe...saepe*
- polyptoton: *corpora...corpus*
- emphasis: *plerique...omnes*
- use of synonyms: *fama atque fortunis*
- appeal to tradition: *more maiorum...maiores nostri*
- sound: *inopiae...opitulati sunt*
- strong language: *novissime...magnitudinem...omnibus*
- reference to three times in history when the plebs had seceded from the senate, all leading to legislation in their favour: *ipsa plebs...a patribus secessit*

To gain a high mark candidates should make a variety of points, showing understanding of the points made by Manlius to defend himself, backed up with linguistic points to show how he makes the points persuasively.

[10]

- (iii) Translation is marked out of 15 ÷ 3

<i>at nos...mortalis sunt</i>	4
<i>sed libertatem...amittit</i>	3
<i>te atque...restituatis</i>	4
<i>neve nobis...pereamus</i>	4
	15 ÷ 3

[5]



Cicero, *Pro Caelio*, 31–80

## Question 3

## Sections 40–42

- (i) Translation is marked out of 15 ÷ 3

*chartae quoque...obsoleverunt* 3*neque solum...secuti sumus* 4*sed etiam...licebat* 5*alia quaedam...exstiterunt* 3

15 ÷ 3

[5]

- (ii) • *alii voluptatis causa...dixerunt*: reference to Epicurean theory of 'pleasure' (accept Hedonism)
- *alii cum voluptate dignitatem*: reference to the Academics or Peripatetics who stood somewhere between Epicureanism and Stoicism believing that virtue should be combined with pleasure
- *illud...relicti*: reference to the harsh doctrines of the Stoics who believed that the ultimate good could only be reached by hard work and reason

Max. 2 marks if no names mentioned; 3 for correct names; 2 marks for one named with explanation, 4 marks for two named with explanation; 5 marks for three named and two explained. [5]

- (iii) Colourfulness of language:

- personification of *natura* and *virtus*
- polyptoton emphasising the number of temptations lying in wait for the young: *multa...multas...multarum*
- metaphorical language: *vias...lubricas*; *via et inculta atque interclusa...*
- *multarum rerum iucundissimarum*: use of superlative and gen pl endings
- *oculis pulchritudinem rerum...auribus omnem suavitatem* framing list of senses in asyndeton: *non odore...non tactu...non sapore*
- *ego...pauci* contrast with *plerique*

The best answers will show how Cicero uses language to emphasise his argument that it is very difficult for young men to remain virtuous all the time and avoid all the enticements and pleasures that Rome now offers and that they should be allowed to enjoy themselves within certain limits. Max 6 if linguistic points only without reference to the argument. 8–10 marks for a good range of points related to the question. [10]



## Example Candidate Response – Distinction

② This is a letter from Manlius to Marius Rex and this letter is trying to encourage him, and the senate that they are not taking up arms against the fatherland or to cause harm, but to attain their liberty. They are poor people who have been cruelly treated by the money lenders, have no home and simply want a better life for themselves. ~~Manlius~~ This is of course a lie as the aim of Manlius, with Catiline is to overthrow the state. Before, Catiline had prepared fires against the city, even tried to assassinate Cicero and was <sup>having been thrown out of the senate</sup> ~~and was~~ thrown out of the senate, ~~pledged to burn Rome~~. Afterwards, he set out to Manlius' camp and Manlius, in an attempt to make sure that nobody thinks that they are planning a conspiracy, writes this ~~letter~~ 'sincere' letter. ~~in an attempt to make sure~~ If the senate and Roman people think this, ~~the conspiracy~~ <sup>this would</sup> ~~would be~~ made Catiline's job all the much easier as there would be no hostilities towards him and therefore, an ideal environment to conduct more of his plans.

5

(ii)

There is plenty of content within this letter which are likely to persuade Marius. Firstly, Manlius opens the letter with ~~the~~ 'deus hominibus testatur'. He swears on the gods and all men and so this in itself is very persuasive. To justify what he is doing, the reference to the money lenders is important. He says that the ~~senators~~ money lenders have deprived them of their homes, fatherland and also their fortune and good name. The reader, in this case Marius Rex is likely to sympathise with these people and understand why they would embark upon such measures of action if they are in such a predicament. Moreover the words used to describe the money lenders are emphatic: 'violencia' and 'crudelitate' are both vivid and strong words portraying the ~~violence~~ 'opposed' 'violence' and 'cruelty' of these men. Later on in line 5, ~~the~~ 'savage' (savage) is used, ~~this has not~~ another emphatic word which ~~has~~ gives the impression of the money lenders being like savage animals. The ~~constant~~ <sup>repetition</sup> of the connective 'atque' is important as well. He uses this



often because there are so many aspects of their lives which is miserable, such as debt for example. They are unable to use the law of their ancestors and are 'unable to make ~~them~~ their bodies free'. Again this gives the impression of how they are constrained and are unable to make their situation any better even though as humans, they are entitled to do so. The juxtaposition of 'miseri' and 'egentes' in line 3 is striking as it places two words of similar meaning together, thereby re-inforcing their miserable conditions of life. Line 6 repeats the word 'miseri' and again this draws attention to their feelings and 'inopie' is used in the same sentence.

Finally, their situation is so bad that they have to rely on help from others. Previously their ancestors had shown care and relieved such people of their problems and in recent memory, debt was paid by good men. ~~The final part, when Manlio says that this is something else that is convincing. People should not and the reader should understand why they are doing such things, as Manlio puts their social position into context.~~ 7

LINE OMITTED

(iii) but we seek neither wealth, nor power, <sup>1</sup>nor <sup>2</sup>our liberty which nobody good man has unless he loses his mind at the same time <sup>3</sup>/we beseech you

and the senate, consult these miserable citizens, restore the defence of the law

which the wickedness of the patrons seized <sup>3</sup>/nor place upon us that ~~more~~ necessity

to search in what way we may sell our blood most dearly in this struggle <sup>4</sup>

$$10 \div 3 = 3$$

3  
(15) ✓



## Examiner Comment

This answer deserves a D2 grade. Surprisingly, the translation is not entirely accurate, but the answer to the context question (i) is very accurate and detailed. The answer to question (ii) is fairly detailed and is good on Sallust's choice of words (especially for emphasis). There is a little too much translation of the passage, but there are also some good remarks about some effective juxtaposition (e.g. in line 3 of the passage). The candidate clearly knows the text very well and can talk in detail about it. Some of the points lack substance and sophistication.

## Example Candidate Response – Pass

2) i) This is a letter from Catiline that is read out in the senate. Catiline at this time has left Rome and will soon be on his way to Manlius' camp. Originally, previously, Catiline had come to the senate to plea his innocence, arguing with Cicero. The senate however still slates Catiline and so he leaves. This letter is about how Catiline is not at fault and that he never took arms against the country and never wanted to hurt anyone. This is an attempt from Catiline to prolong the state from waging war against him and it doesn't work.

ii) The first phrase 'deus hominesque testamur' - we call witness gods and men, is striking with 'deus' as the first word, as Catiline is swearing to the gods that he has been falsely accused. Catiline writes that he did not take up arms against the state or to injure anyone, but in fact to protect himself.

Catiline relates to history as well, saying that his family often helped out the common people, paying off debts, and therefore saying why would he want a revolution.

This letter seems more an attempt to pardon himself from the accusation than anything else 'regue', yet it still seems unbelievable.



Catiline justifies his raising of arms by saying it was for his own protection, he then blames the poverty and misfortunes on the moneylenders 'violencia etque crudelitate feneratorum', 'tanta saevitia feneratorum'. By this action, he tries to relief his accusations and pin them on somebody else.

Catiline talks about 'maiores nostri' as helping the plebs in the past. This topic of ancestors is one that is similar to the subject of gods in that these are 2 subjects that you do not throw about worthlessly. They are respected and solemn subjects that make his story seem more believable. He talks about his ancestors 'volentibus' - willingly paying off debt in silver which gives his ancestors a sense of duty and hence back up his argument. ?

The repetition of 'nostra... nostrum... nostra' throughout the passage shows that Catiline is continuously trying to defend himself. ~~saying we didn't~~

Catiline continues to mention his disadvantages such as debt which may give the reader some sympathy for him.

Conclusions drawn not always apt

(iii) But we are not seeking power or riches, of which they are always the cause of wars and <sup>3</sup> ~~contests~~ <sup>3</sup> among mortals / but freedom, which nobody good loses except at the same time as their <sup>3</sup> ~~life~~ <sup>3</sup>. We call to witness you and the senate, having taken council of the wretched citizens, having restored the protection of the laws, which snatched away the power of the praetor<sup>2</sup> / neither put in this necessity <sup>for</sup> ~~to~~ us,

so that we search for, how great it was, so <sup>that</sup> we may die  
 for our blood.<sup>2</sup>  $10 \div 3 = 3$  3  
 (8) ✓

### Examiner Comment

In this mid-P2 answer, the candidate is not really able to explain the context of the letter (as asked to do in question (i)). The translation – given 3/5 – is adequate, though no more. The answer to question (ii) – which offered the most marks – is not answered well. There is a lack of both necessary detail and accuracy; there is a basic confusion, as well, in that the candidate seems to think that the letter quoted here is written by Catiline. That said, some appropriate detail is observed.



## Example Candidate Response – Distinction (D1)

3(i) Our scrolls also which used to hold that ancient strictness have dissolved<sup>3</sup>, not only among us who have followed this way of life in practice more than in theory<sup>4</sup>, but even among the Greeks, most learned men, for whom, when they could not do so, they were allowed to speak nevertheless and write honourably and greatly<sup>5</sup>; certain other ideals have arisen as a result of the changed times in Greece<sup>3</sup>

15.3

5

(ii) Cicero begins by referring to the Epicurean philosophy (*itaque alii... refrugient*): everything should be done for the sake of pleasure, which should become their goal in life. He then moves on to talk about the views of the Academics and Peripatetics, who aimed for moderation. They thought that prestige and dutiful hard work should be combined with pleasure (*alii cum... coniungent*). Finally, he deals with the Stoic view (*alii unum... relict*), which maintained that the single correct path to glory was to be attained through hard work, spurning all pursuit of pleasure. This school had lost many of its adherents, though Cicero professed to be one, especially after their stringency had been toned down.

