

Cambridge Pre-U Specimen Papers
and Mark Schemes

Cambridge
Pre-U

Cambridge International Level 3
Pre-U Certificate in
LATIN

For use from 2008 onwards



UNIVERSITY of CAMBRIDGE
International Examinations

Specimen Materials

Latin (9788)

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

For use from 2008 onwards

QAN 500/4024/8

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LATIN

9788/01

1. Verse Literature
SPECIMEN PAPER

For Examination from 2010

2 hours 30 minutes

Additional Materials: Answer Paper/Booklet

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.
Write in dark blue or black pen.
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **four** questions.

Section A: Answer **all** questions on **both** passages from your chosen text.

Section B: Choose **one** of the two essays set on your chosen text.

Section C: Choose **one** question from this section:

Either: (a) Unseen Literary Criticism

Or: (b) **one** Essay on the theme relating to your chosen text.

This document consists of **9** printed pages and **1** blank page.



Section A

You must answer **all** questions on **both** passages from your chosen text.

Either

Virgil, *Aeneid VIII*, 1–519

Or

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

Virgil, Aeneid VIII, 1–519

1 Read the following passage and answer the questions:

‘O sate gente deum, Troianam ex hostibus urbem
 qui revehis nobis aeternaque Pergama servas,
 exspectate solo Laurenti arvisque Latinis,
 hic tibi certa domus, certi (ne absiste) penates.
 neu belli terrere minis; tumor omnis et irae 5
 concessere deum.
 iamque tibi, ne vana putes haec fingere somnum,
 litoreis ingens inventa sub ilicibus sus
 triginta capitum fetus enixa iacebit,
 alba solo recubans, albi circum ubera nati. 10
 [hic locus urbis erit, requies ea certa laborum,]
 ex quo ter denis urbem redeuntibus annis
 Ascanius clari condet cognominis Albam.
 haud incerta cano. nunc qua ratione quod instat 15
 expedias victor, paucis (adverte) docebo.
 Arcades his oris, genus a Pallante profectum,
 qui regem Evandrum comites, qui signa secuti,
 delegere locum et posuere in montibus urbem
 Pallantis proavi de nomine Pallanteum.
 hi bellum adsidue ducunt cum gente Latina; 20
 hos castris adhibe socios et foedera iunge.
 ipse ego te ripis et recto flumine ducam,
 adversum remis superes subvectus ut amnem.
 surge age, nate dea, primisque cadentibus astris 25
 lunoni fer rite preces, iramque minasque
 supplicibus supera votis. mihi victor honorem
 persolves. ego sum pleno quem flumine cernis
 stringentem ripas et pingua culta secantem,
 caeruleus Thybris, caelo gratissimus amnis.
 hic mihi magna domus, celsis caput urbibus exit’. 30

(lines 36–65)

- (i) Explain the use of proper names in lines 1–3 (*o sate gente ... arvisque Latinis*), with reference to both their meaning and their likely effect on Aeneas. [4]
- (ii) *hic tibi ... paucis (adverte) docebo* (lines 4–15): with close reference to the Latin, show how this is a convincing prophecy. [8]
- (iii) Translate lines 16–21 (*Arcades ... iunge*). [5]
- (iv) *ipse ego ... urbibus exit* (lines 22–30): how inspiring a speech does the river god make in these lines? [8]

[Total: 25]

Virgil, *Aeneid VIII*, 1–519

2 Read the following passage and answer the questions:

Exim se cuncti divinis rebus ad urbem
 perfectis referunt. ibat rex obsitus aevo,
 et comitem Aenean iuxta natumque tenebat
 ingrediens varioque viam sermone levabat. 5
 miratur facilisque oculos fert omnia circum
 Aeneas, capiturque locis et singula laetus
 exquirique auditque virum monumenta priorum.
 tum rex Evandrus Romanae conditor arcis:
 'haec nemora indigenae Fauni Nymphaeque tenebant
 gensque virum truncis et duro robore nata, 10
 quis neque mos neque cultus erat, nec iungere tauros
 aut componere opes norant aut parcere parto,
 sed rami atque asper victu venatus alebat.
 primus ab aetherio venit Saturnus Olympo
 arma Iovis fugiens et regnis exsul adeptis. 15
 is genus indocile ac dispersum montibus altis
 composuit legesque dedit, Latiumque vocari
 maluit, his quoniam latuisset tutus in oris.
 aurea quae perhibent illo sub rege fuere
 saecula: sic placida populos in pace regebat, 20
 deterior donec paulatim ac decolor aetas
 et belli rabies et amor successit habendi.
 tum manus Ausonia et gentes venere Sicanae,
 saepius et nomen posuit Saturnia tellus;
 tum reges asperque immani corpore Thybris, 25
 a quo post Itali fluvium cognomine Thybrim
 diximus; amisit verum vetus Albula nomen.
 me pulsum patria pelagique extrema sequentem
 Fortuna omnipotens et ineluctabile fatum
 his posuere locis, matrisque egere tremenda 30
 Carmentis nymphae monita et deus auctor Apollo.'

(lines 306–36)

- (i) *divinis rebus* (line 1): to what religious rites do these words refer? [3]
- (ii) How does Virgil emphasise the closeness of the bond and similarity in circumstance between Evander and Aeneas in this passage? Refer to lines 3–8 (*et comitem ... arcis*) and lines 28–31 (*me pulsum ... Apollo*) in your answer. [7]
- (iii) *gensque virum ... habendi* (lines 10–22): how is this early history of the site enlivened by effective choice of vocabulary, word placement and sound? [10]
- (iv) Translate lines 23–27 (*tum manus ... nomen*). [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 passage and answer the questions:

siqua recordanti benefacta priora voluptas
 est homini, cum se cogitat esse pium,
 nec sanctam violasse fidem, nec foedere nullo
 divum ad fallendos numine abusum homines,
 multa parata manent in longa aetate, Catulle, 5
 ex hoc ingrato gaudia amore tibi.
 nam quaecumque homines bene cuiquam aut dicere possunt
 aut facere, haec a te dictaque factaque sunt.
 omnia quae ingratae perierunt credita menti.
 quare iam te cur amplius excrucies? 10
 quin tu animo offirmas atque istinc teque reducis,
 et dis invitis desinis esse miser?
 difficile est longum subito deponere amorem,
 difficile est, verum hoc qualubet efficias:
 una salus haec est. hoc est tibi pervincendum, 15
 hoc facias, sive id non pote sive pote.
 o di, si vestrum est misereri, aut si quibus umquam
 extremam iam ipsa in morte tulistis opem,
 me miserum aspiciate et, si vitam puriter egi,
 eripite hanc pestem perniciemque mihi, 20
 quae mihi subrepens imos ut torpor in artus
 expulit ex omni pectore laetitas.
 non iam illud quaero, contra me ut diligat illa,
 aut, quod non potis est, esse pudica velit:
 ipse valere opto et taetrum hunc deponere morbum 25
 o di, reddite mi hoc pro pietate mea.

(Catullus 76)

- (i) Translate lines 1–6 (*siqua ... amore tibi*). [5]
- (ii) *quare iam ... sive pote* (lines 10–16): with close reference to the Latin, show how Catullus conveys a sense of inner torment in these lines. [8]
- (iii) *o di ... pro pietate mea* (lines 17–26): examine the poetic, linguistic and rhetorical techniques used here, and consider whether they undermine or enhance the emotional intensity. [12]

[Total: 25]

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

4 Read the following passage and answer the questions:

namque fluentisono prospectans litore Diae, Thesea cedentem celeri cum classe tuetur indomitos in corde gerens Ariadna furores, necdum etiam sese quae visit visere credit, utpote fallaci quae tum primum excita somno	5
desertam in sola miseram se cernat harena. immemor at iuvenis fugiens pellit vada remis, irrita ventosae linquens promissa procellae. quem procul ex alga maestis Minois ocellis, saxea ut effigies bacchantis, prospicit, eheu,	10
prospicit et magnis curarum fluctuat undis, non flavo retinens subtilem vertice mitram, non contacta levi velatum pectus amictu, non tereti strophio lactentis vincta papillas, omnia quae toto delapsa e corpore passim	15
ipsius ante pedes fluctus salis alludebant. sed neque tum mitrae neque tum fluitantis amictus illa vicem curans toto ex te pectore, Theseu, toto animo, tota pendebat perdita mente.	20
a misera, assiduis quam luctibus externavit spinosas Erycina serens in pectore curas, illa tempestate, ferox quo ex tempore Theseus egressus curvis e litoribus Piraei attigit iniusti regis Gortynia templa.	25
nam perhibent olim crudeli peste coactam Androgeoneae poenas exsolvere caedis electos iuvenes simul et decus innuptarum Cecropiam solitam esse dapem dare Minotauro.	

(Catullus 64, lines 52–79)

- (i) Translate lines 1–6 (*namque ... harena*) [5]
- (ii) *quem procul ... perdita mente* (lines 10–19): with close reference to the Latin, show how Catullus blends empathy with voyeurism in his description of Ariadne's plight. [12]
- (iii) *misera ... Minotauro* (lines 20–28): discuss the use of proper names in these lines, with reference both to their meaning and to their poetic effect. [8]

[Total: 25]

Section B**Essay**

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 How does the character of Aeneas develop in the course of *Book VIII*? [20]

Or

6 What picture does *Book VIII* give the reader of Rome and the Romans? [20]

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

7 'It is the direct autobiographical quality of Catullus' love poetry that gives it its unique power.'
Do you agree? [20]

Or

8 Discuss the extent to which the relationship between Catullus and Lesbia is one to which the modern reader can relate. [20]

Section C

You must choose **one** question from this section.

Either

(a) Unseen Literary Criticism

- 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.

Jason, in pursuit of the golden fleece, has arrived in Colchis. King Aeetes has ordered that Jason complete tasks both difficult and dangerous. Aeetes' daughter, Medea, has been struck with love for Jason.

Concipit interea validos Aeetias ignes et luctata diu, postquam ratione furorem vincere non poterat, 'frustra, Medea, repugnas; nescioquis deus obstat' ait 'mirumque nisi hoc est, aut aliquid certe simile huic, quod amare vocatur.	5
nam cur iussa patris nimium mihi dura videntur? (sunt quoque dura nimis!) cur, quem modo denique vidi, ne pereat, timeo? quae tanti causa timoris? excute virgineo conceptas pectore flammam, si potes, infelix. si possem, sanior essem.	10
sed trahit invitam nova vis, aliudque cupido, mens aliud suadet; video meliora proboque, deteriora sequor. quid in hospite regia virgo ureris et thalamos alieni concipis orbis? haec quoque terra potest quod ames dare. vivat an ille	15
occidat, in dis est; vivat tamen! idque precari vel sine amore licet; quid enim commisit Iason? quem nisi crudelem non tangat Iasonis aetas et genus et virtus? quem non, ut cetera desint, ore movere potest? certe mea pectora movit.'	20

(Ovid, *Metamorphoses* VII. 9–28)

Meanwhile Aeetes' daughter, Medea, was seized by an overwhelming passion of love and, though she long fought against it, her reason could not subdue her mad desire. 'Medea, your struggles are useless,' she said to herself, 'for some god, though I know not which, is opposing you. Surely this, or something like it, is what men call love. Why else do my father's commands seem to me too harsh? And indeed they are too harsh! Why am I afraid lest Jason perish, when I have only just seen him? What is the reason for such fear? Unhappy girl, rid your inexperienced heart, if you can, of the flames that have been kindled there. Oh, if I could, I should be more like myself! But against my own wishes, some strange influence weighs heavily upon me, and desire sways me one way, reason another. I see which is the better course, and I approve it; but still I follow the worse. Why do you, a princess, burn with love for a stranger? Why dream of marriage with a foreigner? This land, as much as any other, can provide you with one to love. Whether Jason lives or dies, is in the lap of the gods. Yet I hope that he may live! I can pray for that, even without loving him: for what wrong has he done? Who but a monster of cruelty could fail to be stirred by his youth, his noble birth, his valour? Though he had none of these virtues, who would not be moved by his words? He has certainly touched my heart.'

Mary Innes – Penguin, 1955 (slightly adapted).

- (i) How does Ovid convey the strength of Medea's love? [8]
- (ii) How does Medea's speech show that she knows this love to be a bad idea? [8]
- (iii) The verb *concipio* is a compound of *capio* and the preposition *cum*. It is used three times in this passage; using your understanding of its constituent parts, discuss its meaning in each instance and include in your answer an explanation of whether or not you agree with the translation offered above. [4]

[Total: 20]

Or

(b) Essay

Answer **one** question on the theme relating to your chosen text. You are reminded that credit is given for evidence of engagement with the secondary literature.

Either

Virgil, *Aeneid VIII*: Roman Epic

- 10 Discuss Lucan's debt to Virgil. [20]
- 11 How 'Roman' is *Aeneid III*? [20]
- 12 From your reading of *Book XV*, explain why you think critics have found it so difficult to decide whether or not to classify *Metamorphoses* as epic. [20]
- 13 'Underlying all epic in Latin is the single common thread of Rome, Roman character and Roman politics.' Discuss this comment with reference to *Aeneid VIII* plus at least one of the other prescribed texts for this theme. [20]

Or

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

- 14 Discuss the figure of the elegiac mistress from your reading of Catullus and **at least one** other prescribed author. [20]
- 15 How does Horace's love poetry differ from that of other love poetry you have encountered? You should refer in your answer to the work of **at least one** other prescribed author besides Horace. [20]
- 16 What are the distinctive features of Tibullus' love poetry? You should answer the question with reference to Tibullus and **at least one** other prescribed author. [20]
- 17 How does Propertius' use of Graeco-Roman mythology enhance our appreciation of his poetry? [20]

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

LATIN

9788/01

1. Verse Literature

For Examination from 2010

SPECIMEN MARK SCHEME

2 hours 30 minutes

MAXIMUM MARK: 90

This document consists of **17** printed pages and **1** blank page.



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.

Virgil, *Aeneid VIII*, 1–519

1 lines 36–65

- (i) *Troianam ... urbem*: the founder of Troy Dardanus originally came from Italy so Aeneas is in effect 'bringing Troy' back
aeterna ... Pergama: the citadel of Troy where Aeneas lived is eventually to become Rome; continuity is symbolised by *penates* in line 4
solo Laurenti arvisque Latinis: the promised land where Aeneas can finally settle after his travels
 Effect: Aeneas is troubled by the war that has broken out between Trojans and Latins so this will bring him optimism and hope (accept any sensible point)
 3 marks for explanation of names and 1 mark for effect upon Aeneas [4]
- (ii) Candidates should refer to aspects of the speech that make it sound 'convincing'.
 Maximum of 5 marks if points confined to content. To achieve above 6 marks, candidates should demonstrate some subtlety and sophistication in linking their points to the question, rather than merely labelling them as convincing. For 8 marks they will be sensitive to Aeneas' troubled state of mind and Tiberius' need to deliver a convincing speech.

Suggestions:

- *certa ... certi*
- *domus ... penates*: *penates* symbolic of hearth and home, brought by Aeneas from Troy
- line 8: assonance of i and u, emphatic final monosyllabic *sus*; rhythm: conflict of ictus and accent
- *alba ... albi ... Albam*: link between sow/young/future town
- *triginta ... ter denis*: precise detail
- *hic ... hic ... ea*: use of demonstrative pronouns for emphasis
- *haud incerta*: litotes
- *advertite*: parenthesis

[8]

- (iii) Translation is marked out of 15, divided by 3

<i>Arcades ... profectum,</i>	3
<i>qui regem ... secuti,</i>	2
<i>delegere ... urbem</i>	2
<i>Pallantis ... Pallanteum.</i>	2
<i>hi bellum ... Latina;</i>	3
<i>hos ... iunge</i>	3
	15 ÷ 3 = 5

[5]

- (iv) Candidates should refer to language that will inspire confidence and optimism in Aeneas.

Suggestions:

- *ipse ego*: emphatic, self-confidence/pride of Tiberinus
- *amnem* delayed
- *surge age*: encouragement
- *nate dea*: compliment
- *superes ... supera ... victor*: suggests that Aeneas will win
- *stringentem ... secantem*: chiasmic structure
- *pinguia culta*: fertility of land around the Tiber
- *caeruleus ... caelo*: assonance
- *caelo gratisissimus amnis*: *amnis* delayed, divine favour
- last line: parallel clauses in asyndeton
- *magna domus*: reference to future Rome
- *celsis ... urbibus*: the high cities in Etruria

Award a maximum of 5 marks if there are no linguistic or stylistic points. To achieve above 6 marks candidates must demonstrate some sophistication in discussing the effect of individual points; to achieve full marks, they must show sensitivity to the overall tone of the passage and Aeneas' need for reassurance and encouragement. [8]

[Total: 25]

2 1–519, Virgil, *Aeneid VIII*, lines 306–36

- (i) libations, prayers and songs (sung by Salii) around the altars/in honour of Hercules/for his superhuman feats including labours/and primarily for his killing of the local ogre Cacus, who had stolen his cattle. One mark for each point made but Hercules' killing of Cacus must be mentioned for full marks. [3]
- (ii) One mark for each relevant point

Suggestions:

- Evander (*rex obsitus aevo*) accompanies Aeneas *comitem* and *natum* (Pallas); parallel with Aeneas, aged Anchises, and Aeneas' *natus* in flight from Troy
- *comitem Aeneam iuxta*: juxtaposition of words
- *exquiritque auditque*: question and answer between Evander and Aeneas; balance of dialogue emphasised by redundant *que*
- *Evandrus Romanae conditor arcis*: connection between Evander and the future Rome
- *pulsum patria*: similar circumstances: Evander in exile too (underlined by alliterations)
- *pelagique extrema sequentem*: Evander wandering too
- *Fortuna ... fatum*: both driven by Fate
- *matris ... monita*: Aeneas too had had warnings from the gods, divine ancestry
- *auctor Apollo*: Apollo has supported the Trojans too [7]

- (iii) Candidates should refer to a variety of features including choice of vocabulary, positioning of words and sound.

High marks on this question will depend on candidates being able to write convincingly about the effect of the Latin words and phrases they pick out. The best candidates (8 marks upwards) will show real engagement with the Latin text and a sensitive appreciation of the poetic effect of the language. Below this level, there will be the ability to pick out relevant words and phrases but without authoritative grasp of overall sentence structure, and a tendency for candidates to paraphrase in their explanations.

Suggestions:

- *haec nemora*: deictic
- *mos*: reminder of *mores Romani*
- *iungere ... componere ... parcere*: words can be used in context of agriculture and politics
- *primus ab aetherio ...*: Golden Line
- *Latium ... latuisset*: word play
- *placida populos ... pace*: alliteration
- *deterior donec ... decolor*: alliteration
- *decolor aetas*: vivid image of golden age that has lost its tarnish
- *belli rabies ... amor habendi*: chiasmic structure emphasising how violence and the lust for wealth are interlinked

[10]

- (iv) Translation is marked out of 15, divided by 3

<i>tum manus ... Sicanae</i>	3
<i>saepius ... tellus</i>	3
<i>tum ... Thybris</i>	3
<i>a quo ... diximus</i>	3
<i>amisit ... nomen</i>	3
	15 ÷ 3 = 5

[5]

Catullus 76

3

- (i) Translation is marked out of 15, divided by 3

<i>siqua recordanti ... esse pium,</i>	5
<i>nec sanctam ... abusum homines,</i>	5
<i>multa parata ... amore tibi.</i>	5

[5]

(ii) Points might include:-

- Rhetorical questions lines 10–12 – ‘why oh why?’
- *Excrucies* l.10 – torture.
- Harsh sounds: *quare, cur, excrucies, quin*.
- Use of personal pronouns *tu* and *te*, plus second person singular verbs – Catullus’ address to himself conveys his divided and struggling self.
- Spondaic *dis invitis* stresses hopelessness of situation.
- Heavy d-alliteration in 12–14 (*dis, desinis, difficile, deponere, difficile*).
- Repetition of *difficile* emphasises difficulty of task! As does contrast of *subito* with *longum*.
- Subjunctives *efficias, facias* – jussive or optative?
- Spondaic *pervincendum*: heavy emphasis on obligatory nature of this gerundive.
- Paradox: *sive non pote sive pote*.

Candidates will find a great deal to say here. Those who rely substantially on paraphrase plus some identification of alliteration should achieve a maximum of 6 marks; for 7 marks there should be some properly linguistic points (word order/metre/grammar); those scoring 8 will engage with the way in which Catullus is lecturing himself. [8]

(iii) Points might include:

- Prayer-like opening *o di* (echoed at end).
- Anaphora of *si*- carefully constructed balance.
- Separation of *extremam* and *opem*.
- Alliteration in *me miserum, pestem perniciemque*.
- Interlacing word order of *quae ... subrepens imos ut torpor in artus* imitating action of *pestem*.
- Long sentence *o di ... laetitas*.
- *Deponere morbum* echoing *deponere amorem* earlier in poem.
- Grating elisions of heavily spondaic l.25 (*valere opto et taetrum hunc*).