5

(iii) Cicero emphasises the fact that it was common practice for young men to stray from the straight and narrow by beginning three successive phrases with "*multa... multas... multum*", which are all promoted to the start of the phrase, showing indeed how many temptations there have been. Nature is personified - "*natura ipsa genuit*", nature itself produced, as is "*virtus*", virtue. This is especially unusual because both of these are abstract nouns, which Latin tended to naturally avoid. "*natura*" is juxtaposed with "*blandimenta*", temptations, showing how closely linked the two are, and so how hard it would be for



any young man to resist what merely comes naturally. Cicero uses word order to reinforce his argument: "capita virtus coniveret", sleepy virtue closes her eyes, implying by the encircling of "virtus" that it has no choice but to succumb to the lure of sleep. Similarly, "vias... lubricas", slippery paths, encircle "adulescentiae", youth, showing how young men were encumbered by inescapable temptation from all sides. Cicero emphasises the lure of these things by using the superlative "incundissimarum", most pleasant, therefore also very hard for anyone to refuse. He emphasises the strength of temptation by the passive verb "caperetur", might be caught, implying that people do not have a choice but to go along with this. He uses the strong contrast "non solum sed etiam" to heighten his point that these sometimes ensnare older, wiser men as well as the young who might easily be excused on account of inexperience. He exaggerates the extent to which a man could avoid wrongdoing: he uses a tricolon of "non", especially notable for "non...ullo" rather than "nullo", chosen to make the comparisons link between the three even stronger. He also exaggerates "omnem suavitatem", all sweetness, making the prosecution seem unreasonable for wanting absolutely everything good to be shunned. The unlikelihood of this view coming to pass in a person is emphasised by Cicero's claim that "pauci", few, would think them blessed, backed up also by his qualification "fortasse", perhaps, when talking of his own inclusion in that opinion. Cicero uses a metaphor of "via", a road, playing on the sense of both the metaphorical way of life and the literal road: he says it has been "intacta iam frondibus et virgultis"; overcrowded with branches and undergrowth, emphasising how old-fashioned a way of life without any pleasure would have been.

To cellen

10

20



### Examiner Comment

This is a superb answer which fully deserves its full marks and its D1 grade. The translation is very accurate, as is the candidate's knowledge of the various philosophical schools referred to in the passage. Perhaps most impressive, though, is the answer to question (iii), which shows an excellent understanding of Cicero's rhetorical techniques and the particular way in which he deploys them in this passage for various effects. In this regard, we might refer to the identification and analysis of the anaphora in lines 9–12 (*multa . . . multas . . . multarum*). But the piece is full of detailed and sophisticated analysis.

## Example Candidate Response – Merit

3.i. Also, the clauses which contain that most severe list are observed; not only among us ~~who~~ who follow this type and reason in the affairs of life more than words but also among the Greeks, most learned men, by whom when they were not able to do this, however they were allowed to speak and to write with honesty and magnificance, with other certain things changed, they stood out over the Greeks at that time. <sup>0</sup> 7 ÷ 3 = 2

ii. Cicero is referring to the ~~schools~~ philosophical schools ~~at~~ which teach Stoicism and another ~~at~~ type of ~~the~~ philosophy. ~~These~~ One ~~man~~ says that all actions should be done to gain pleasure, that is how you enjoy a good life, ~~but~~ while the Stoics say that pleasure comes from work and hard work. Cicero says the latter idea has become unpopular.

iii. Cicero uses progressively more and more colourful language in this section, ~~which~~ which reinforces ~~the~~ his argument. ~~The~~ ~~the~~ Exaggeration is one way in which he does this, such as the repeated and often contextually unnecessary use of 'multa', many, when describing anything that promotes his argument, by drawing attention to it ~~as~~ with this hyperbolic adjective. The same effect is created by



the use of 'ipsa', itself, as it draws attention to the fact that these flatteries are natural. Exaggeration is also used for argument emphasis, when a Cicero was the superlative 'incundissimorum', most pleasant, where the simple adjective would have sufficed. His last use of ~~the~~ hyperbole is the use of 'non modo... sed etiam', not only... but even, which cleverly draws the listener's attention to ~~the~~ both parts of this clause, by alerting them before each part. Context?

Also, Cicero uses half negatives, such as 'vix posset', it is scarcely able, which is less active than a full negative but engages the listener by making them think if this is possible or not. The falling off the path metaphor is ~~also~~ colourful in itself, is made more colourful again by the use of two words for slipping, 'caum... prolapione', which makes sure the ~~the~~ listener understands this important feature of the slippery road ~~metaphor~~ metaphor.

The colourful language progresses further and Cicero ~~also~~ cleverly introduces all ~~five~~ five senses to the argument, which helps the idea that it is difficult to resist ~~these~~ pleasures, as they come from all ~~other~~ senses, 'o cultis... odore tactu... ~~sapae~~ sapore... auribus', eyes, smells, tastes, touches, ~~hears~~ ears. This is also easier for the listener to connect with.



ii. ~~Cicero was totally~~ Lastly, Cicero contrasts the perfect man being loved, 'propitios' by the gods, ~~or~~ or hated by them, 'iratos', which makes this thought more interesting and coloured.

Points raised and not related to the argument <sup>more an</sup> metaphor

4ii. Cicero has just been dealing with the charge of poison, and the way in which Clodia is claiming that she knows that it is true. Namely that she sent some ~~man~~ <sup>man</sup> to the baths to hide and to wait for Luccius to come and handover the poison ~~to~~ and to catch him red handed by leaping out at the precise moment. But Cicero has ridiculed this by saying that there is nowhere to properly hide in the baths and that it would look ridiculous if the slaves were clothed as well. He also says that it is ~~so~~ ~~about~~ ridiculous that they jumped out too early by accident and then that they let ~~Luccius~~ Luccius get away. He calls the whole thing a fabricated tale.

iii. For what reason do we bring out all the delights of those men, all the failings, if they ~~are~~ <sup>are</sup> made good? But hear me, carry out another task, seek ~~not~~ another's favour, show yourselves in other affairs, they are zealous among that woman with loose morals, kiss her feet, lie down, be zealous, be controlled by her on expense; But spare the life of an



## Examiner Comment

The translation displays a lack of precise understanding of the Latin and justly receives 2/5. The answer to question (ii) lacks detailed knowledge of the various philosophical schools asked about: only Stoicism is dealt with in any detail. In the answer to question (iii) there is a tendency to identify stylistic features or rhetorical techniques without relating them to the passage in a full or meaningful way, or in a way that is not compelling (e.g. '... Cicero uses half-negatives, such as "vix posset", is scarcely able, which is less assertive than a full negative, but engages the listener by making them think if this is possible or not.').

## Essay Questions

## Section B

Answer **one** of the two questions below on your chosen prescribed text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

**Sallust, *Bellum Catilinae*, 5.1-39.5**

- 5 Assess the importance of speeches in the *Bellum Catilinae*. [20]

Or

- 6 To what extent does Sallust's portrait of Catiline fit his stated purpose in writing the *Bellum Catilinae*? [20]

**Cicero, *Pro Caelio*, 31-80**

Either

- 7 How favourable a picture of Caelius emerges from the *Pro Caelio*? [20]

Or

- 8 Do you think that the case presented by Cicero in the *Pro Caelio* is wholly convincing? [20]

## Mark Scheme

## Section B

Essays are marked in line with the scheme below. Candidates will not tend to show *all* the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate impressive control of their material, an ability to select and to 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 relevant. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Close analysis of text. Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text.	7–8	Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well-structured, well-developed and coherent response.	11–12
4	Ability to analyse the text. Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the set text.	5–6	Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	8–10
3	Some analysis of text. Some historical, political, social and cultural knowledge. Fair knowledge of text, though superficial and/or lacking in general context.	3–4	Material selected but not always to best effect. Some reference to secondary literature included where relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	5–7
2	Weak analysis of text. Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	1–2	Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	3–4
1	No attempt at analysis of text. Random evidence of knowledge of text/wider context.	0	Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–2



## Indicative Content

**6 To what extent does Sallust's portrait of Catiline fit his stated purpose in writing the *Bellum Catilinae*? [20]**

For AO1 candidates should include the main characteristics of Catiline which emerge from the *Bellum Catilinae*, both negative and positive, showing knowledge of the relevant chapters which depict his character especially chapters 5, 15, 20, 58 and 61. Candidates should also show some knowledge of Sallust's introduction to the *Bellum Catilinae* and his stated purpose in writing it.

For AO3 candidates should show some understanding about Sallust's purpose in writing the *Bellum Catilinae* as stated in section 4:5 (the unprecedented nature of the crime and the danger it caused) and how this is likely to lead to exaggeration of Catiline's qualities as a revolutionary ringleader. Compare Cicero's own view in *Pro Caelio* that he was mixture of good and evil.

Passages to discuss include section 5 in which Sallust sketches his character: though Sallust admits that he had 'great strength of mind and body' (*magna vis et animi et corporis*) his mind (*ingenium*) is 'evil and depraved' (*malum pravumque*). Candidates should note that the portrait of Catiline's character fits with Sallust's general theory about the moral degradation in Rome stemming from the time of Sulla. In other words, Catiline is, to some extent, a product of the times.

The second portrait comes in section 15 where he is accused of sexual immorality and murder: again, however, there is likely to be exaggeration as Sallust fits him into the mould of the kind of people who supported him. Candidates should also include comment on Catiline's two speeches in chapters 20 and 58: in both speeches Sallust portrays Catiline as a powerful and persuasive demagogic speaker but with a grudge against the rich, fighting for liberty. But Sallust includes the rumour that after the speech they drank human blood to seal their bond of loyalty to each other, which, if true, suggests more inhuman behaviour.

Most candidates will no doubt show that the picture which emerges is primarily negative but that Sallust cannot help but show admiration for a number of his qualities such as energy, leadership, oratorical skills and bravery, especially in the final battle.

Candidates might conclude that Sallust has a number of motives in portraying Catiline as he does: in portraying him as an inhuman monster he justifies his choice of theme and in portraying him as a strong and inspiring leader he shows the threat the conspiracy posed to the safety of Rome; and/or he is keen to show Catiline as a product of the moral decay of the late Republic; and/or, indeed, it suits his dramatic purpose, to make his work a more exciting read. To gain a high mark essays must discuss Sallust's motives and avoid writing a mere character portrayal of Catiline.



**7 How favourable a picture of Caelius emerges from the *Pro Caelio*?****[20]**

For AO1, candidates should show knowledge of Caelius' career up to 56 BC (when he was 25 years old) as revealed in the speech e.g. his training by Cicero himself, his involvement with the revolutionary Catiline, his successful posting in Africa, his brave prosecution of Antonius, his move away from home to live on the Palatine and subsequent affair with Clodia and present prosecution for *vis*, including accusations of theft and poisoning. Cicero portrays him as the object of abuse and slander and treats the accusations against him as such.

For AO3 candidates should show the ways in which Cicero goes about defending his client when clearly it was common knowledge that Caelius had been involved with Catiline, an arch-enemy of Cicero himself, had for two years lived a riotous lifestyle with Clodia and there was no doubt some truth in the accusations against him. Candidates should discuss the ways in which Cicero uses Caelius' youth as an excuse for his behaviour, forced into adopting an unusually genial 'boys will be boys' attitude (chapters 39ff). Candidates should discuss chapters 9 onwards where Cicero deals with Caelius' strained relationship with his father and allegiance to Catiline. As for his relationship with Clodia, Cicero pins the blame upon her as a widow behaving like a prostitute on the look out for young men, but does not deny that Caelius took part in riotous parties etc. In chapters 44 ff Cicero praises Caelius for not allowing such excesses of youth to continue or affect his career and emphasises the hard work and dedication required to be a successful lawyer and later again (chapters 72ff) praises his dedication to work and the high reputation he gained in the forum for his *labor* and *diligentia*. Cicero portrays his affair with Clodia as a temporary 'setback' for which he should be forgiven due to his youth and the way in which he was entrapped by Clodia.