Candidates should not score more than 4 if no technical terms are used.

To score above 5, candidates should show understanding of the content of the passage, for example by commenting on choice of vocabulary (e.g. the near-tautologous *pestem perniciemque*) or the word-painting in l.21.

Examiners should expect to encounter a range of responses to the second part of the question. Candidates may conclude that the style is artificial and undermines any sense of spontaneous intensity; others may argue that the emotional power of the poem is such that poetic techniques can only heighten it. The very best will show an awareness of the essential artifice of poetry – but 4 marks should be awarded to all who express an articulate and properly supported view. [8+4]

4 Catullus 64, lines 52–79

(i) Translation is marked out of 15, divided by 3

<i>namque ... Diae,</i>	3	
<i>Thesea cedentem ... Ariadna furores,</i>	5	
<i>necdum ... credit,</i>	2	
<i>utpote ... harena</i>	5	[5]

(ii) Empathy:

- *Maestis* (with alliteration with *Minois* – mournful sound).
- Repetition of *prospicit* emphasizes fruitless search.
- *Eheu*.
- *Magnis curarum undis* – striking image (especially in the context of someone standing on a beach).
- Desolation and despair of naked Ariadne with sea about to wash away her clothes.
- Contrast: *neque ... mitrae neque ... fluitantis amictus ... curans ... ex te ... pendebat*.
- Emphatic ascending tricolon with anaphora (*toto pectore, toto animo, tota perdita mente*) show completeness of Ariadne's devastation (though good candidates might query whether this actually conveys empathy).

Voyeurism:

- Comparison with statue immediately invites reader to look.
- Bacchant potentially charged image.
- Ariadne's hair is *flavus* (sexually attractive) – and uncovered (immodest).
- *Pectus* and *papillae* both refer to breasts.
- Detailed description of casting off of clothes.
- *Omnia, toto ... corpore* emphasise nudity.
- Is the mention of *toto pectore* undermined by Catullus' having invited us to consider its nakedness a few lines earlier?
- Ariadne's physical abandon (not caring about her clothes) echoes the sexual abandon of the previous night.

Candidates should be able to answer the 'empathy' part well, but will find 'voyeurism' more of a challenge. Up to 8 marks should be awarded to an answer that deals almost exclusively with empathy. Some awareness – backed up with cogent examples – of the way in which Catullus invites the reader to visualise Ariadne's naked body should be sufficient to score 9 or 10. For 12 marks, candidates will show that they understand that what Catullus is describing is itself a picture (on a bedspread) and make some comment on the implications of this. [12]

- (iii)
- *Erycina* – cult-title of Venus from temple in Sicily.
 - *Piraei* – port of Athens.
 - *Gortynia* – town in Crete.
 - *Androgeoneae* – Androgeus, son of Minos, was killed by the Athenians, hence their having to send young Athenians annually to be eaten by the Minotaur.
 - *Cecropiam* – Cecrops legendary Athenian ancestor.
 - *Minotauro* – the Minotaur.

For 6 marks, candidates should comment on Catullus' characteristic use of erudition; for 7 and 8, they should relate this to *doctrina* and to the Hellenistic ethos. [8]

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

Virgil, *Aeneid VIII*, 1–519

5 How does the character of Aeneas develop in *Book VIII*?

For AO1 candidates should make accurate references to Aeneas' feelings and actions in the book, for example his anxiety about the forthcoming war: *tristi turbatus pectora belli* (line 29) or his enquiring mind, keen to learn about the past, during his tour with Evander: *singula laetus / exquirique auditque virum monumenta priorum*. Candidates might mention how Aeneas' character develops through comparison to other people: e.g. the past hero Hercules or the future Emperor Augustus; a key point to make is that in this book, Aeneas' role as an Odyssean wanderer starts to be transformed into a new Achilles destined to kill Turnus in the final book: the importance of the arming scene and the shield as preparation for the battle scenes in Books 10–12 should be mentioned. By the end of the book Aeneas realises that peace can only be won through war.

For AO3 candidates might usefully show how Aeneas' character has developed thus far in the *Aeneid* and try to link some of these aspects of his character to events in Book VIII: e.g. his sense of duty to family and city, his destiny as ancestor of the Roman race and his respect for the gods and protection. Candidates might also discuss how the myth of Hercules' defeat of Cacus symbolises Aeneas' furor when fighting previously at Troy and later against Turnus or compare the scene of Augustus at the battle of Actium to Aeneas bringing war to an end in Latium. Candidates might discuss the extent to which Aeneas is a master of his own fate allowed to make his own decisions: some may well feel that his future is mapped out for him as shown by the prophecy of Father Tiber, the tour of Rome by Evander and the scenes on the shield. Whatever conclusion is reached, candidates should aim to show how Aeneas' character 'develops', whether by increased knowledge of past and future or by a growing awareness of the burden he has to shoulder.

6 What picture does Book VIII give the reader of Rome and the Romans?

For AO1 candidates should focus on the tour of Rome given by Evander to Aeneas *and* the scenes on the shield of Aeneas. Candidates might also mention the role of Hercules.

From the tour, candidates might mention Rome's pastoral origins, the importance of the Capitol as a centre of religion and contrasts between past and present. From the shield, knowledge of scenes from history should be shown, e.g. Rome's expansion, fight for survival, triumph over its enemies, Augustus' victory in the civil war and triple triumph of 29 BC.

For AO3, the discussion could take various lines but expect links to be drawn between mythology and history: e.g. Evander, the founder of Pallanteum, Romulus and Remus, the founders of Rome, Augustus the new founder of Rome after the civil wars. One message is that 'history' repeats itself, e.g. repeated threats to civilisation from barbaric invaders. Credit parallels drawn between the tour of Rome and scenes on the shield, e.g. Rome's pastoral origins, the punishment of traitors. The best answers will show how geographical features mentioned on the tour also make political and moral points. Candidates should show an understanding of how the shield symbolises the future Roman nation and discuss how Virgil uses it as propaganda for Augustus' regime. The importance of Olympian Gods such as Jupiter and Mars and heroes such as Romulus and Hercules might also be discussed. The best answers will succeed in drawing the various elements of the book together in a conclusion to give an overall impression of Rome's development from its humble beginnings to mastery of an empire and of the Romans themselves, warlike but god-fearing.

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

7 It is the direct autobiographical quality of Catullus' love poetry that gives it its unique power. Do you agree?

For AO1 candidates should refer closely and accurately to the text, using specific examples and using direct (in Latin) and indirect (in English) quotation to support points in discussing how far they agree with the proposition.

For AO3 candidates should present a well-structured, well-developed and coherent response to the question. The question 'do you agree?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement.

Candidates should demonstrate engagement with secondary literature in appreciating the difficulty of establishing any definite 'autobiographical' element in Catullus' poetry, and in addressing the sophistication and artifice of Catullus' *doctrina*.

Knowledge of social/historical context should be demonstrated by a sensitivity to the implications of an adulterous affair, and there should be awareness of literary context in discussing e.g. poem 51.

The answer should be well balanced, tackling poem 68 as well as the shorter poems, and should quote from the Latin when examining the question of 'unique power' – examples might include the jussive subjunctives *vivamus atque amemus*, the dramatic positioning of the graphic word *excrucior*, or the spondaic fifth-foot *pervincendum*.

8 Discuss the extent to which the relationship between Catullus and Lesbia is one to which the modern reader can relate.

For AO1 candidates should show knowledge of the various stages in the relationship including love at first sight (poem 51), adultery (poem 83), passionate affair (poems 5 and 7), the final break-up and Catullus' various reactions to it (e.g. poems 8, 11, 58, 76, 85). Candidates should discuss a range of emotions and emotions as displayed by Catullus, e.g. jealousy, nostalgia, anger at being rejected, bitterness towards his former lover, attempts to rationalise the situation, conflict between love and hate.

For AO3 candidates should address the issue in the title as to the extent to which the modern reader can relate to the affair as described in these short, intense poems. The modern reader may be more used to a longer medium such as a novel but the emotions expressed are surely ones common to many love affairs. The response of male and female candidates may vary here: the view expressed by Catullus is inevitably one-sided, portraying himself as the 'abandoned lover' (see poem 64) and Lesbia as the dominating woman. This may be difficult for modern readers to appreciate since today a relationship between an older man and younger woman is arguably more stereotypical. Modern readers may also find it difficult to relate to the values of Catullus' circle of friends, e.g. *venustas*, *lepos* and the highly aristocratic society portrayed. Credit discussion of Catullus' colloquial language such as his use of diminutives (e.g. *turgiduli*, *ocelli*), still the vocabulary of lovers today, and his resort to abuse and obscenity which may also appeal to younger readers.

Whatever conclusion is reached, candidates should show appreciation of Catullus' legacy as 'the first ancient poet to treat a love-affair ... in depth' (Lyne), and of how the poems portray a real rather than an imagined affair (with the exception perhaps of poem 51, a virtual translation of a Sappho poem, more 'literary' than 'real'). The poems are clearly the work of a young man trying to come to terms with emotions common to relationships of any age. Most will conclude, with

some reservations perhaps, that the modern reader can relate to the relationship and that that is why Catullus is often the first Latin love poet read in schools.

Section C

Candidates choose **one** question from this section.

Either (a) Unseen Literary Criticism or (b) Essay

(a) Unseen Literary Criticism, Question 9

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

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 full number of points which cover a wide range of content. These points are fully explained.	4
4	Candidate offers a full number of points though less wide ranging than those in Level 5. The points made show a clear understanding of the Latin.	3	Candidate offers a full number of points though less wide ranging than those in Level 5. These points are fully explained.	3
3	Candidate offers little range of stylistic device. They nonetheless show a clear understanding of the Latin.	2	Candidate offers little range of content and points made may be basic in nature but are well explained.	2
2	Candidate either offers a small number of points which show a clear understanding of the Latin, or a larger number of points which reveal a mistaken understanding of the Latin.	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 that reveal a mistaken understanding of the Latin.	0	Candidate only offers points that are insufficiently explained.	0

(iii) The marks for this question are awarded in accordance with the level descriptors below, but with the proviso that all answers should include reference to the translation given, as required by the question; failure to do so limits the candidate to no more than a Level 2 mark.

Level	AO2 Descriptor	Marks
4	Candidate comments on each instance of the verb, and offers a reasonable understanding, clearly explained, of its meaning in each instance. The candidate also uses in their answer a sense of the verb's meaning based upon an understanding of its constituent parts.	4
3	Candidate comments on each instance of the verb, and offers a reasonable understanding, clearly explained, of its meaning in each instance.	3

2	Candidate either does not comment on each instance of the verb, or they reveal at times a flawed understanding of the verb's meaning and/or their answer is insufficiently explained.	1,2
1	The candidate either does not comment on any instance of the verb or offers only comments that lack reasonable understanding.	0

Indicative Content

9 (i) How does Ovid convey the strength of Medea's love?

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 emphasised 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.

In commenting on the passage candidates may refer to points such as those listed below:

- Fire metaphors are used for Medea's love.
- She has tried to fight against it, but cannot.
- She feels fear for Jason's safety.
- She prays that Jason might live.
- She is impressed by Jason's youth, ancestry, courage and words.
- The exclamations and rhetorical questions within her speech reveal intense emotions.

(ii) How does Medea's speech show that she knows this love to be a bad idea?

AO2: As above, candidates should explain how these ideas are conveyed and emphasised through literary techniques such as word order, choice of word, repetition, sentence structure and type, enjambement, sound play and so on.

AO3: In commenting on the passage, candidates may refer to points such as those listed below:

- Her love for Jason has made her question her father's commands.
- Her love is irrational: she fears for someone she has only just met, she would be saner if she were free of the love.
- She tries to rid herself of her feelings.
- Her love goes against the better advice of her intellect.
- As a princess, she should be looking for a local marriage.
- She tries to excuse away her prayer that Jason might live: she claims that such a wish need not be the result of love.

- (iii) The verb *concipio* is a compound of *capio* and the preposition *cum*. It is used three times in this passage; using your understanding of its constituent parts, discuss its meaning in each instance and include in your answer an explanation or whether or not you agree with the translation offered above.

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

NB: The candidate must include reference to the translation given, as required by the question; failure to do so limits the candidate to a Level 2 answer (maximum 2 marks).

- Candidates should demonstrate knowledge of the meaning of *capio* and *cum*.
- They should identify the three examples (*concipit* l.1, *conceptas* l. 9 and *concipis* l. 14) and their given translations ('was seized by', 'kindled', 'dream of').
- They should discuss these meanings, considering, for example, whether it is appropriate to translate the active *concipit* with an English passive and whether too wide a span of meaning is assumed with the translation 'dream of'.

Or

(b) Essay, Questions 10–17

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 is 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, 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	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text and the theme text.	4	Authoritative selection of appropriate material. Close analysis of 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 the theme text.	3	Relevant selection of material. Ability to analyse the theme. Familiarity with secondary literature. 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 theme text, though superficial and/or lacking in general context.	2	Material selected but not always to best effect. Some analysis of 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 theme text.	1	Material unfocused. Weak analysis. Attempt at correct use of technical terms but some confusion; no progression of argument.	5–7
1	Random evidence of knowledge of set text/theme text and wider context.	0	Basic material; no attempt at analysis of theme. No evidence of technical terms. Little attempt at structuring the response.	1–4

Indicative Content

Roman Epic

10 Discuss Lucan's debt to Virgil.

AO1: Candidates should display an accurate knowledge of both *Aeneid VIII* and *Pharsalia 1*. In *Aeneid VIII*, in particular, candidates should be able to refer accurately and appropriately to the Hercules and Cacus story, and to the various depictions on the shield of Aeneas. In *Pharsalia 1* candidates should refer in particular to the panegyric of Caesar at the beginning of the poem.

AO3: The focus of this question is the extent to which Lucan is indebted to Virgil. It is essential to convey the fact that Virgil was the ghost that hovered over most Latin poetry of the first and later centuries AD. Lucan in this sense is no different, although the 'anxiety of influence' for him is all the more acute, as he is writing an epic and therefore in some way trying to match Virgil's greatest achievement (both literarily and politically). One way or another, answers should divide their attention between the following areas: (a) stylistic similarities and differences; (b) thematic similarities and differences; (c) the effects that each author's historical context had on their writing.

For (a) candidates should note how much more garish, immediate and violent Lucan's descriptions are. By contrast, Virgil is – most of the time – a model of artistic moderation and suggestiveness (exceptions to this, e.g. Hercules' slaughtering of Cacus, will be rewarded). Also worth mentioning is the difference between Virgil's psychologising and Lucan's more rhetorical approach to both description and character (e.g. the large number and lengthy nature of speeches by Curio, Caesar could be noted). Candidates should also note that *Aeneid VIII* is dominated by two episodes, one of which is a story within a story, while the other describes what is depicted on Aeneas' new armour. Lucan's narrative is more straightforward – pithy description and highly rhetorical speeches. Both authors make considerable use of the religious dimension – prayers, sacrifices, mythical parallels and so on. For (b) the obvious point is that Virgil's poem is about creation and establishment, even if violence is necessarily involved. Lucan, by contrast, is describing Rome at its most violent and chaotic, with only, say, a Nero as a result. Virgil's subject lends itself to imperial propaganda; Lucan's does not seem to. Also, while in an important sense the subject of both poems is Rome, Virgil's is set in the distant, mythical past and refers (through prophecy and so on) to the future; Lucan's is set in the recent historical past, and refers to earlier pasts (including mythic ones) to give substance and gravity. For (c) there should be some emphasis on the way that Virgil

describes Augustus and the battle of Actium (as depicted on Aeneas' shield: note the distancing device), and comparison with Lucan's panegyric of Nero at the beginning of *Pharsalia I*. Both poets compare their Caesar to the gods Apollo and Bacchus, but there should be some consideration of Lucan's claim that the civil wars at least had the benefit of producing Caesar. Candidates should consider which praise is better incorporated into its poem, and which praise is more obviously ironic.

Lucan's debt is, then, in many ways obvious. All reasonable conclusions will be looked at favourably.

11 How Roman is *Aeneid III*?

AO1: Candidates need to display accurate and relevant knowledge of both *Aeneid III* and *Aeneid VIII* (so that the theme can be adequately addressed). From *Aeneid III* one would expect in particular knowledge and use of the founding of Pergamum, the curse of the Harpies, the prophecy of Helenus, the episode with Achaemenides, and the death of Anchises. From *Aeneid VIII* it is likely that candidates will need to refer to the depiction of the battle of Actium on Aeneas' shield, and perhaps also to the Hercules and Cacus episode.

AO3: The focus of the essay is the extent to which we can say that *Aeneid III* is Roman. This is a difficult question which requires some attempt to define what 'Roman' means in this context. One way to do this is to use *Aeneid VIII* and the shield depicting Actium. This is Roman in an obvious sense – it describes an event from recent Roman history – but also in the more interesting sense that it seems to stress certain Roman values of strength, determination, piety and so on (as well as praising the one man who now claimed to embody Rome). *Aeneid III* describes Aeneas' (lengthy) journeys between Troy and the island of the Cyclops and his experience of fantastic creatures in various places. In this sense it is imitating the *Odyssey*, although the fact that Virgil spends far less time describing the fantastic adventures than Homer is interesting. But – in the obvious sense – there is nothing particularly Roman about any of this. Even the founding of a city (Pergamum) seems by its name to look back to Troy rather than forward to Italy.

For the presence of a Roman theme we need to look elsewhere, in particular to the religious dimension of this book, and to the Achaemenides episode. Book III is full of religious ritual – sacrifices, feasts and so on; there are also a number of predictions (dreams, curses, prophecies). The very pious response to all of these predictions could itself be said to be Roman, but not in a very distinctive way (many peoples claim to be pious). However, the fact that the gods are involved in the establishment of Rome is important. Most interesting, though, is the Achaemenides episode, where a former Greek enemy is easily included into the Trojan emigrant community. This does seem to look forward both to Anchises' injunction to be forgiving to enemies, and to the Roman empire's willingness to include new peoples into the larger community. All that said, it is difficult to make a *strong* case for the Romanness of *Aeneid III*.

12 From your reading of Book XV, explain why you think critics have found it so difficult to decide whether or not to classify *Metamorphoses* as an epic.

AO1: Accurate knowledge of, especially, *Metamorphoses* is required. Candidates are also expected, in their discussion of *Metamorphoses*, to use other epics for the purposes of contrast and comparison. Thus, accurate knowledge and appropriate use of both Virgil and Lucan will be rewarded. In particular, candidates should show some awareness of

the extent to which Ovid imitated Virgil throughout his career, however complicated that imitation was.

- AO3: The emphasis here is not only on whether Ovid's poem is an epic, but why critics of various eras have found the poem so difficult to characterise. In order to discuss this question with any sophistication, it will be necessary to refer to both Virgil and Homer, as well as Lucan, and to say that they wrote poems that dealt with one big story, which itself lasted many years, but which they only dealt with directly over a short period of time. Flashback and stories within stories are used to convey the scale of the narrative. Ovid offends against this model. His poem starts at the beginning of the world and goes up to his present. Thus the time scale is different. Also, the story is different: rather there are many stories, loosely organised around the idea of change. There is no one hero or group of heroes who live in the glorious mythic past. In *Metamorphoses* XV there is also – for an epic – the striking and lengthy passage dealing with the teachings of Pythagoras: forty-odd lines on the ethical superiority of vegetarianism do not betray the sort of epic qualities found in either Virgil or Lucan. Ovid's poem, in its time scale and themes, is beginning to sound not quite like an epic.

However, candidates will also have to deal with the way Ovid's tone is different from other epic poets. Virgil may have been a vastly read, Hellenistic-leaning poet when he began, but he defined what Roman epic was. The original, and some would say shocking, tone that Ovid developed in his love poetry stays superbly and – it is arguable – inappropriately intact in these fantastic stories of change. It is surely for all these reasons that it has been hard to categorise Ovid. Treatment of the eulogy of Augustus at the end of the poem will be credited if present. The eulogy should be evaluated: is it ironic? And is it important that the very last lines of the poem deal with the poet's immortal fame, rather than that of Augustus?

Latin Love Poetry

14 Discuss the figure of the elegiac mistress from your reading of Catullus and at least one other prescribed author.

- AO1: Accurate and relevant knowledge of the various poets and their claimed muses is required. Thus, Catullus and Lesbia, Propertius and Cynthia, Tibullus and Delia, respectively must be mentioned and discussed accurately, including the literary/religious origins of the names. Candidates should also make clear that, while one woman dominates in each poet's case, the poems of all three poets do not limit themselves to one woman. For contrast, it should be noted that Horace's *Odes* are different in this respect. Lydia is the most mentioned woman, but Glycera, Pyrrha and Chloe also make appearances.
- AO3: Candidates should discuss the characteristics of at least two mistresses. In the case of Lesbia, it should be noted that Catullus writes a whole range of poems about her, from the obsessiveness of the poet's feelings early in their relationship, through sentimentality to distrust and invective. Propertius' Cynthia similarly dominates the poet's imagination – the opening line of the first poem might be adduced here – and produces a wide range of responses. Tibullus' Delia seems a less consuming and threatening figure – this may be one reason that few answers will deal with this poet. In all the above cases, however, candidates should note that all three poets are dealing with an adulterous affair, which has provoked serious and violent emotion. At least this appears to be the case. Sophisticated answers will make some attempt to deal with the vexed question of whether these women were real. The argument should include reference to the artificiality of the names of each woman, and also to the way that Propertius and Tibullus clearly have Catullus in mind, thus perhaps showing the literary nature of Cynthia and

Delia. Arguments for the reality of these women will need to be very carefully made. Attempts to put the women in the historical context of the late Republic and early Principate will be rewarded. Here, for the purposes of comparison, it would be worth mentioning historical figures such as Clodia. Should Horace be mentioned, one would expect it to be pointed out that his affairs are much less extreme and are with a greater variety of women. Also, while we have no idea of who Lydia and Chloe (say) are, they seem much more 'real' than the extravagant and dramatic figures of Lesbia and Cynthia.