Candidates will conclude that the picture of Caelius which emerges is not entirely favourable, especially his involvement with Catiline and riotous lifestyle in the past. But candidates should also show how Cicero skilfully argues that Caelius is now a 'reformed character', praising his blossoming career as a lawyer.



**8 Do you think that the case presented by Cicero in the *Pro Caelio* is wholly convincing? [20]**

For AO1 candidates should show knowledge of the structure of the speech and the main elements of the defence e.g. replies to the prosecution accusations against Caelius, attack upon Clodia, defence of Caelius, dealing with the charges of theft of gold and attempted poisoning, summing up in praise of Caelius and his father. Knowledge of the historical background and the relationship between the characters involved should be shown.

For AO2 candidates should analyse Cicero's arguments and comment upon how convincing the arguments are. Various conclusions are possible, though candidates should bear in mind that Cicero won the case and that therefore he must have convinced the original jury at least. Candidates should show an understanding of the difficulties facing Cicero: he is on the face of it likely to be very biased towards an ex-pupil of his, but at the same time admits that he found himself on the opposite side of the courtroom from him more than once; also Cicero is a sworn enemy of Clodius, brother of Clodia and therefore likely to exaggerate her immoral behaviour. Candidates may argue that the picture of Clodia is, whilst entertaining, not wholly convincing since there are few specific allegations and the problem which Cicero faces that the more he accuses Clodia the more Caelius may be implicated. Cicero's dealing with the charges is a key element of this essay: expect candidates to analyse his arguments about the theft of gold and attempted poisoning and find holes in Cicero's version; however, it is also possible to argue that Cicero successfully muddies the waters and shows that the charges are mere allegations with no proof and only the (untrustworthy) word of Clodia. Candidates may praise Cicero for his tactics in the speech of admitting that Caelius has been guilty of misconduct in the past whilst arguing that this in no way proves him to be a criminal now: to paint Caelius as 'whiter than white' would have convinced nobody. Candidates may well conclude that, though much of the speech is irrelevant to the actual charges, a convincing picture of Caelius' relative youth and inexperience in contrast to the wiles and experience of Clodia is built up so that by the end one feels that Caelius is, whilst not being entirely innocent, the victim of slander of a rejected woman who has a score to settle. But accept any sensible conclusion provided that it is well-argued and based on the evidence of the speech



## Example Candidate Response – Distinction (D1)

7. How favourable a picture of Caelius emerges from the Pro Caelio?

Cicero's speech is designed to be a defence of Caelius, and he chooses to focus heavily on the characters involved in the case, so inevitably Caelius is depicted as being a fine upstanding character who would do much for Rome in the future. Cicero is forced to refute the prosecution's slurs against his character, which he does in the early section of his "praemunitio". As well as building up Caelius' own character, Cicero spends much of the speech blackening Clodia's name, heightening the contrast between her and Caelius and so making him seem greater. <sup>intending</sup>

Caelius is painted throughout the speech as a fine young man who had much promise. He is compared to a flower, a favourable image because of the Roman ideal of the farmer-fighter, who had shown indications of his future fruit and promise in his double prosecution of Bestia: in youth, such keenness could only be the herald of greater things to come. His misdeeds are excused by Cicero on account of his youth – Cicero quotes from a strict father, and a totally lax one from Caecilius and Terence, both comic writers, and so seems wholly justified in the middle ground he chooses to take. Caelius had done no serious, lasting wrong; indeed, his misdeeds were only a mere sticking at the turning-posts. This chariot racing metaphor heightens Caelius' character by implying discipline and an impressive strength and skill. Cicero recounts Caelius' history in his peroratio, from section 70 onwards, showing how dutiful he had been to the state, going through the motions of having provincial experience in Africa as a precursor to his legal life in Rome. His skilfulness as a speaker, both in his former prosecution such as that of the former consul Antonius in 59 BC, and in speaking in his own defence as he had in this case, is said to show his mental and physical discipline. Cicero maintains that

A01

A01

A01

Good

Needs a little more to convince.

A01



the art of oratory is one which requires rigorous self-discipline and restraint, almost to the point where conversation with one's own family must be ~~stunned~~. This depiction of Caelius as a moderate and restrained man is backed up by the military ~~so~~ vocabulary used to describe his daily struggles in the battle-ground of the law courts. Cicero throughout his speech depicts Caelius favourably, as a man promising, dutiful to the state and self-disciplined, whose misdeeds were long ago and far removed from his current status.

In regard to the actual allegations and slurs made against Caelius' character by the prosecution, Cicero deals with him favourably in sections 3-24, in his "praemunitio". His townsman were so impressed by him that they sent a delegation in his support, and made him a member of their council even in his absence. His supposed association with Cethegus is easily brushed away: many men, nearly even Cicero himself, were ensnared by his charms, and in any case ~~an~~ association with him did not make Caelius a co-conspirator. Cicero also brushes aside the allegations of attacks on certain men's wives, asking why they have decided to press charges so long after the event and not of their own accord. These slurs do not hold up to Cicero's scrutiny, and so cannot diminish Caelius' character. He is accused under the "lex de vi", for too strict for this case, especially as this puts the innocence and ~~so~~ small misdeeds of Caelius in contrast with the evil of Comptus and Caesernus. Caelius also benefits from a comparison with Sextus Caelius, who had recently been acquitted: if such a man, who destroyed ~~the~~ Catulus' monument could be freed, how then could Caelius be charged? The prosecution also claimed that his father was suffering and not being given the full respect due to him, but Cicero replies that he was living the full life of a Roman knight. Indeed, he was at the trial in

not

Muri  
notback  
perhaps  
we need  
need him



mourning clothes, under the <sup>supposed</sup> threat of a premature death should he lose his son. His father's love shows that he clearly was dutiful, exhibiting piety for his family as well as the state, and his reaction ~~also~~ colours that of the audience too: if Caelius was thought of so highly by such esteemed people, he must then have been a worthy character.

On the other hand, Clodia is depicted most ~~un~~ unfavourably, and this serves to glorify Caelius in comparison. Clodia is described as the "Medea" of the Palatine, a wicked woman so bad she is a man's downfall, but this association also links Caelius with the great hero Jason. <sup>perhaps</sup> The list of her misdeeds is great: visits to lecherous Baire, dinner parties, drinking parties, beach parties, concerts, lovers, gardens by the Tiber where she can take her pick of young men... <sub>Art</sub> This list makes Caelius' deeds pale into insignificance by comparison, ~~even~~ especially as Cicero states that orators must give up all these things to achieve success, which he certainly had: he had won his prosecution against Antonius, which propelled him to public view in 59 BC. Clodia is said to be a total whore, and also a bad writer / poetess, whose story ~~is~~ of the ~~whole~~ incident at the baths has only the ending of a poor mime, when someone escapes and the curtain is raised. This contrasts with Caelius' superior speech-making. Her status as a totally depraved whore also serves to further Cicero's case: not only did it make her evidence, as a "miles infamis", useless because of her lack of good standing, but it also made Caelius' affair with her inconsequential because she was akin to a mere harlot. He would not have been attacking her chastity or her family's future inheritance rights, because she was so



unrestrained and her offspring's bloodline could be questioned by so many men. ~~Her~~ This defamnation of Clodia serves to excuse Caelius' affair, make it seem small in comparison to her own deeds, and so shows Caelius to be a contrastingly virtuous man.

Overall, the "Pro Caelio" gives us a very favourable picture of Caelius, from Cicero's characterisation of him as a dutiful man with promise, from others' attitudes to him, and from his deeds shown to be brilliant in contrast with Clodia.

Excellent knowledge of the text; well argued,  
as well.

20

### Examiner Comment

It would be difficult to imagine how an essay produced in an examination could be better than this. Not only does the candidate display an excellent knowledge of the text; she also lays out an argument that is well organised, thorough and compelling. The various characterisations are well handled, as is the contrast between Caelius and Clodia. Clearly worth a D1 grade.



## Example Candidate Response – Distinction

⑥ Sallust, in 'Bellum Catilinae' Sallust attempts to give an accurate account of the conspiracy of Catiline and how he unsuccessfully tried to overthrow the State. ~~The~~ Catiline's stated purpose as set out in Chapter 4 of the book is to ~~portray~~ <sup>write about</sup> Catiline's attempts without 'hope, fear and political consideration'. He also wishes to discuss the decay of ~~Rome~~ from it being great ~~as~~ to it becoming ~~such~~ a place of utmost avarice. Through his portrayal of Catiline, it can be said that he achieves this, ~~but~~ <sup>or his character</sup> but positive aspects, particularly from the end of the book, counter this claim.

In ~~the~~ ~~the~~ Chapter five of 'Bellum Catilinae' is very revealing about Catiline's character. His body is of the utmost excellence: 'supra... quam credibile est', but it is his mind which is evil. ~~It is unable to be precisely~~ It can take on any form he wishes. 'Varius', 'subdolos' and 'simulator ac disumulator' are words which Sallust uses to describe ~~him~~ it. It is 'vasto' suggesting it is unable to be ordered and he desires the 'immediate and often the unattainable'. Therefore it can be said that Catiline is the perversion of a good Roman, subordinating body ~~to~~ to mind for malign ends. He has the ability to achieve greatness legally but because his <sup>depraved</sup> mind <sup>controlling</sup> controls him, he is unable to ~~the~~ pursue things with dignity. Therefore it can be said that Catiline epitomizes Rome, as it was then. Sallust claims that after the destruction of Carthage, fortune became savage with virtue fading away and the avaricious minds of people took control of them. They chased greed, no restraint to achieve their aims and they committed all sorts of nefarious crimes. Catiline throughout the book shows all these things. ~~the~~ In terms of the crimes he committed, he is said to have killed his son in order to marry Orestilla, slept with a priestess of Vesta, a truly abominable crime such that a priestess that did this was said to be buried alive. ~~He~~ He provided for his young associates with false signatories and is even said to have killed those who



did not commit crimes when there wasn't a need for it, so that the minds of his men <sup>2</sup> would not grow weak ~~with inactivity~~ through inactivity. It is such crimes that epitomise the moral degeneration that has occurred in Rome.

Avarice, a lust and unquenchable desire for money is something that Sallust goes into detail about. He makes references to the sullan regime and talks about how men and women alike didn't even wait for hunger or thirst, but anticipated ~~the~~ such things in their extravagance. The speech Catiline delivers to his men in Chapter 20 ~~as~~ shows his greed. He makes references to 'dominatio' and establishes a multitude of contrasts between ~~the~~ his men and those they are struggling against. 'honos', 'divitiae', 'gloria' are aspects of his speech ~~as~~ are the most prominent and shows that Catiline is embarking upon this conspiracy on the basis of his own greed.