15 How does Horace's love poetry differ from that of other love poetry you have encountered? You should refer in your answer to the work of at least one other prescribed author besides Horace.

AO1: Accurate and appropriate knowledge of the relevant poets in the specification is required. This question asks the candidate to compare and contrast Horace with at least one other poet studied, and this is required to achieve on this question.

AO3: Catullus, Propertius and Tibullus each have one woman who dominates their poems. The affair with that woman has provoked extreme and violent emotions, and in the case of all three poets, the reader is presented with a compelling portrait of a young man in love. The personal pronoun 'I' appears frequently.

Horace's poems dealing with love (rather than love poetry) are different in almost all respects, as listed below:

- No one woman dominates the poet's love interest. Pyrrha (once), Lydia (four times), Chloe (three times), and Glycera and Neobule (once each) are all mentioned.
- It is not always clear that Horace is writing about *his* feelings for these women. In 1.5, 1.8 and 3.12 Horace tells us about Pyrrha, Lydia and Neobule respectively without mentioning himself. Horace is not always talking about himself and his feelings.
- The feelings Horace describes himself as having are much less extreme than those we encounter in other poets.
- In particular, a recurrent theme is that Horace thought himself to be past the age of feeling sexual desire, even though in 1.19 Glycera has rekindled his desire. Other people too are described as being past that age: Lydia in 1.25, and Ibycus in 3.15.

Thus, Horace's self-portrait is not so much that of a young man tortured by love for one (unfaithful) woman (see Catullus 85), and more that of an older man enjoying the odd fling, and advising others not to take love so seriously, and always maintaining an amused, ironic distance. Horace himself marks his difference from the other poets by telling the poet Tibullus to stop fretting about love (1.33).



LATIN

9788/02

2. Prose Literature
SPECIMEN PAPER

For Examination from 2010

2 hours

Additional Materials: Answer Paper/Booklet

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.
Write in dark blue or black pen.
Do not use staples, paper clips, highlighters, glue or correction fluid.

This paper is in **two** sections.

Section A: Answer **all** questions on **both** passages from your chosen text.

Section B: choose **one** of the two essays set on your chosen prescribed text.

This document consists of **6** printed pages.



Section A

Answer **both** questions on your chosen prescribed text.

Sallust, *Bellum Catilinae*, 5.1–39.5

1 Read the following passage and answer the questions:

in tanta tamque corrupta civitate Catilina, id quod factu facillimum erat, omnium flagitiorum atque facinorum circum se tamquam stipatorum catervas habebat. nam quicumque inpudicus, adulter, ganeo manu, ventre, pene bona patria laceraverat quique alienum aes grande conflaverat, quo flagitium aut facinus redimeret, praeterea omnes undique parricidae, sacrilegi, convicti iudiciis aut pro factis iudicium timentes, ad hoc, quos manus atque lingua periurio aut sanguine civili aiebat, postremo omnes, quos flagitium, egestas, conscius animus exagitabat, ii Catilinae proximi familiaresque erant. quod si quis etiam a culpa vacuus in amicitiam eius inciderat, cotidiano usu atque illecebris facile par similisque ceteris efficiebatur. sed maxime adulescentium familiaritates adpetebat: eorum animi molles etiam et fluxi dolis haud difficulter capiebantur. nam ut cuiusque studium ex aetate flagrabat, aliis scorta praebere, aliis canes atque equos mercari; postremo neque sumptui neque modestiae suae parcere, dum illos obnoxios fidosque sibi faceret. scio fuisse nonnullos, qui ita existumarent: iuventutem, quae domum Catilinae frequentabat, parum honeste pudicitiam habuisse; sed ex aliis rebus magis quam quod cuiquam id compertum foret, haec fama valebat.

(Sallust, *Bellum Catilinae* 14)

- (i) *in tanta tamque corrupta civitate* (line 1): briefly explain to what Sallust has attributed this corruption and the forms it takes. [6]
- (ii) *nam quicumque ... proximi familiaresque erant* (lines 2–7): show how Sallust conveys his disgust for Catiline and his associates. You should support your answer with quotation and close reference to the Latin. [9]
- (iii) Translate lines 9–14 (*nam ut cuiusque ... haec fama valebat*). [5]

[Total: 20]

Sallust, *Bellum Catilinae*, 5.1–39.5

2 Read the following passage and answer the questions:

igitur comitiis habitis consules declarantur M. Tullius et C. Antonius, quod factum primo popularis
 coniurationis concusserat. neque tamen Catilinae furor minuebatur, sed in dies plura agitare,
 arma per Italiam locis opportunis parare, pecuniam sua aut amicorum fide sumptam mutuam
 Faesulas ad Manlium quendam portare, qui postea princeps fuit belli faciundi. ea tempestate 5
 plurimos cuiusque generis homines adscivisse sibi dicitur, mulieres etiam aliquot, quae primo
 ingentis sumptus stupro corporis toleraverant, post, ubi aetas tantum modo quaestui neque
 luxuriae modum fecerat, aes alienum grande conflaverant. per eas se Catilina credebat posse
 servitia urbana sollicitare, urbem incendere, viros earum vel adiungere sibi vel interficere. sed in
 eis erat Sempronia, quae multa saepe virilis audaciae facinora commiserat. haec mulier genere 10
 atque forma, praeterea viro, liberis satis fortunata fuit; litteris Graecis et Latinis docta, psallere
 saltare elegantius quam necesse est probae, multa alia, quae instrumenta luxuriae sunt. sed ei
 cariora semper omnia quam decus atque pudicitia fuit; pecuniae an famae minus parceret, haud
 facile discerneres; libido sic accensa, ut saepius peteret viros quam peteretur. sed ea saepe
 antehac fidem prodiderat, creditum abiuraverat, caedis conscia fuerat; luxuria atque inopia 15
 praeceps abierat.

(Sallust, *Bellum Catilinae*, 24–5)

- (i) *igitur comitiis habitis consules declarantur M. Tullius et C. Antonius* (line 1): how has Sallust accounted for this election result? [6]
- (ii) Translate lines 2–4 (*neque tamen Catilinae... fuit belli faciundi*). [5]
- (iii) *ea tempestate ... praeceps abierat* (lines 4–14): how does this section on women highlight Sallust's theme of moral decline in Rome? Refer closely to this passage and to other relevant passages in the *Bellum Catilinae*. You should support your answer with quotation from and close reference to the Latin. [9]

[Total: 20]

Cicero, *Pro Caelio*, 31–80

3 Read the following passage and answer the questions:

existat igitur ex hac ipsa familia aliquis ac potissimum Caecus ille; minimum enim dolorem capiet, qui istam non videbit. qui profecto, si exstiterit, sic aget ac sic loquetur: 'mulier, quid tibi cum Caelio, quid cum homine adolescentulo, quid cum alieno? cur aut tam familiaris fuisti ut aurum commodares, aut tam inimica ut venenum timeres? non patrem tuum videras, non patrum, non avum, non proavum, non abavum, non atavum audieras consules fuisse; non denique modo te Q. Metelli matrimonium tenuisse sciebas, clarissimi ac fortissimi viri patriaeque amantissimi, qui simul ac pedem limine extulerat, omnes prope cives virtute, gloria, dignitate superabat? cum ex amplissimo genere in familiam clarissimam nupsisses, cur tibi Caelius tam coniunctus fuit? cognatus, adfinis, viri tui familiaris? nihil eorum. quid igitur fuit nisi quaedam temeritas ac libido? nonne te, si nostrae imagines viriles non commovebant, ne progenies quidem mea, Q. illa Claudia, aemulam domesticae laudis in gloria muliebri esse admonebat, non virgo illa Vestalis Claudia, quae patrem complexa triumphantem ab inimico tribuno plebei de curru detrahi passa non est?' 5 10

(Cicero, *Pro Caelio* 33–4)

- (i) *Caecus ille* (line 1): explain who this is and why Cicero has introduced him at this point in his argument. [6]
- (ii) '*mulier ... dignitate superabat?* (lines 2–7): how is Cicero trying to embarrass Clodia in these lines? You should support your answer with quotation from and close reference to the Latin. [9]
- (iii) Translate lines 9–12 (*nonne te ... passa non est?*). [5]

[Total: 20]

Cicero, *Pro Caelio*, 31–80

4 Read the following passage and answer the questions:

in hac civitate ne patiamini illum absolutum muliebri gratia, M. Caelium libidini muliebri
 condonatum, ne eadem mulier cum suo coniuge et fratre et turpissimum latronem eripuisse et
 honestissimum adolescentem oppressisse videatur. quod cum huius vobis adolescentiam
 proposueritis, constituitote ante oculos etiam huius miseri senectutem, qui hoc unico filio nititur,
 in huius spe requiescit, huius unius casum pertimescit; quem vos supplicem vestrae 5
 misericordiae, servum potestatis, abiectum non tam ad pedes quam ad mores sensusque
 vestros, vel recordatione parentum vestrorum vel liberorum iucunditate sustentate, ut in alterius
 dolore vel pietati vel indulgentiae vestrae serviatis. nolite, iudices, aut hunc iam natura ipsa
 occidentem velle maturius extinguere vulnere vestro quam suo fato, aut hunc nunc primum
 florescentem firmata iam stirpe virtutis tamquam turbine aliquo aut subita tempestate pervertere. 10
 conservate parenti filium, parentem filio, ne aut senectutem iam prope desperatam contempsisse
 aut adolescentiam plenam spei maximae non modo non aluisse vos verum etiam perculisse
 atque adflixisse videamini. quem si nobis, si suis, si rei publicae conservatis, addictum, deditum,
 obstrictum vobis ac liberis vestris habebitis omniumque huius nervorum ac laborum vos
 potissimum, iudices, fructus uberes diuturnosque capietis. 15

(Cicero, *Pro Caelio* 78–80)

(i) (a) *illum absolutum muliebri gratia* (line 1)

(b) *cum suo coniuge et fratre* (line 2)

Explain references (a) and (b).

[2 × 3]

(ii) Translate lines 3–7 (*quod cum ... serviatis*).

[5]

(iii) *nolite, iudices ... capietis* (lines 8–14): how effective do you find these lines as a conclusion to Cicero's speech? You should support your answer with quotation from and close reference to the Latin. [9]

[Total: 20]

Section B

Essay

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

Either

5 'A rhetorician, hardly an historian.' Is this a fair comment on Sallust? [20]

Or

6 'Sallust's *Bellum Catilinae* portrays Cicero exactly as he himself would have wished.' Do you agree? [20]

Cicero, *Pro Caelio*, 31–80

Either

7 What insights does the *Pro Caelio* offer the modern reader into the lives of the upper classes in Rome during the 1st century BC? [20]

Or

8 'The *Pro Caelio* reads more like a prosecution of Clodia than a defence of Caelius.' Discuss. [20]

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

LATIN

9788/02

2. Prose Literature

For Examination from 2010

SPECIMEN MARK SCHEME

2 hours

MAXIMUM MARK: 60

This document consists of **9** printed pages and **1** blank page.



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

1 Section 14

(i) Accept relevant points from sections 9–13:

- key historical turning-points: destruction of Carthage, Sulla's command in Asia
- Rome's growing empire leading to greed, ambition
- luxury given to soldiers on campaign in Asia
- increase in wealth leading to e.g. extravagant building projects, sexual licence.

Award full marks for TWO reasons for the corruption and TWO forms that it takes.
Max. 4 if only ONE of either mentioned. [6]

(ii) Suggested ideas:

- length of sentence: but structured by e.g. *praeterea ... ad hoc ... postremo*
- use of triplets in asyndeton: e.g. *inpudicus, adulter, ganeo*
- graphic verbs: e.g. *laceraverat ... conflaverat*
- choice of vocabulary to emphasise criminality: e.g. *parricidae, sacrilegi, convicti*
- mixture of abstract and concrete: e.g. *manus atque lingua periurio aut sanguine ...*
- sound: e.g. harsh guttural sounds in *flagitium, egestas, conscius animus*
- alliteration: e.g. *flagitium ... facinus*
- exaggeration: e.g. *omnes undique ...*
- emotional words: *timentes*
- polyptoton: *iudiciis ... iudicium*
- word order: e.g. delay of 'Catilinae' to near end of long sentence
- Catiline's use of deceit: e.g. *illecebris ... dolis ... capiebantur*
- youth and vulnerability of his associates: *adulescentium familiares; animi molles ... fluxi*

Maximum of 5 marks if no linguistic points. Candidates scoring 8 or 9 marks will produce a good range of points coupled with convincing and well-expressed criticism as to how or why they are effective. [9]

(iii) Translation is marked out of 15, divided by 3.

<i>nam ut cuiusque ... mercari</i>	3
<i>postremo ... faceret</i>	4
<i>scio ... habuisse</i>	4
<i>sed ex aliis rebus ... fama valebat</i>	4
	15 ÷ 3 = 5

[5]

Sallust, *Bellum Catilinae*, 5.1–39.5

2

Sallust, *Bellum Catilinae*, 24–5

- (i) The election of Cicero to the consulship in spite of being up against *nobiles* including Catiline/Cicero a 'novus homo' (i.e. from a non-senatorial background)/whose rise in politics caused jealousy amongst many senators/elected due to the fear of dangers to the state caused by Catiline's plot/Fulvia, mistress of one of the conspirators, had informed a number of people of the plot.
Any of the above points but Fulvia must be mentioned for max. 6. [6]

- (ii) Translation is marked out of 15, divided by 3.

<i>neque ... parare</i>	7	
<i>pecuniam ... faciundi</i>	8	
	$15 \div 3 = 5$	[5]

- (iii) Maximum of 5 marks if candidates refer only to ideas. Maximum of 6 if they refer only to language.
Candidates scoring 7 or 8 marks will demonstrate some sophistication in linking points to the question. For 9 marks they will need to make some reference to the theme of moral decline elsewhere.

Ideas e.g.

- *mulieres ... stupro corporis*: women acting as prostitutes
- *ingentis sumptus, luxuriae*: extravagant lifestyle
- *aes alienum*: debt
- behaviour of Sempronia despite aristocratic background
- *psallere saltare ... probae*: behaves like high-class Greek prostitute, corruption caused by foreign influence, behaviour not befitting a Roman matrona
- *decus atque pudicitia*: lack of honour and chastity
- *lubido sic accensa ut ... peteret viros quam peteretur*: women now behaving like men, a threat to 'normal' Roman society
- *fidem prodiderat ... caedis conscia fuerat*: criminal behaviour.

Use of language e.g.

- *ingentis ... grande*: emphatic adjectives
- *sollicitare ... incendere ... interficere*: tricolon in asyndeton
- *peteret ... peteretur*: polyptoton
- *fidem prodiderat ... caedis conscia fuerat*: tricolon
- *luxuria ... inopia*: use of perjorative moral terms. [9]

Cicero, *Pro Caelio*, 31–80

3 Sections 33–4

- (i) 1 mark for who Caecus is and 4 marks for why he has been introduced.

Appius Claudius Caecus, one of Clodia's ancestors/famed for his severity as a censor/conjured up from the dead by Cicero to criticise Clodia for having an affair with Caelius who is below her rank/to contrast Clodia's behaviour with her famous ancestors/effective and humorous use of Clodia's own family to condemn her/to act as 'prosecutor' in place of Cicero himself. [6]

- (ii) Candidates may refer to Cicero's use of language and rhetoric to shame and embarrass Clodia for having an affair with a man so much younger than her and from beneath her class.

Suggestions:

- tricolon: *quid cum ... quid cum ... quid cum*
- use of diminutive to jeer at Caelius's youth relative to Clodia: *adulescentulo*
- anaphora: *aut tam ... ut, aut tam ... ut*
- anaphora: *non ... non ... non*
- long list of ancestors in asyndeton: *patrem ... patruum ... avum* etc.
- use of superlatives to praise her former husband, Metellus: *clarissimi ... fortissimi* etc.
- further praise of Metellus: *virtute, gloria, dignitate*.
- superlatives to emphasise Clodia's family by birth and marriage: *amplissimo ... clarissimam*
- mocking alliteration: *cur ... Caelius ... coniunctus*
- rhetorical questions: e.g. *cognatus, adfinis, viri tui familiaris?*
- *libido*: delay to emphasise Clodia's lust [9]

- (iii) Translation is marked out of 15, divided by 3.

nonne te ... esse admonebat 8

non virgo illa ... passa non est 7

$$15 \div 3 = 5$$

[5]

Cicero, *Pro Caelio*, 31–80

4 Sections 78–80

- (i) *illum absolutum muliebri gratia*: the recent acquittal of Sextus Cloelius who burnt a temple where state records were kept; [3]

cum suo coniuge et fratre: a running joke that Clodius, Clodia's brother, was also her husband, suggesting that she was committing incest with him. [3]

- (ii) Translation is marked out of 15, divided by 3:

<i>quod cum ... senectutem,</i>	4
<i>qui hoc unico ... pertimescit;</i>	3
<i>quem vos ... sensusque vestros,</i>	4
<i>vel recordatione ... sustentate,</i>	2
<i>ut in alterius ... serviatis</i>	2
	15 ÷ 3 = 5

[5]

- (iii) Part of a final '*miseratio*' (an 'appeal to pity'). A highly charged passage, full of emotional appeal and vivid language, with many references to the natural world, e.g. weather, plant life. Cicero's emphasis on Caelius's youth and potential and his father's age and ill health evoke sympathy for his client. Final long sentence, emphasising Caelius' potential to benefit the state.

Candidates may refer to the following, but accept any relevant points backed up by reference to the Latin.

- emotional plea to the jury: *iudices ... iudices, vos ... vobis ... vestris*
- appeal for both father and son: *aut hunc ... aut hunc*
- graphic language: *occidentem ... extinguere*
- metaphorical language: *florescentem fermata ... stripe, fructus uberes*
- simile: *tamquam turbine ... tempestate*
- chiasmic structure: *parenti filium, parentem filio:*
- appealing to jurors' sense of pity: *senectutem iam prope desperatam*
- tricolon: *si nobis, si suis, si rei publicae*
- sound repetition/asyndeton: *addictum, deditum, obstrictum*
- hyperbole: *omnium*
- tautology: *nervorum ac laborum.*

[9]

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

Sallust, *Bellum Catilinae* 5.1 (*LCatilinae*)–39.5 (...*necari iussit*.)**5 'Sallust's *Bellum Catilinae* portrays Cicero exactly as he himself would have wished.' Do you agree?**

For AO1 candidates must show detailed knowledge of how Cicero is portrayed by Sallust and give specific examples from the text. Details might include the election of Cicero to consul due to the odium against Catiline, despite the jealousy of the nobles towards him as a *novus homo*. Cicero's counter-measures against Catiline's plots should be mentioned, e.g. inducing Q. Curius to betray Catiline, allowing his colleague Antonius to have a richer province after his year as consul, reference to his 'brilliant speech' against Catiline, use of the Allobriges to catch the conspirators. Other points that could be mentioned: Cicero's dilemma whether to let the conspirators go which might mean ruin to the state or punish them and face the personal responsibility for their death; his arrangement of meeting of senate to decide upon the fate of the conspirators.

For AO3 candidates need to use a balanced argument.

Candidates need to show an understanding of the relevant historical background and of Sallust's own political leanings: as a supporter of Julius Caesar he is unlikely to praise Cicero, a staunch Republican. Sallust was at one time banished from the senate which Cicero so much supported. Sallust may have disliked Cicero as he tended to change his policies to suit the circumstances. Worth noting that the *Bellum Catilinae* was almost certainly published some time after Cicero's death in 43 BC, but before 35 BC.

The statement contained in the question is clearly not entirely true but Cicero would have been pleased with his portrayal as a great orator. His cunning counter-measures, some of them underhand, are likely to receive a mixed response from candidates. But it is worth mentioning that Cicero is not mentioned at all in the debate on the conspirators and Sallust's praise of Caesar and Cato as the two outstanding men of their generation could be seen as a deliberate insult to Cicero. Cicero's own choice might have been himself and Pompeius! At any rate, Cicero is hardly portrayed as the self-styled 'saviour of the Republic' as he later claimed. There is more the feeling perhaps that the only reason he became consul was the people's fear of Catiline. Expect a balanced argument but it will be more difficult for candidates to justify agreeing with the statement than disagreeing with it.