His depraved character manifests itself when he comes before the senate in Chapter 31. It is his pretence which is clear here and previously, Sallust commented upon the deceit that ~~some~~ <sup>people in Rome</sup> showed in order to benefit themselves. Here, the use of phrases such as 'demitto vultu' and 'supplicio vultu' are key as they ~~show~~ <sup>show</sup> the conniving manner of Catiline, who has come to lie to the senate, ~~as~~ ~~as~~ discouraging them from believing that he is the sort of man to harm Rome. ~~He~~ His true character manifests itself naturally when he hails crowds upon the streets and other people there. Despite trying to convince people that he is not an evil man, due to his moral exerting control over him, he automatically reveals his 'true self' by claiming that he will burn down Rome. This is very typical of Rome at the time, with people willing to commit atrocities and have such bad characters.

However, the final part of the book shows a different side to Catiline which is ~~as~~ extremely important. Sallust



spends the vast majority of the book telling about Roman decline but the 'vicks' ~~shown~~ by Catiline at the end goes against Sallust's portrayal of a negative Rome. He shows Roman values such as bravery in adversity. Knowing full well that Crassus and his other ~~was~~ associates have been killed by the senate, he still manages to deliver an inspiring speech to raise his downcast troops. Moreover while fighting he ~~shows~~ the Roman ideal of courage as well as his troops display the admirable Roman value of fighting spirit, fighting until they can fight no more. Catiline, when he sees that his men have been slaughtered, rather than surrendering, fights on and dies an honourable death.

To conclude with, Sallust's portrayal of Catiline on the whole fits his purpose of giving an account of the moral degradation of Rome. Many of his characteristics are ~~exactly~~ identical to the characteristics shown by ~~the~~ by the Romans in this period. However, the end shows Catiline in a positive light and there is no evidence of Roman decline here.

AO1 Knowledge of Sallust's 'stated purpose' not known but moral theme discussed. 6

AO3 Both sides of Sallust's Catiline's character shown with useful quotation. 9

✓  
(15)

### Examiner Comment

This is an essay worthy of a mid-D2 grade. While it demonstrates the sort of accurate and relevant knowledge of the text that one would expect, it also shows a good understanding of Catiline's character and the various ways in which Sallust presents him. The essay discusses the moral theme with some sophistication but fails to achieve the highest marks because the essay does not quite deal with Sallust's 'stated purpose' (as mentioned in the essay question). The essay well argues, though, that Sallust's portrayal of Catiline 'fits his purpose of giving an account of the moral degradation of Rome'.



## Example Candidate Response – Merit

6) In chapters 1-5, Sallust describes that he originally was a politician however because of corruption and bribery, he left and became a historian. He states in chapter 4, that he will write about a topic that he believes is important from the history of Rome, which is Catiline's conspiracy. This topic involves describing the moral degeneration of Rome which Sallust embraces and continues to mention throughout the book.

Sallust best portrays this image of moral degeneration through Catiline.

In chapter 5, Sallust first mentions Catiline by writing a brief account on the type of person he is. Although Sallust starts by mentioning his positives, that he is from a noble family and that his body is capable of hunger, cold and sleeplessness, Sallust quickly shifts through the advantages and quickly moves onto his problems, 'malo pravore ingenium'. Sallust for example writes at length that in his youth, Catiline enjoyed civil wars, plundering and disorder of the state. This account given by Sallust seems to be very one sided and biased against Catiline saying that although he had the correct materials to be great, he turned bad. This initial description of Catiline ~~seems~~ <sup>shows</sup> that the rest of the book will be about political strife and disorder.

As the book progresses, we follow Catiline as he prepares his conspiracy. On numerous occasions, he tries to set traps for the consuls (especially Cicerō) and other members of the senate which fail, but at the same time tries to win gain consulship legitimately: first ~~desire~~, Catiline is too late to submit his attempted candidacy and the next year he does not get



consulship because of rumours spread by Fulvia about him.

Sallust describes Catiline's desire for power as arriving after the domination of L. Sulla. L. Sulla's regime had been one of moral degeneracy as he had been in much debt, and committed many crimes. As this is Catiline's reason for wanting power, this could suggest that this is what Catiline wanted, to rule similarly to Sulla. If this is true, then this portrays Catiline in a bad way as an evil character. This is an important point because it is these evil characters, in that time, who sought for power such as Catiline himself.

In chapter 20, Catiline with his gathering of supporters, ranging from consuls to transmen, descends to a hidden part of his house to tell them of his plan to gain power. Sallust here invents Catiline's speech as he could not have heard it, however if we accept what Sallust writes, Catiline here encourages the men to continue, and that a start is all they need to gain victory.

This meeting is a secret meeting between conspirators, planning against the state.

~~This could imply how the state was run between these times as there were a few bad men.~~

So far, nearly everything Sallust has written about Catiline has been negative, however, after Catiline has been declared an enemy to the state and his plans failed, Catiline gives a speech to his men at the end, saying that they are in a bad position, but that they should still keep on pushing. As with all of Catiline's speeches he is persuasive and after this fights a battle with Antonius in which he is killed. However, the description of his death is different to the other ways in which Catiline has been described before. Sallust writes that Catiline continues fighting to the death and is found dead far away from any of his men, this shows that he died an honourable death which is not fitting with the rest of Catiline's descriptions.

Another action ~~Sallust~~ Catiline takes that could be seen as honourable is that he doesn't allow slaves or Gauls to fight with him as he only wants citizens. One might expect by the previous descriptions of Catiline that he would use any means to achieve his goal yet he declines this chance.



Although we receive mixed messages about Catiline's character, predominantly he is described as an evil and perverted character who tricks and lies to achieve what he wants. This can be linked clearly to the moral degeneration of Rome, as this perverted character of Catiline, is one who flourished in these times.

The type of people Catiline sought after for support were those in great debt such as Sulla's soldiers and even prostitutes. This shows the type of people he attracted were not good citizens, but those searching for revolution. The fact that Catiline gained many supporters just shows how many people in that time were bankrupt or in debt.

Sallust's portrait of Catiline is one of a man that could have been great, but who turned rebellious and evil. I believe this represents the situation of moral decline in Rome very well, as there was much corruption and bribery happening at that time. In conclusion, although there are moments where Catiline's character is portrayed as heroic, Catiline's depraved character and his conspiracy ~~represents~~ <sup>fit his</sup> purpose of writing 'Bellum Catilinae' - that is moral degeneracy, very well.

✓  
(12)

A01 Not fully aware of Sallust's stated purpose  
Catiline's character soundly described 5

A03 Argument not coherent and  
sometimes unclear in places 7

### Examiner Comment

This is a good example of a mid-M2 essay. There is plenty of – mainly – accurate detail from the set text. However, the argument is not as well organised as it might be, and (the mainly good) detail is sometimes listed without proper attention to what the argument needs. Sallust's characterisation of Catiline is well understood but is not related to Sallust's 'stated purpose' (indeed that 'stated purpose' is not clearly understood).



## Example Candidate Response – Pass

8. Cicero's case in the Pro Caelio is fairly convincing, especially if it is heard read aloud and not analysed in textual form, but it does have some flaws regardless, meaning that, although close, it is not wholly convincing.

There are weaknesses in Cicero's argument. He counters to most of the charges involve simply ridiculing them ~~rather~~ and saying how unlikely they are as opposed to providing solid factual counter arguments to the ~~other~~ allegations. This lack of use of facts is actually prevalent throughout the Pro Caelio, with Cicero relying on assumptions instead, about the gold having to have been given consciously or not at all or the poison <sup>steps</sup> obviously not existing.

However, these holes in Cicero's argument do not ruin the convincing value of the speech, mainly because Cicero simply encourages the reader not to think too much, often using very simple language and structure where he ~~can~~ can.

He also distracts the listener in many ways, even though they may already be inattentive due to the fact that this ~~is~~ trial is taking place on a festival day, which,



combined with the high levels of humour Cicero puts into this and the fact ~~that~~ that the whole speech is written at middle level, means that the judges do not pay specific attention to the flaws of the speech.

Then the fact that the speech is read aloud, with much pagentry, gestulation and impersonation makes the critical analysis of Cicero's argument very difficult and so the flaws ~~are~~ are covered up and Cicero's argument remains convincing.

Furthermore, Cicero's style is even more convincing, as he uses many conditionals very effectively to make the argument seem convincing, such as with the gold, saying that if she gave it to him, they were intimate and so she knew his intentions and if she ~~didn't~~ <sup>wasn't</sup> then she didn't give it to him.

Cicero uses long lists to make his points more convincing, such as when he lists Clodia's offenses including, lusts, loves, boat trips, dinner parties, concerts, ~~the~~ trips to Baiae and drinking parties. These extra examples make the argument seem more likely to be true. Lastly, Cicero ~~can~~ often says the case is easy, using sailing off the shallows and rocks as a metaphor for this purpose.

So, overall, the argument is very convincing for all these reasons, even with



the sen plans that it has.

Ans: Sufficient knowledge of text 3

Ans: Some analysis of the text  
Little development of the argument 6

(9)

# of Appians (Clandius Gaeus and Clodius,

### Examiner Comment

This essay demonstrates sufficient knowledge of the set text to warrant a mid-P2 grade. However, there is – compared with the higher graded essays – nowhere near enough relevant quotation of the text. Indeed, there is too much expressed in excessively general terms (e.g. 'However, these holes in Cicero's argument do not ruin the convincing value of the speech, mainly because Cicero simply encourages the reader not to think too much, often using verbs, simple language and structure where he can.'). Some of the essay is plainly unconvincing: '... Cicero's style is even more convincing, as he uses many conditionals ...'.



## Latin Paper 3

### Unseen Prose Translation Question

- 1 Translate into English. Write your translation on **alternate** lines.

*Publius Scipio, the Roman commander in Spain, makes preparations to attack New Carthage.*

hac oratione accensis militum animis, relicto ad praesidium regionis eius M. Silano cum tribus milibus peditum et trecentis equitibus ceteras omnes copias – erant autem viginti quinque milia peditum, duo milia quingenti equites – Hiberum traiecit. ibi quibusdam suadentibus ut, quoniam in tres tam diversas regiones discessissent Punici exercitus, proximum adgrederetur, periculum esse ratus, ne eo facto in unum omnes contraheret nec par esset unus tot exercitibus, Carthaginem Novam interim oppugnare statuit, urbem cum ipsam opulentam suis opibus, tum hostium omni bellico apparatu plenam – ibi arma, ibi pecunia, ibi totius Hispaniae obsides erant – sitam praeterea cum opportune ad traiciendum in Africam tum super portum satis amplum quantaevs classi et nescio an unum in Hispaniae ora qua nostro adiacet mari. nemo omnium quo iretur sciebat praeter C. Laelium, is classe circummissus ita moderari cursum navium iussus erat ut eodem tempore Scipio ab terra exercitum ostenderet et classis portum intraret.

(Livy, 26.42)

*cum...tum* = not only ... but also

*nescio an* = probably (lit. 'I am not sure whether')

*qua* = where

*Hiberus, -i (2m.)* = the river Ebro

[45 + 5 for Style and Fluency]

**[Total: 50]**



## Mark Scheme

*Publius Scipio, the Roman commander in Spain, makes preparations to attack New Carthage*

1 1 2 1 1 2 1 1 1 1  
 hac oratione accensis militum animis, relicto ad-praesidium regionis eius M. Silano  
 1 1 1 1 1 1 1 1 1 1  
 cum tribus milibus peditum et trecentis equitibus ceteras omnes copias - erant autem  
 1 1 1 1 1 2 1  
 viginti quinque milia peditum, duo milia quingenti equites – Hiberum traiecit. ibi  
 1 2 1 1 1 1 1 2 1  
 quibusdam suadentibus ut, quoniam in tres tam diversas regiones discessissent Punici  
 1 1 2 1 2 2 1 1 2 1 1  
 exercitus, proximum adgrederetur, periculum esse ratus, ne eo facto in-unum omnes  
 2 1 1 1 1 1 1 1 1 1  
 contraheret nec par esset unus tot exercitibus, Carthaginem-Novam interim oppugnare  
 2 1 1 1 1 1 1 1 1 1  
 statuit, urbem cum ipsam opulentam suis opibus, tum hostium omni bellico apparatu  
 1 1 1 1 1 1 1 1 1 1  
 plenam - ibi arma, ibi pecunia, ibi totius Hispaniae obsides erant - sitam praeterea  
 1 1 1 1 1 1 1 1 1 1  
cum opportune ad traiciendum in-Africam tum super portum satis amplum quantaevs  
 1 1 1 1 1 2 1 1 1 1  
 classi et nescio an unum in-Hispaniae-ora qua nostro adiacet mari. nemo omnium quo  
 2 1 1 1 1 1 2 1 2 1 1  
 iretur sciebat praeter C. Laelium. is classe circummissus ita moderari cursum navium  
 2 1 1 1 1 2 1  
 iussus-erat ut eodem tempore Scipio ab-terra exercitum ostenderet et classis portum  
 1  
 intraret.

Total for Unseen Prose Translation =  $135 \div 3 = 45$

Add a maximum of 5 marks to the total of 50 for quality of English in line the marking grid below

If there is no mark over a word, then it is ignored. In general, a word must be translated wholly correctly (e.g. as object, as plural) and in the correct syntactic relation to other words to gain the mark. If two marks are available for a word, then one mistake is awardable at the discretion of the examiner, usually if a candidate has made a minor grammatical error and/or got very close to the correct meaning e.g. 'iussus erat': 'had been ordered' is awarded 2 marks, 'was ordered' 1 mark, 'had ordered' 0 marks; 'adgrederetur': 'to attack' is awarded 2 marks, 'to approach' 1 mark, 'to agree' 0 marks.

### Style mark descriptors

5	Comprehensively fluent and idiomatic.
4	Judicious recasting of the Latin with good choice of vocabulary in accordance with English idiom and register.
3	Some attempt to move beyond the literal to an idiomatic rendering of the text through use of a range of grammatical structures.
2	Some evidence of recognition of use of idiom.
1	Very literal translation with only occasional attempt to capture appropriate idiom.
0	Very literal translation with no attempt to capture appropriate idiom.



## Example Candidate Response – Distinction (D1)

When the minds of the soldiers had been inflamed by  
 this speech, and Marcus Silanus had been left for the  
 defence of this region with three thousand infantry and three  
 hundred cavalry, Scipio led across the Ebro all the other forces  
 – there were but twenty-five thousand infantry  
 and two thousand five hundred cavalry. There, while some were  
 urging that, because the Punic armies had departed into three  
 regions so far apart, he should attack the closest, thinking that  
 there was a danger that by doing this he would ~~bring~~ <sup>combine</sup> them all into  
 one place, and that one army would not be equal to so  
 many, he decided meanwhile to attack New Carthage, a city not only  
 itself rich with its own resources but also full of all the enemy's gear  
 of war – ~~these~~ weapons, money, the hostages of all of Spain  
 were there. Besides, the city is placed not only conveniently for  
 a crossing to Africa, but also above a harbour large enough



for any size of fleet, and perhaps ~~that day~~, one on the  
~~coast~~ of Spain ~~where~~ where it lies <sup>on</sup> ~~near~~ to our sea. J

41

No-one ~~of~~ out of <sup>all the</sup> ~~everybody~~ men knew where he was going  
 except Gaius Laelius. He, having been sent around with the  
 fleet, had been ordered to ~~return~~ <sup>hold</sup> back the voyage  
 of the ships in such a way that at the same time Scipio would  
 reveal his army from ~~the~~ land and the fleet would enter the  
 harbour.

Excellent, idiomatic in Latin. +5

26

132 ÷ 3

= 44

+5

=

49

### Examiner Comment

An almost flawless translation, as the mark suggests. The candidate has not been put off at all by Livy's occasionally difficult sentence structure, and has managed to produce a translation that is not only accurate, but also readable. Any sentence or phrase could be chosen as an example of a translation extremely well done.



## Example Candidate Response – Distinction

1 When the minds of the soldiers had been roused by this speech, after Marcus Silanus was left with a three thousand infantry and three hundred cavalrymen to garrison his <sup>territory</sup> region, he threw ~~over~~ all the rest of his troops - there were however twenty five thousand infantrymen and two thousand five hundred horsemen - across the Ebro. There, when certain people had been persuaded that since the Punic army had departed variously into three <sup>separate</sup> areas, he might attack the nearest, thinking there was danger, to test when he had done it against one he might drag down <sup>all</sup> ~~everyone~~ <sup>in turn</sup> together now and that one part of the army was not so great, he now meanwhile decided to attack New Carthage a city not only itself splendid because of its riches but also full of enemies in killed and for all manner of unfame -

29

28



1	<p>There were the weapons, there the money, there the ransom for the whole of Spain; moreover a site not only with the chance to be thrown <sup>across</sup> into Africa but also <sup>more than</sup> a harbour full of enough <sup>of so great a sort of</sup> plentiful things for the fleet, and perhaps one <sup>harbour</sup> on the shore of Spain where he could <sup>face towards</sup> <del>see</del> <sup>see</sup> the sea.</p> <p>No-one of them all knew to where they <sup>2</sup> were going except Enobarbus. He, sent <sup>2</sup> <del>armed</del> with the fleet was this ordered that the <sup>course</sup> <del>course</del> of the ships <sup>various</sup> <del>be</del> <sup>be</sup> <del>ordered</del> so that Scipio might display his army from the land and at the same time the fleet might enter the harbour.</p> <p>Good choice of vocabulary and idiom in places but not consistent throughout. +3</p>	<p>27</p> <p>23</p> <p>107 ÷ 3 = (36) +3 = (39) ✓</p>
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## Examiner Comment

This was a good translation that exemplified what we mean by a mark in the middle of the D2 range. While there were some problems with vocabulary or grammar – note, for instance, *suadentibus* translated as a passive, not quite understanding what *plenam* agrees with –, the translation was for the most part accurate. There were also some good attempts at idiomatic translation, as in the opening sentence and in the translation of *ostenderet* as 'display', which merited a mark of 3/5 for style.



## Example Candidate Response – Merit

1) With this speech, <sup>agreement</sup> inflaming the minds of the soldiers, having<sup>2</sup> left behind Marcus Silanus to the protection of his region, with three thousand footsoldiers and three hundred cavalry ~~and the other~~ <sup>OK.</sup> 25

~~However~~ they had twenty five thousand footsoldiers and two thousand five hundred cavalry - he crossed the river Ebro <sup>with all the other</sup> <sup>forces</sup> 18

There, having persuaded everybody that once (they) had <sup>left</sup> departed behind the very diverse three regions of the Punic army, he went to the nearest region, to assess the danger, so that he might not drag across everyone, by his deed, as one unit neither so that one equal unit was against so many armies / finally he established to fight New Carthage, the city, not only he himself with his resources, but also full with all the war hungry preparation of the enemy - there they had arms, there they had money, there they had even more Italian hostages - <sup>moreover</sup> ~~moreover~~ not only with the opportunity to cross <sup>on</sup> into Africa but also enough force from the fleet to get above the



<p>suitable harbour and probably one <del>was</del> <sup>the Hispanian mouth</sup> in <del>the sea</del> where he crossed  the sea to us. Nobody <del>from</del> <sup>any</sup> <del>out of</del> <sup>one</sup> <del>everybody</del> who was angry,  know except Gaius Laelius. He having been surrounded by a fleet  in this way was ordered <sup>to</sup> inform about the course of the ships, so that  at the same time <sup>might have</sup> Scipio showed the army from the ground and entered  the harbour with the fleets.</p> <p>Poor English due to struggle with syntax +1</p>	<p>18</p> <p>15</p> <hr/> <p>74 ÷ 3</p> <p>= 25</p> <p>+ 1</p> <p>(26)</p> <p>✓</p>
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### Examiner Comment

This candidate struggled a little and was not always entirely in control of the meaning of the passage. Overall, the sense was grasped; it was more in the specifics, in the precise detail that the candidate did not achieve the highest marks. For example, *suadentibus* was incorrectly identified, *interim* was incorrectly translated, and the clause describing the benefits of New Carthage was very confused. Given all this, it was no surprise that the candidate was unable to come up with an idiomatic translation, as in 'so that he might not drag across everyone, by his deed, as one unit neither so that one equal unit was against so many armies'.



## Unseen Verse Translation Question

2 (a) Translate into English. Write your translation on **alternate** lines.

*Ovid replies to a letter from a friend informing him of the death of Celsus.*

quae mihi de raptu tua venit epistula Celso,	
<u>protinus</u> est lacrimis umida facta meis,	
quodque nefas dictu, fieri nec posse putavi,	
invitis oculis littera lecta tua est.	
nec quicquam ad nostras pervenit acerbis aures,	
<u>ut</u> sumus in <u>Ponto</u> , perveniatque precor.	
ante meos oculos tamquam praesentis imago	
haeret, et extinctum vivere fingit amor.	
saepe <u>refert</u> animus lusus gravitate carentes,	9
seria cum <u>liquida</u> saepe peracta fide.	10
nulla tamen <u>subeunt</u> mihi tempora densius illis	
quae vellem vitae summa fuisse meae,	
cum domus ingenti subito mea lapsa ruina	
concidit, in domini procubuitque caput.	
illum ego non aliter flentem mea funera vidi	
ponendus quam si frater in igne foret.	
haesit in amplexu consolatusque iacentem est	
cumque meis lacrimis miscuit usque suas.	

(Ovid, *Epistulae ex Ponto*, 1.9 1-14, 17-20)

*protinus* = immediately

*ut* = since

*refero* = I recall

*liquidus*, -a, -um = transparent, certain

*subeo* = I occur

*Pontus*, -i (2m.) = the Black Sea

[40 + 5 for Style and Fluency]

(b) Write out and scan lines 9 and 10, marking the quantities.

[5]

[Total: 50]



## Mark Scheme

2 (a) Translate into English. Write your translation on *alternate* lines.