6 'A rhetorician, hardly an historian.' Is this a fair comment on Sallust?

For AO1 candidates should show a clear knowledge of the historical events that are described in the *Bellum Catilinae* and of the elements of the work that could be described as less historical, e.g. moralising, character sketches, including Catiline, Sempronia, Caesar and Cato, use of speeches (e.g. Catiline, Caesar, Cato), rhetorical features of language. Candidates should also give at least a few examples of errors in chronology and other inaccuracies, e.g. shifting a meeting at Catiline's house from 63 to 64 BC, Catiline's programme of reform (sections 20–22), the unlikely suggestion that Crassus was involved in the conspiracy. Examples of rhetorical features might include Sallust's deliberate archaic style, *brevitas*, *variatio*; but mere lists of e.g. *asyndeton*, *chiasmus* are not to be expected or even desirable.

For AO3 there are several possible approaches to the question but candidates will need to express their view on 'history', whether it is ideally a mere record of facts or whether it necessarily includes bias and personal opinion. Most candidates will accept that there is more to the *Bellum Catilinae* than a bare recording of facts: Sallust uses the conspiracy of Catiline to illustrate a more general theme of gradual moral degradation in Roman society; the work is embellished with speeches in the manner of Thucydides recording not the exact words that were said but what best suited their character. Candidates should discuss why Sallust deliberately distorts chronology in order to show that Catiline's movement stemmed directly from the moral degeneration after Sulla's regime; and how he often breaks away from the narrative in his pre-occupation with moral aspects. Candidates might also discuss the aims and effects of the rhetorical features of the work. There is little doubt that Sallust is a rhetorician but responses may vary as to the extent to which Sallust can be described as an historian ('hardly' is, perhaps, too strong a word). Provided candidates back up their views Sallust can be seen as primarily a moralist, an artist, a social historian, a politician or indeed a mixture of them all.

Cicero, *Pro Caelio*, 31–80

7 What insights does the *Pro Caelio* offer the modern reader into the lives of the upper classes in Rome during the 1st century BC?

For AO1 candidates should demonstrate an accurate knowledge of the prescribed section of the *Pro Caelio* but also make reference to the earlier sections of the speech relevant to this title, e.g. Caelius' education and early career, the importance of the law courts for success in public life. Candidates should also discuss Cicero's picture of a decadent lifestyle, including lavish parties and sexual license. Many will also wish to show the influence of upper class women as epitomised by Clodia. Candidates might also discuss the insights that the charges against Caelius themselves (stealing and attempted murder) suggest about the upper classes.

For AO3 candidates should discuss how accurate Cicero's portrayal of events is likely to be as he plays down Caelius' misdemeanours and exaggerates Clodia's behaviour. Cicero's admission that Caelius is 'a product of his age' should prompt candidates to show awareness of Roman society in the 1st century BC which bred such behaviour and the historical and political background to events. Comparison could be made between the picture that emerges of the Roman upper classes and the modern world: the education and early career of Caelius could be compared to an upper class education today; drunken parties at the seaside resort at Baiae no doubt have modern parallels. References to corrupt electoral practices and bribery could also be compared to recent political scandals. Almost certainly candidates will conclude that the picture of the upper classes is almost entirely negative: sexual license, corruption, theft, adultery, attempted murder might all be discussed but candidates should also show why this exaggerated picture is necessary given the tactics Cicero has to employ to defend his client.

8 'The *Pro Caelio* reads more like a prosecution of Clodia than a defence of Caelius.'
Discuss.

For AO1 candidates need to show knowledge of the structure and content of the speech, including sections 1–30 which candidates should have read in English. Candidates should make specific reference to sections 31–36 which deal exclusively with Clodia as e.g. ex-wife of Metellus, acting like a whore on the look-out for handsome younger men like Caelius. But candidates should show awareness that the first part of the speech is a defence of Caelius' past indiscretions with only brief passing references to Clodia as a whore and Medea of the Palatine. Likewise, in sections 43–47 Cicero defends Caelius against accusations of extravagance, debts etc. Candidates should point out that Cicero does not deal with the specific charges against his client (theft and attempted poisoning) until section 51, over half way through the speech: even then he turns the tables against Clodia with suggestions that she poisoned her own husband Metellus.

For AO3 candidates need to use a balanced argument: it is true that there is much material in the speech that would be barred from a modern courtroom as irrelevant to the present case but it is essential to Cicero's case to discredit Clodia who was behind the accusations. Some understanding of the differences between what is permissible/acceptable from a defence lawyer between Roman times and today would be interesting. Candidates will no doubt discuss Cicero's portrayal of Clodia but should explain Cicero's motives for doing so. Candidates must also admit that there is much more to the speech than an attack upon Clodia: e.g. Cicero spends much time defending Caelius for his past misdemeanours ('boys will be boys') and concludes the speech with a plea to the judges to think of Caelius' father. Candidates may agree or disagree with the title provided that they discuss a variety of Cicero's tactics.



LATIN

9788/03

3. Unseen Translation

For Examination from 2010

SPECIMEN PAPER

2 hours

Additional Materials: Answer Paper/Booklet

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **both** questions.

Write your translations on alternate lines.

This document consists of **3** printed pages and **1** blank page.



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

Cicero relates, with some sarcasm, how Verres, the rapacious Roman governor of Sicily, punished Sopater, the Mayor of Tyndaris, who refused to hand over to him a statue of Mercury.

erat hiems summa, tempestas perfrigida, imber maximus, cum iste imperat lictoribus ut Sopatrum de *porticu* praecipitem in forum deiciant nudumque constituent. vix erat hoc plane imperatum cum illum spoliatum *stipatum*que lictoribus videres. omnes id fore putabant ut miser atque innocens virgis caederetur; fefellit hic homines opinio. virgis iste caederet sine causa socium populi Romani atque amicum? non usque eo est improbus; non omnia sunt in uno vitia; numquam fuit crudelis. leniter hominem clementerque accepit. equestres sunt medio in foro Marcellorum statuae, sicut fere ceteris in oppidis Siciliae; ex quibus iste C. Marcelli statuam delegit, cuius officia in illam civitatem recentissima erant et maxima. in ea C. Marcelli iste Sopatrum, hominem *cum* domi nobilem *tum* summo magistratu praeditum, *divaricari* ac deligari iubet. neque tamen finis huic crudelitati fiebat donec populus atque universa multitudo, atrocitate rei commota, senatum clamore coegit ut isti simulacrum illud Mercurii polliceretur.

(Cicero, *In Verrem*, 2.4. 86–87)

porticus, us 4f: colonnade
stipo (1): I surround
cum ... tum: not only ... but also
divarico (1): I stretch out, spreadeagle

[45 + 5 for Style and Fluency]

[Total: 50]

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

The musician Arion, returning to Greece after a successful concert-tour in Italy and Sicily, is attacked by sailors. He leaps into the sea and is rescued by a dolphin.

Inde domum repetens puppem conscendit Arion,
 atque ita quaesitas arte ferebat opes.
 Forsitan, infelix, ventos undasque timebas,
 at tibi nave tua tutius aequor erat.
 Namque gubernator destricto constitit ense 5
 ceteraque armata conscia turba manu.
 Ille, metu providus, 'Mortem non deprecor,' inquit,
 'sed liceat sumpta *pauca referre* lyra.'
 Dant veniam ridentque moram. Capit ille coronam
 quae possit crines, Phoebe, decere tuos; 10
 induerat Tyrio bis *tinctam murice* pallam.
 reddidit icta suos *pollice* chorda sonos.
 Protinus in medias ornatus desilit undas;
 spargitur impulsa caerulea puppis aqua.
 Inde (fide maius) tergo *delphina* recurvo 15
 se memorant oneri supposuisse novo.
 Ille sedens citharamque tenet, pretiumque vehendi,
 cantat et aequoreas carmine mulcet aquas.

(Ovid, *Fasti II*, 95–100, 103–108, 111–116)

<i>pauca referre</i> =	to give a brief performance
<i>tingo, ere, tinxi, tinctum:</i>	(here) I dye, stain
<i>murex, -icis 3m:</i>	(here) purple
<i>pollex, -icis 3m:</i>	thumb
<i>delphina</i> =	Greek accusative of delphin

[40 + 5 for Style and Fluency]

(b) Write out and scan lines 5 and 6, in each line marking quantities, foot divisions and the caesura. [5]

[Total: 50]

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

LATIN

9788/03

3. Unseen Translation

For Examination from 2010

SPECIMEN MARK SCHEME

2 hours

MAXIMUM MARK: 100

This document consists of **5** printed pages and **1** blank page.



Unseen Prose Translation

- 1 Cicero relates, with some sarcasm, how Verres, the rapacious Roman governor of Sicily, punished Sopater, the mayor of Tyndaris, who refused to hand over to him a statue of Mercury

1 1 2 2 2 1 1 1 1 1 1
 erat hiems summa, tempestas perfrigida, imber maximus, cum iste imperat lictoribus

1 1 1 2 1 2 1 1 1 1
 ut Sopatrum de *porticu* praecipitem in-forum deiciant nudumque constituent. vix erat

1 1 2 1 1 2 1 2 1
 hoc plane imperatum cum illum spoliatum *stipatum*que lictoribus videres. omnes id

1 1 1 1 1 1 2 2 1 1 1 1
 fore putabant ut miser atque innocens virgis caederetur; fefellit hic homines opinio.

2 2 1 1 1 1 1 1
 virgis iste caederet sine causa socium populi-Romani atque amicum? non usque-eo est

1 1 1 2 1 1 1 1 1 1
 improbus; non omnia sunt in-uno vitia; numquam fuit crudelis. leniter hominem

1 1 2 1 1 1 1 1 1 1
 clementerque accepit. equestres sunt medio in foro Marcellorum statuae, sicut fere

1 1 1 1 1 1 1 1 1 1
 ceteris in-oppidis Siciliae; ex-quibus iste C.Marcelli statuam delegit, cuius officia in

1 1 1 1 1 1 1
 illam civitatem recentissima erant et maxima. in-ea C. Marcelli iste Sopatrum,

1 1 1 2 1 1 1
 hominem *cum* domi nobilem *tum* summo magistratu praeditum, *divaricari* ac deligari

1 1 1 1 1 2 1 1 1 1
 iubet. neque tamen finis huic crudelitati fiebat donec populus atque universa

1 2 1 2 1 2 1 1 1 1 1
 multitudo, atrocitate rei commota, senatum clamore coegit ut isti simulacrum illud

1 1
 Mercurii polliceretur.