*Ovid reacts to the news of the death of his dear friend Celsus*

1 1 1 2 1 1 1 1  
 quae mihi de raptu tua venit epistula Celso  
 1 1 1 1 1  
*protinus* est lacrimis umida facta meis,  
 1 1 2 1 1 1 1  
 quodque nefas dictu fieri nec posse putavi,  
 1 1 1 1 1 1  
 invitis oculis littera lecta tua est.  
 2 1 1 2 1  
 nec-quicquam ad-nostras pervenit acerbius aures, 5  
 2 1 2 1  
*ut* sumus in-*Ponto*, perveniatque precor.  
 1 1 1 1 2 1  
 ante meos oculos tamquam praesentis imago  
 2 2 1 1 1  
 haeret et extinctum vivere fingit amor.  
 1 1 1 1 2  
 saepe *refert* animus lusus gravitate carentes,  
 1 1 1 2 1  
 seria cum *liquida* saepe peracta fide. 10  
 1 1 1 1 1 2 1  
 nulla tamen *subeunt* mihi tempora densius illis  
 1 2 1 2 1 1  
 quae vellem vitae summa fuisse meae,  
 1 1 1 1 1 1 1  
 cum domus ingenti subito mea lapsa ruina  
 2 1 2 1  
 concidit in- domini procubuitque -caput.  
 1 1 1 1 1 1 1  
 illum ego non-aliter flentem mea funera vidi  
 2 1 1 1 2  
 ponendus quam-si frater in-igne foret.  
 1 1 2 1  
 haesit in-plexu consolatusque iacentem est  
 1 1 1 1 1  
 cumque meis-lacrimis miscuit usque suas. 18

(Ovid, *Epistulae ex Ponto*, 1.9 1–14, 16–20)

**[40 + 5 for Style and Fluency]**

Total for Unseen Verse Translation = 120 marks ÷ 3 = 40

Add a maximum of 5 marks for style in line the marking grid below.

For how marks are awarded for each word the same applies as for the Prose Unseen.



**Style mark descriptors**

5	Comprehensively fluent. Highly appropriate vocabulary used throughout; subtleties of language are replicated. Candidate captures the sense of the poetry through sensitive phrasing and strong appreciation of sentence structure.
4	Candidate conveys an understanding of the poem that goes well beyond a good translation. Use of well-chosen vocabulary and appropriate phrasing are regular features. An appreciation of the form, structures and conventions of poetry is evident.
3	There are frequent, if not always successful, attempts to render the translation into elegant English. A good spread of felicitous translation of individual words or short phrases, but these tend to be isolated rather than building up a sense of fluency. Some success is achieved in replicating literary devices (e.g. alliteration, sibilance etc.).
2	There are regular attempts to use vocabulary and phrases that are in keeping with the tone of the passage. A reasonable range of individual words and phrases are handled sensitively, however there is inconsistency in the translation as a whole. There is some success in capturing the emotional tone of the poem.
1	There are occasionally successful attempts at capturing a sense of poetry through appropriately chosen words and phrases and some limited appreciation of the passage as a piece of poetry is communicated in, for example, attention to the effects of punctuation and appropriate use of tenses.
0	The translation may be literally accurate but there is no attempt to capture a sense of style, structure and idiom. Understanding of the subtleties of vocabulary is very limited; there is little if any sense of the emotional tone of the passage being communicated through the translation.

**(b) Write out and scan lines 9 and 10, marking the quantities.**

- V V - V V - - - V V - V V - X  
saepe refert animus lusus gravitate carentes,  
- V V - V V - - V V - V V X  
seria cum liquida saepe peracta fide.

Ignore the sixth foot of line 9 and the last syllable of line 10

1 mark per correct foot. Last syllable of hexameter and pentameter ignored.

½ marks rounded down. e.g. 9/10 = 4/5

$$= 10 \div 2 = 5$$

[5]

[Total: 50]



### Example Candidate Response – Distinction (D1)

2a) <sup>You</sup> the letter which came to me about the loss of Celsus was immediately made wet with my tears, and what was <sup>unspeakable</sup> ~~disagreeable~~ to <sup>say</sup> ~~specimen~~ and which I thought could not happen, your letter was read with unwilling eyes. Neither has anything more <sup>better</sup> reached my ears, since I have been in Pontus, and I pray it may ~~reach~~ reach you.

Before my eyes his image <sup>sticks</sup> ~~stares~~, as if of <sup>one</sup> ~~one~~ present, and love <sup>makes</sup> ~~made~~ the dead man live.

Often my mind recalls the games lacking in weightiness, <sup>the</sup> ~~when~~ serious things <sup>they</sup> ~~were~~ done with certain faith.

No other times, however, occur more <sup>dearly</sup> to me than those, which I would have liked to have been the highest of my life, when ~~on~~ my house suddenly collapsed, having fallen in huge ruin, and pressed upon the head of its master.

I saw him ~~was~~ weeping at my <sup>pyre</sup> ~~death~~ no differently than if his



brother were to be placed <sup>2</sup> in the first flames.

He has <sup>1</sup> clung <sup>2</sup> to and <sup>2</sup> consoled me lying in his embrace, ~~and mixed~~ and has mixed your tears continually with mine ~~and your~~ tears continually with mine.

well chosen vocab + phrasing as regular feature +4

b) saepe refert animus lusus gravitate carentes, ✓  
seria cum liquida saepe peracta fide. ✓  
S+S = 10 ÷ 2 = 5

23  
115 ÷ 3  
= 38  
+ 4  
= 42 ✓  
5 ✓

## Examiner Comment

This translation exemplifies what we mean by a D1 answer. There are almost no mistakes in the translation; the metre is correctly scanned and there is a genuine and mostly successful attempt at an idiomatic translation: the choice of words in the translation is regularly good.



## Example Candidate Response – Distinction

2a Your letter which came to me about <sup>stolen ring</sup> ~~the death~~ of Celsus was immediately <sup>disgusted</sup> ~~made deep~~ by my tears, and what was a crime <sup>the saying</sup> ~~in speaking~~ and I thought could not happen, your letter was read with unwilling eyes. And nothing reached my ears more bitterly since I have been in Portus, and I am <sup>my</sup> ~~praying~~ ~~it will reach me~~, I <sup>feel</sup> ~~say~~ The image clings before my eyes, as if <sup>he is in the room</sup> ~~it were there~~, and love pretends that the dead man is alive. Often my playful mind recalls with solemnity <sup>that he departed</sup> ~~damages~~ ~~ones~~. A list <sup>carried through to me</sup> ~~completed~~ and with certain faith. However, no times occur <sup>for me</sup> ~~there~~ that are heavier than these which I wish were the <sup>my pride</sup> ~~highest~~ of my life, <sup>although when</sup> ~~suddenly~~ my house slipped with <sup>by</sup> ~~its~~ huge ~~an~~ destruction <sup>fell down</sup> ~~fell down~~ and my ~~body~~ lay down <sup>that</sup> ~~before~~ <sup>into into the head</sup> ~~on the~~ of a master. I ~~am~~ being placed in my funeral.

28

25

32



2a. saw him weeping just as if my brother were in the  
 fire. He <sup>2</sup>clung in my embrace and consoled me as I lay  
 there, and ~~my own~~ <sup>2</sup>tears completely ~~with mine~~ with my tears  
 mixed absolutely his own.

Inconsistent - but one or two  
 moments of excellent idiom +2

18  
 103 ÷ 3  
 = 34  
 (34)  
 (+2)  
 = 36

2b.  $\overline{\text{saepe}} \text{ } \overline{\text{refert}} \text{ } \overline{\text{animus}} // \overline{\text{lusus}} \text{ } \overline{\text{gravitate}} \text{ } \overline{\text{carentes}}$  5  
 $\overline{\text{seria}} \text{ } \overline{\text{cum}} \text{ } \overline{\text{liq.}} \text{ } \overline{\text{ida}} // \overline{\text{saepe}} \text{ } \overline{\text{peracta}} \text{ } \overline{\text{fide}}$  5

10 ÷ 5 = 5

(5)

## Examiner Comment

A very good attempt. The candidate was clearly familiar with the metre of an elegiac couplet, as full marks were achieved on the scansion question. For the most part, the candidate demonstrated a clear understanding of the distinctive nature of Latin verse expression, as there were few errors in translation. Attempts at an idiomatic translation were a little inconsistent, but there were some good moments, such as the boldness to translate *sumus* as 'I have been'.



## Latin Paper 4

### Prose Composition Question

#### Section A

On **alternate lines** translate the following passage into Latin:

When they heard these words the mob was quiet for a moment. But the people had suffered so long from *famine* that they refused to go home until the consul was forced to *relieve* their suffering. However, no one knew how to do this, so soon a murmur began to arise. Suddenly a voice was heard from the crowd, 'Let me mount the *rostra*,' – which no one was permitted to do without leave from a magistrate – 'to explain what the people really wants.' When Metellus agreed, a man, weak with hunger and wearing *shabby* clothes, assisted by his friends, mounted the steps with great difficulty. In plain words he told the truth: 'It is your fault, Romans,' he said, 'that we, who once cultivated the soil of Italy, are now crowded and starving in this wretched city.'

[Total: 40]

<i>famine</i>	cibi inopia, -ae (f.)
<i>relieve</i>	levo (1)
<i>rostra</i>	rostra, -orum (n.)
<i>shabby</i>	sordidus, -a, -um



## Mark Scheme

## Section A: Prose Composition

When . . . moment:	8
But . . . famine:	7
that . . . suffering:	13
However . . . this:	7
so . . . arise:	5
Suddenly . . . rostra:	9
which . . . magistrate:	8
to explain . . . wants:	8
When . . . clothes:	10
assisted . . . difficulty:	6
In . . . truth:	4
It . . . Italy:	12
are . . . city:	8

= 105 divided by 3 = 35. Resulting marks with 1/3 should be rounded down, with 2/3 rounded up.

2 1 1 1 2 1 1 1  
When they heard these words the mob was quiet for a moment.|| But the people had  
2 2 1 1 2 1 1 1 1 2  
suffered so long from *famine*|| that they refused to go home until the consul was forced  
1 1 2 1 1 1 1 2 1 1 1  
to *relieve* their suffering.|| However, no one knew how to do this,|| so soon a murmur  
2 1 1 2 1 1 2  
began to arise.|| Suddenly a voice was heard from the crowd, 'Let me mount the  
1 1 1 2 1 1 1 1 1  
rostra'|| – which no one was permitted to do without leave from a magistrate –|| 'to  
2 1 1 1 2 1 1 2 1 1  
explain what the people really wants.'|| When Metellus agreed, a man, weak with  
1 1 1 1 1 1 1 1 1  
hunger and wearing *shabby* clothes,|| assisted by his friends, mounted the steps with  
1 1 1 1 1 1 1 1 1  
great difficulty.|| In plain words he told the truth:|| 'It is your fault, Romans,' he said,  
1 1 1 2 1 1 1 1 1 1 1  
'that we, who once cultivated the soil of Italy,|| are now crowded and starving in this  
1 1  
wretched city.'



Then, in consideration of the whole passage, five marks for style and fluency are awarded according to the following grid:

5	Comprehensively fluent and idiomatic.
4	Judicious recasting of the English with good choice of vocabulary in accordance with appropriate idiom.
3	Some attempt to move beyond the literal to an idiomatic rendering of the text through use of more complex grammatical structures.
2	Some evidence of use of idiom, e.g. connectives, word order.
1	Very literal translation with only occasional attempt to capture idiom.
0	Very literal translation with no attempt to capture idiom.

**[Total: 40]**

## Example Candidate Response – Distinction (D1)

Question number		
5A	<p>quibus verber auditis turba brevis acuit. sed</p> <p>populus tam diu cibi inopia pauperes erant ut</p> <p>recuseret dominum ipse donec consul coegeretur ad</p> <p>patias levandas. <sup>quid facere</sup> tamen nemo sciebat <del>hoc facere</del>.</p> <p>mox igitur murmur omni coepit. subito vox e</p> <p>turba audita est: <sup>Putiniam</sup> <del>est</del> vestris ascensio. <sup>quod</sup></p> <p>nemini licebat quin <sup>magistratus</sup> adnueret. sic</p> <p>explicat quod vellet populus verum. Metello adveniente</p> <p>vir aeger fame sordideque vestitus amicis iuvantibus</p> <p>magno cum labore ascendit. vestis nudis veritatem</p> <p>dixit: culpam Romanorum esse ut qui diem</p> <p><del>hunc</del> Italiae cultarent iam turbarentur cibi</p> <p>privati in ista urbe maledicta.</p>	<p>8</p> <p>6</p> <p>10</p> <p>8</p> <p>10</p> <p>8</p> <p>6</p> <p>9</p> <p>5</p> <p>4</p> <p>9</p> <p>6</p>
	<p>94 ÷ 3 = 31 + 1/3</p> <p>Sone hold atkys.</p>	<p>36</p>



Question  
number

6A

quibus verbis auditis turba brevis acuit. | sed  
 opulus tam diu. | cibi inopia paucus est | ut  
 recurret domum. | ipse donec consul coegeretur ad  
 patias levandas. | <sup>quid facere</sup> tamen nemo sciebat ~~hoc foret~~.  
 mox igitur murmur oriri coepit. | subito vox e  
 turba audita est: | <sup>Putinians</sup> ~~est~~ rostris ascensit. | quod  
 nemini licebat quin <sup>magistratus</sup> adnueret. | sic  
<sup>capit</sup> ~~capit~~ quod vellet populus verum. | Metello adnuente  
 vir aeger fame sordideque vertitur | amicis iuvantibus  
 magno cum labore ascendit. | verbis audis veritatem  
 dixit: | culpam Romanorum esse ut qui olim  
<sup>numm</sup> ~~robora~~ Italiae cultarent | iam turbentur cibi  
 privati in ista urbe maledicta.

$$94 \div 3 =$$

$$31 + \frac{1}{3}$$

Some bold attempts.

8

6

10

8

10

8

6

9

5

4

9

6

36

### Examiner Comment

This was a splendid attempt. There were a few grammatical and vocabulary errors – *recuseret*, *patias*, *cultarent* – but overall this read very nicely as a piece of Latin. The translation began with a nice connecting relative in an ablative absolute, attempted a purpose clause by using *ad* with the gerundive, understood the uses of *utinam* and *quin*, used a nice ablative absolute with the present participle (*amicis iuvantibus*), and arranged *magno cum labore* in typical Latin word order.



## Example Candidate Response – Distinction

A) quibus <sup>2</sup> verbis auditis, turba breuiter tacebat.	8
at populus tam longe <sup>de cipi inopiam</sup> passus <sup>2</sup> est ut donec	5
consul <sup>famen</sup> <del>famens</del> levare <sup>1</sup> <sup>est</sup> coactus domum redire	9
<sup>noherent</sup> <del>noherent</del>   <del>nemo tamen</del> sciebat quomodo haec	7
facere <sup>2</sup> quae quomodo <sup>facere</sup> <del>facere</del> nemo tamen sciebat,	5
itaque mox igitur clamor omni coepit. subito e	11
turba vox audita <sup>2</sup> est, "sine me in rostram	5
ascendere"   quod <sup>licebat</sup> <del>licet</del> <sup>licet</sup> <del>licet</del> nemo sine	5
<sup>permissa</sup> <u>permissione</u> <u>magistrati</u>   - "ut dicam quid	5
populus vero populus sapit <sup>2</sup> <u>cupet</u> ."   quod ubi	7
Metellus sciebat, homo, invalidus fame et cum	4
vestimentibus sordidis, in rostram iuventus ab	4
amicis <sup>cum maximo</sup> <del>(ad)</del> <sup>difficultate</sup> ascendit,   ibi <sup>dict</sup> <del>verba</del> vera verba	4
plane <sup>pluribus</sup> <del>locutus</del> est: "Romani, vos haec fecerunt	9
et nos, qui olim <sup>per</sup> <del>per</del> agros Italiae <sup>p</sup> <del>eduerunt</del> , nunc	

in hac urbe misera <sup>turbata</sup> ~~(turbata)~~ et patientes cibi <sup>inopiam</sup> ~~ess~~  
 sint. |  
 85 ÷ 3 = 28 + 3  
 Grammatically and; idiomatically less so.  
 Some good connectives.

6  
 30

## Examiner Comment

This was a confident and mainly accurate prose composition. It began well with a connecting relative in ablative absolute. Sentences were for the most part accurately connected, and the syntax required accurately identified. Grammar and vocabulary were both mainly sound (though note *nemoni*, *cupet*, *vestimentibus*). At the same time, a number of opportunities for use of idiom were missed, as in the clause that said *which no one was permitted to do without leave from a magistrate*. This was translated as *quod licebat nemoni sine permissione magistrati*. Some usual words here, and some incorrect grammar. All round, though, this was a good attempt which deserved its 3/5 mark for style and its D2 grade overall.



## Example Candidate Response – Pass

A.	<sup>1</sup> his <sup>2</sup> auditis, <del>the</del> paulo <sup>1</sup> per <sup>2</sup> <sup>1</sup> h <sup>2</sup> erba <sup>1</sup> quib <sup>2</sup> tacebat // sed, populi	8
	<sup>1</sup> <del>duhissimus</del> <sup>2</sup> <sup>1</sup> <del>palibatur</del> <sup>2</sup> <sup>1</sup> quod <sup>1</sup> cibi <sup>2</sup> inopia <sup>1</sup> erat // ut <sup>1</sup> non <sup>2</sup> relinqueret	2
	<sup>1</sup> dum <sup>2</sup> consul <sup>1</sup> cogere <sup>2</sup> <del>id est quid</del> <sup>1</sup> <del>palibatur</del> . <sup>1</sup> levare <sup>2</sup> quid	6
	<sup>1</sup> <del>palibatur</del> // quod, <sup>1</sup> h <sup>2</sup> amen, <sup>1</sup> nemo <sup>2</sup> scit <sup>1</sup> quomodo <sup>2</sup> <sup>to do this</sup> <sup>1</sup> <del>levaret</del> <sup>2</sup> quid	5
	<sup>1</sup> <del>palibatur</del> // itaque <sup>1</sup> pauci <sup>2</sup> <del>et</del> <sup>1</sup> verbi <sup>2</sup> omni <sup>1</sup> inciperunt // subito <sup>2</sup> vox	1
	<sup>1</sup> ab <sup>2</sup> terra <sup>1</sup> audibatur; <sup>1</sup> sine <sup>2</sup> me <sup>1</sup> <sup>ut + sub</sup> accendere <sup>2</sup> nostra // quem <sup>1</sup> nemo	4
	<sup>1</sup> accendere <sup>2</sup> <del>possit</del> <sup>1</sup> <sup>for use of peto</sup> permittebat <sup>2</sup> nisi a <sup>1</sup> magistro <sup>2</sup> <sup>1</sup> <del>permisist</del> // ut	2
	<sup>1</sup> <sup>for per. sub.</sup> explicem <sup>2</sup> quid <sup>1</sup> populi <sup>2</sup> <sup>1</sup> <del>palerent</del> . // quibus <sup>2</sup> <sup>1</sup> <del>probitis</del> <sup>2</sup> Metello, <sup>1</sup> vir	5
	<sup>1</sup> qui <sup>2</sup> languidus <sup>1</sup> erat <sup>2</sup> quod <sup>1</sup> cibum <sup>2</sup> cupiebat <sup>1</sup> et <sup>2</sup> sordidas <sup>1</sup> <sup>for (wrong) agr.</sup> <del>redimatus</del>	3
	<sup>1</sup> <del>redibat</del> // <sup>2</sup> <del>scalas</del> <sup>1</sup> accendit <sup>2</sup> quas <sup>1</sup> difficillimi <sup>2</sup> erat // cum <sup>1</sup> paucis	2
	<sup>1</sup> verbis <sup>2</sup> <del>veritatem</del> <sup>1</sup> dixit // <sup>2</sup> <del>Romanes</del> <sup>1</sup> inquit <sup>2</sup> <sup>1</sup> tam <sup>2</sup> <del>terribilis</del> <sup>1</sup> <del>eratis</del>	1
	<sup>1</sup> ut <sup>2</sup> nos <sup>1</sup> qui <sup>2</sup> olim <sup>1</sup> <sup>ok?</sup> <del>terram</del> <sup>2</sup> <del>Italiae</del> <sup>1</sup> <sup>2</sup> <del>colebamus</del> // nunc <sup>1</sup> non <sup>2</sup> <del>spatium</del>	8
	<sup>1</sup> <del>non</del> <sup>2</sup> <del>cibum</del> <sup>1</sup> in <sup>2</sup> <del>misere</del> <sup>1</sup> <del>urbe</del> <sup>2</sup> <del>haberemus</del> .	3
	V. Literal - any occur and attempt to capture idiom +1	50 ÷ 3 = 17 + 1 (18)



## Examiner Comment

This candidate had many attempts at translating the passage. The final version was literally translated, with few attempts at Latin idiom. On the other hand, there was some worthy knowledge of syntax, though this was undermined on occasions by a lack of firm grammatical knowledge (e.g. *audibatur*, *Romanes*, *Misere*, *haberemus*). There was some attempt at connection of sentences, and the knowledge of vocabulary was reasonable. There was some confusion as to when a passive should be used (as in the sentence about being allowed onto the rostra).

## Comprehension Question

## Section B

Read the following passage and answer the questions which follow:

*Pliny describes his nervousness at speaking at an important trial in the senate in front of the Emperor.*

imaginare quae sollicitudo nobis, qui metus, quibus super tanta re in illo coetu praesente Caesare dicendum erat. equidem in senatu non semel egi, quin immo nusquam audiri benignius soleo: tunc me tamen ut nova omnia novo metu permovebant. obversabatur praeter illa quae supra dixi causae difficultas: stabat modo consularis, modo *septemvir epulonum*, iam neutrum. erat ergo *perquam* onerosum accusare damnatum, quem ut premebat atrocitas criminis, ita quasi peractae damnationis miseratio tuebatur. utcumque tamen animum cogitationemque collegi, coepi dicere non minore audientium adsensu quam sollicitudine mea. dixi horis paene quinque; nam duodecim *clepsydris*, quas spatiosissimas acceperam, sunt additae quattuor. adeo illa ipsa, quae dura et adversa dicturo videbantur, secunda dicenti fuerunt. Caesar quidem tantum mihi studium, tantam etiam curam (nimium est enim dicere sollicitudinem) praestitit, ut libertum meum post me stantem saepius admoneret voci laterique consulerem, cum me vehementius putaret intendi, quam *gracilitas* mea *perpeti* posset. respondit mihi pro Marciano Claudius Marcellinus. missus deinde senatus et revocatus in posterum; neque enim iam incohari poterat actio, nisi ut noctis interventu scinderetur.