(Cicero, *In Verrem*, 2.4 86–87)

Total for Unseen Prose Translation = 135 marks ÷ 3 = 45.

Add a maximum of 5 marks to the total out of 50 for quality of English in line with 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.

Unseen Prose Translation: 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.

[Total: 50]

Unseen Verse Translation

- 2 The musician Arion, returning to Greece after a successful concert-tour in Italy and Sicily, is attacked by sailors. He leaps into the sea and is rescued by a dolphin.

1 1 2 1 1 1
Inde domum repetens puppem conscendit Arion,

1 1 2 2 1 1
atque ita quaesitas arte ferebat opes.

1 1 1 1 1 2
Forsitan, infelix, ventos undasque timebas,

1 1 2 1 2 1 1
at tibi nave tua tutius aequor erat.

1 1 2 1 1
Namque gubernator destricto constitit ense

2 1 1 1 2
ceteraque armata conscia turba manu.

1 2 1 1 1 1
Ille, metu providus, 'Mortem non deprecor,' inquit,

1 2 2 1
'sed liceat sumpta *pauca referre* lyra.'

1 1 1 1 1 1
Dant veniam ridentque moram. Capit ille coronam

1 2 1 1 1 1
quae possit crines, Phoebe, decere tuos;

2 1 1 1 1 1
induerat Tyrio bis *tinctam murice* pallam.

1 1 1 1 1 1
reddidit icta suos *pollice* chorda sonos.

1 1 1 1 1 1
Protinus in medias ornatus desilit undas;

1 2 1 1 2
spargitur impulsa caerula puppis aqua

2 1 1 1 1
Inde (fide maius) tergo *delphina* recurvo

1 1 1 2 1
se memorant oneri supposuisse novo.

1 1 1 1 1 2
Ille sedens citharamque tenet, pretiumque vehendi,

1 1 1 1 1
cantat et aequoreas carmine mulcet aquas.

(Ovid, *Fasti II*, 95–100, 103–108, 111–116)

(a) Total for Unseen Verse Translation = 120 marks ÷ 3 = 40

Add a maximum of 5 marks for style in line with 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.

Unseen Verse Translation: Style mark descriptors

Mark	Descriptor
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 5 and 6, in each line marking quantities, foot divisions and the caesura.

$_ \quad \vee \quad \vee | _ _ | _ _ | _ _ | _ \quad \vee \quad \vee$
 Namque gubernator destricto constitit ense (5 marks)

$_ \quad \vee \quad \vee | _ _ | _ _ \quad \vee \quad \vee | _ \quad \vee \quad \vee |$
 Ceteraque armata conscia turba manu (5 marks)

Ignore the sixth foot of line 5 and the last syllable of line 6.

= 10, divided by 2 = 5

[5]

[Total: 50]



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

LATIN

9788/04

4. Prose Composition or Comprehension

For Examination from 2010

SPECIMEN PAPER

1 hour 30 minutes

Additional Materials: Answer Paper/Booklet

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **either** Section A **or** Section B.

This document consists of **3** printed pages and **1** blank page.



Either**Section A**

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

When Octavian was at Samos¹, after the battle of Actium², he held a court of enquiry³ upon the prisoners of Antony's party. Among others there was brought before him an old man, named Metellus, so much disfigured⁴ by a long beard and filthy⁵ clothes that his son, who happened to be one of the judges, could scarcely recognise him. When, however, he at last recollected the old man's features, he was so far from being ashamed of his father, that he ran to embrace him, and wept over him bitterly. Then, returning to the platform⁶, he said, 'Caesar, my father has been your enemy, and I your officer; he deserves to be punished, and I to be rewarded. The favour I desire of you is, either to save him on my behalf, or to give orders for me to be executed along with him.' Octavian was moved by these words and granted Metellus his life and liberty. 5

¹ Samos (an island): *Samus*, -i 2f

² of Actium: *Actiacus*, -a, -um

³ I hold a court of enquiry: *quaero de* + ablative

⁴ disfigured: *deformatus*, -a, -um

⁵ filthy: *sordidus*, -a, -um

⁶ platform: *tribunal*, -alis 3n

[Total: 40]

Or**Section B**

Read the following passage and answer the questions that follow:

In a discussion between Hannibal and the citizens of Nola the latter have just refused to surrender the recently arrived Roman garrison and join the Carthaginian cause. The following action ensues.

hoc conloquium abstulit spem Hannibali per prodicionem recipiendae Nolae. itaque corona oppidum circumdedit ut simul ab omni parte moenia adgrederetur. quem ut successisse muris Marcellus vidit, instructa intra portam acie cum magno tumultu erupit. aliquot primo impetu *perculsi* caesique sunt; dein concursu ad pugnantem facta aequatisque viribus atrox esse coepit pugna, memorabilisque inter paucas fuisset ni ingentibus procellis effusus imber diremisset pugnantem. 5
eo die commisso modico certamine atque *inritatis* animis in urbem Romani, Poeni in castra receperunt sese; tamen Poenorum prima eruptione *perculsi* ceciderunt haud plus quam triginta, Romani quinquaginta. imber continens per noctem totam usque ad horam tertiam diei insequentis tenuit. itaque, quamquam utraque pars auidi certaminis erant, eo die tenuerunt sese tamen munimentis. tertio die Hannibal partem copiarum praedatum in agrum Nolanum misit. quod ubi animadvertit Marcellus, extemplo in aciem copias eduxit; neque Hannibal *detrectauit*. clamor ex parte utraque sublatus proximos ex cohortibus iis quae in agros praedatum exierant ad proelium iam commissum revocavit. 10
et Nolani aciem Romanam auxerunt, quos conlaudatos Marcellus in subsidiis stare et saucios ex acie efferre iussit, pugna abstinere ni ab se signum accepissent. 15

(Livy, XXIII, 44 (with omissions))

percello, ere, -uli, -ulsum: I beat down, beat back

inrito (1): I enrage, excite

detrecto (1): I draw back, shirk

- (i) *hoc conloquium (l.1) ... adgrederetur (l.2)*: how did the discussion between Hannibal and the Nolans change Hannibal's attitude? What tactics did he adopt now, and why? [4]
- (ii) *quem (l.2) ... erupit (l.4)*: what action did Marcellus take to counter this? [4]
- (iii) *memorabilisque (l.5) ... pugnantes (l.6)*: why was the battle not as memorable as it might have been? [2]
- (iv) Explain each of the following phrases in a way that clearly brings out its meaning in context: *aequatīs viribus* (line 5), *inter paucas* (line 6). [4]
- (v) *tamen (l.8) ... quinquaginta (l.9)*: which side suffered most in this first encounter? Give full details. [3]
- (vi) *imber (l.9) ... tenuit (l.10)*: when did the rainstorm stop? [2]
- (vii) *tertio die (l.11) ... detrectavit (l.13)*: explain how the fighting resumed. [3]
- (viii) *et Nolani (l.15) ... accepissent (l.16)*: what was Marcellus' attitude to the Nolans when he used them to enlarge the Roman lines, and what instructions did he give them? [4]
- (ix) Give the 1st person singular present indicative active of: *abstulit* (line 1), *erupit* (line 4), *ceciderunt* (line 8). [3]
- (x) Give from the passage an example of:
- (a) an ablative absolute;
 - (b) a perfect infinitive active;
 - (c) the present participle of a deponent verb. [3]
- (xi) What part of the verb are: *recipiendae* (line 1), *praedatum* (line 12)? [2]
- (xii) *quod ubi animadvertit Marcellus* (line 12): rewrite this using *cum* instead of *ubi*. [1]
- (xiii) State the case: of *Hannibali* (line 1), *munimentis* (line 11) and *pugna* (line 16), and explain their uses. [3]
- (xiv) Explain the mood and tense of *accepissent* (line 16). [2]

[Total: 40]

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

LATIN

9788/04

4. Prose Composition or Comprehension

For Examination from 2010

SPECIMEN MARK SCHEME

1 hour 30 minutes

MAXIMUM MARK: 40

This document consists of **4** printed pages.



² wept (over him) bitterly. | Then, returning to the platform⁶, he said, | '(Caesar), my father has been
¹ ¹ ¹ ² ³ ¹ ¹ ² ²
 your enemy, | and I your officer; | he deserves to be punished, | and I to be rewarded. | The favour I
² ¹ ¹ ² ¹ ² ¹ ²
 desire of you is, | either to save him on my behalf, | or to give orders for me to be executed along
¹ ¹ ² ¹ ¹ ² ¹ ¹ ¹
 with him.' | (Octavian) was moved by these words | and granted Metellus his life and liberty.

¹ Samos (an island): *Samus*, -i 2f

² of Actium: *Actiacus*, -a, -um

³ I hold a court of enquiry: *quaero de* + ablative

⁴ disfigured: *deformatus*, -a, -um

⁵ filthy: *sordidus*, -a, -um

⁶ platform: *tribunal*, -alis 3n

In general, a word must be translated wholly correctly to gain its mark.

[35]

[Total: 35 + 5 = 40]

Section B: Comprehension

- (i) took away hope/of taking Nola by betrayal./Surrounded the town/to attack fortifications. [4]
- (ii) drew up battle-line/inside gate;/burst out/with great uproar. [4]
- (iii) massive storm/separated the combatants. [2]
- (iv) *aequatis viribus*: lit. = 'strength having been equalled'. The answer needs to bring out that forces are equally balanced/on both sides.

inter paucas: lit. = 'among few'. The answer needs to bring out that this battle would have been memorable amongst only a few that were there. e.g. 'amongst (only)/a few'; or 'amongst/the few'. [4]
- (v) the Romans;/c. 30 Carthaginians killed;/50 Romans. [3]
- (vi) at the third hour/of the following day. [2]
- (vii) Hannibal sent out plundering troops./So Marcellus led out his troops,/and Hannibal didn't shirk battle. [3]
- (viii) He praised them./(He told them) to stand among the reserves,/to carry the wounded from the battle-field,/only to fight at his signal. [4]
- (ix) *aufero/erumpo/cado*. [3]
- (x) (a) *instructa ... acie; or concursu ... facto; or commisso certamine; or iritatis animis*.
(b) *successisse*
(c) *insequentis* [3]
- (xi) gerundive/supine. [2]
- (xii) *quod cum animadvertisset* Marcellus [1]
- (xiii) *Hannibali*: dative of disadvantage; or show by translating that it is understood
munimentis: local ablative; or show by translating that it is understood
pugna: ablative of separation; or show by translating that it is understood. [3]
- (xiv) In historic indirect speech the pluperfect subjunctive represents the future perfect of direct speech. [2]

[Total: 40]

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