Pliny *Epistulae* 2.11.11-16

<i>septemvir epulonum</i> (m.)	a priest (a member of a college of priests)
<i>perquam</i>	extremely
<i>clepsydra</i> , -ae (f.)	water-clock
<i>gracilitas</i> , <i>gracilitatis</i> (f.)	slenderness, leanness
<i>perpetior</i> , <i>perpeti</i> , <i>perpessus sum</i>	I endure



- (i) *imaginare* (l.1) ... *permovebant* (l.4): what reasons does Pliny give for his nervousness? [5]
- (ii) *stabat* (l.4) ... *neutrum* (l.5): how is the defendant's status described? [3]
- (iii) *erat ergo* (l.5) ... *tuebatur* (l.7): explain what Pliny feels is difficult about the prosecution. [3]
- (iv) *coepi dicere* (l.8) ... *sollicitudine mea* (l.8): how does Pliny describe the start of his speech? [2]
- (v) *dixi* (l.8) ... *quattuor* (l.10): for how long did Pliny speak? [1]
- (vi) *adeo illa* (l.10) ... *fuerunt* (l.11): with reference to the Latin, identify and explain the two contrasts made in this sentence. [4]
- (vii) *ut libertum* (l.12) ... *posset* (l.14): how does the Emperor demonstrate his concern for Pliny? [5]
- (viii) *missus* (l.15) ... *scinderetur* (l.16): until when was the court adjourned, and why? [3]
- (ix) What part of the verb is *imaginare* (l.1)? [1]
- (x) Find from the passage: a present passive infinitive; a present participle in the genitive case. [2]
- (xi) Identify **two** comparative adverbs in the passage. [2]
- (xii) *ut libertum* (l.12) ... *admoneret* (l.13): what sort of clause is this? [1]
- (xiii) *consulerem* (l.13): what part of the verb is this and why? [2]
- (xiv) State and explain the cases of *sollicitudo* (l.1); *quae* (l.4); *voci* (l.13). [3]
- (xv) Explain why the following verbs are in the subjunctive: *putaret* (l.14); *posset* (l.14); *scinderetur* (l.16). [3]

[Total: 40]

## Mark Scheme

## Section B: Comprehension

**(i) What reasons does Pliny give for his nervousness?**

Speaking on such a matter/before the Emperor/in such an assembly/often spoke in the senate/nowhere heard in such a kindly fashion. [5]

**(ii) How is the defendant's status described?**

Once of consular rank/once held one of the priesthoods/now neither of these things i.e. fallen in status. [3]

**(iii) Explain what Pliny feels is difficult about the prosecution.**

Difficult to prosecute a man already condemned/as pity for earlier conviction/qualified the atrocity of his crime. [3]

**(iv) How does Pliny describe the start of his speech?**

The approval of the audience was no less than his anxiety. [2]

**(v) For how long does Pliny speak?**

Almost 5 hours. [1]

**(vi) With respect to the Latin, identify and explain the two contrasts made in this sentence.**

*dura . . . adversa + secunda*/harsh and adverse contrasted with favourable/*dicturo + dicenti*/future participle contrasted with present participle. [4]

**(vii) How does the Emperor demonstrate his concern for Pliny?**

More than once when he thought I was overstraining/more than my physique could endure/he suggested to my freedman/that I should be careful/with my voice and side (lungs?). [5]



(viii) Until when was the court adjourned, and why?

The next day/too near night/to start whole new speech.

[3]

(ix) What part of the verb is *imaginare*?

Imperative.

[1]

(x) Find from the passage a present passive infinitive; a present participle in the genitive case.

*audiri/audientium*.

[2]

(xi) Identify two comparative adverbs in the passage.

Two of *benignius/saepius/vehementius*.

[2]

(xii) *ut libertum ... admoneret*: what sort of clause is this?

Result.

[1]

(xiii) *consulerem*: what part of the verb is this, and why?

Imperfect subjunctive/Indirect command after *admoneret*

[2]

(xiv) State and explain the cases of *sollicitudo*; *quae*; *voci*

Nominative – subject of the clause dependent on *imaginare*/accusative – object of *dixi*/dative after *consulo*.

[3]

(xv) Explain why the following verbs are in the subjunctive: *putaret*; *posset*; *scinderetur*.

After *cum*/subordinate clause within indirect speech/result.

[3]

[Total: 40]

## Example Candidate Response – Merit

## Section B:

- (i) He has not once <sup>✓</sup> led the debate at the senate, <sup>in which</sup> he is accustomed to <sup>listening</sup> ~~hearing~~ nowhere more benignly: then however they (the senate) ~~move him as a new crowd~~ and evoke in him a new fear as a new crowd. (equivocum - permanent, 2-4)

Pliny also says that to imagine his solitude, that fear, which has arisen <sup>to</sup> from such a great ~~multitude~~ <sup>his case</sup> ~~in his mind~~ as he was to speak to Caesar who was present. (imagine - evat, lines 1-2)

- (ii) He used to stand in the ~~as~~ as a consul, <sup>as</sup> a priest, now he is neither.

- (iii) <sup>(the accused)</sup> He ~~was~~ <sup>was</sup> ~~therefore~~ accused <sup>✓</sup> of extremely damning and ~~being~~ in an extremely heavy and damning way, where as he is accused of horrific charges, he has been hurt in this way by the misery of the damned.

- (iv) He began to speak ~~in about how his sense of hearing has left him~~ with little sense of those listening which added to his solitude.

- (v) For around five hours, but according to the count of twelve ~~unbroken~~ water-clocks,



it was more like four hours.

(vi) Pliny says ~~that which was difficult~~ says that a lot of these hours (*ad id illa ipsa*), which seemed hard and difficult to say, he found difficult what he should say next (*deinde et adversa dicere* -o), were said in seconds (*secunda dicentibus* -o). The obvious contrast is between the 'hours' he describes the speech lasting and the 'seconds' that was used to say a lot of the points he wished to discuss. Another contrast is in the difficulty he had saying them ~~and yet~~ their shortness, seemingly by seconds, which he required to say them.

advised. ~~that he~~ of his freedom  
(vii) He told Pliny ~~that~~ <sup>he</sup> was free to stand more often and that he ~~may speak~~ might console ~~more~~ than his voice, when he thought ~~that he~~ intended to be more violent, which he could ~~endure more than his slenderness~~. (The Emperor) could endure more than his (Pliny's) leanness.

(viii) Then the senate was ~~then~~ dismissed and was to be called back in the afternoon; <sup>for now</sup> the aediles could not <sup>be of concern</sup> ~~be of concern~~, unless ~~he decided to avoid his intervention by~~ <sup>his</sup> ~~night~~ was recinded by intervention in the night.

(ix) an infinitive



- (x) present passive infinitive: incolari ✓ 2
- present participle in genitive case: audientium ✓ 2
- (xi) saepius, vehementius. 2
- (xii) indirect command x 0
- (xiii) imperfect, first-person singular imperfect subjunctive, because Caecus is advising Pliny what he should do and as the passage is in the third person first person narrative, the meaning approximates to 'and he advised me to (console my voice)'. It is in the imperfect because the sequence of tenses dictate that a perfect first half of the clause 'praesedit', will have an imperfect subjunctive in the second half. 1
- (xiv) sollicitudo: the verb 'imaginare' takes the dative, hence 'nobis' is also in the dative. 0
- quae: relative, meaning 'which things' i.e. aspects of the case which make it difficult for Pliny. 0



	voci: the verb 'consulere' takes a dative. ✓	1
(xv)	putaret: subjunctive governed by 'cum'; standard 'cum' clause with 'cum' meaning 'when'. ✓	
	posset: governed by the same 'cum' as putaret but it is, however, another part of the clause stating the result of the previous clause. This is, therefore, a result clause.	1
	sine dubio: governed by ut in a conditional clause: (unless the action could now be of my concern unless/except if. . . .)	
		(17)

## Examiner Comment

This candidate clearly tried hard to follow what the passage was saying and also wrote substantial answers. However, on the high-scoring questions ((i), (vi) and (vii)), 4 marks out of a possible 14 were achieved. Two of those questions – (i) and (vii) – were comprehension questions: clearly the candidate had not understood everything in the lines referred to. However, the answers to the grammatical and syntactical questions revealed that the candidate's precise knowledge was sketchy (e.g. there was an inability to spot that a subordinate clause within indirect speech would normally have its verb in the subjunctive; a result clause went unnoticed as well).

## Example Candidate Response – Pass

B	<u>Section B</u>	
i)	Addressing men who he fears, presenting such a great matter to Caesar himself, the equestrians in the senate were no different, listening in <del>the</del> silence, <del>as when</del> <sup>as new</sup> man, all new fears moved him.	2
ii)	He stood in the middle of a crowd, <del>in the presence</del> of a priest, <del>and</del> neutral.	
iii)	He was both a lord and priest, <u>not</u> neutral.	2
iv)	It was very difficult, a great burden, to accuse one such as he, for such atrocious crimes, as if it would be safe to prove the <del>guilt</del> <sup>guilt</sup> of a miserable man.	0
v)	It <del>may</del> <sup>was</sup> no less moved the heart the audience as it did trouble him.	1
vi)	He spoke for the passing of 16 <sup>on</sup> water-docks.	1
vii)	'dura et altiora'... secunda 'Harsh' and mellow st. 'videbantur... frequent' How it seemed and how it was	4
viii)	Caesar admonishes Pliny in a voice both gentle and consoling to help him after he often halted, when Pliny argued vehemently, he <sup>was able to</sup> endure the <sup>Pliny's</sup> <del>the</del> <sup>his</sup> fearlessness	0



viii) The court was adjourned until the next day, for he could not speak for longer and night intervened.

ix) imaginare - imperative ✓

x) present passive infinitive - scinderetur ✗  
present participle (ger) - dicenti ✓

xi) - Spatiosissimas ✗  
- sollicitudine ✗

xii) Purpose clause ✗

xiii) consulerem - gerundive 'considering votes'

xiv) sollicitudo - <sup>genitive</sup> ~~agras with~~ <sup>ipse</sup> ~~is~~ agras with ~~is~~ <sup>is</sup>  
quae - ~~dativus~~ genitive, supra + q. ✗  
voci - dative, <sup>hic</sup> takes it.

xv) putant - cum clause ✓

posset - comparative ✗

scinderetur - result clause ✓

(15) ✓  
KCH

### Examiner Comment

This candidate struggled with understanding what the passage meant. That explains why question (i) – a standard comprehension question for 5 marks – received only 2 marks. In particular, there was confusion over the relative pronouns in the first four lines and what they referred to. At no point in the passage could one say that the candidate was entirely in control of its meaning, though the contrast asked for in question (vi) was correctly identified. In addition, the candidate was unable to manage the grammatical and syntactical questions with any degree of success (though some of the subjunctives in the final question were correctly explained).



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