**LATIN** **9788/02**

Paper 2 Prose Literature May/June 2017

MARK SCHEME

Maximum Mark: 60

**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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This document consists of **17** printed pages.

## Section A

**Principles of marking the translation**

**(a)** full marks for each section should only be awarded if grammar and vocabulary are entirely correct. However, one minor error that does not substantially affect meaning, does not prevent the award of full marks

**(b)** more specifically, examiners should check that verbs – tense, mood, voice and person (if appropriate); nouns and adjectives – case, number and gender are written or identified correctly

**(c)** the number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty

**(d)** examiners should take a holistic approach. When work is entirely (see (a)) correct, full marks should be awarded. When work has some grammatical errors examiners should award the middle marks for that section; when work has considerable errors examiners should award the lower marks for that section.

**Principles of marking the commentary questions**

**(a)** examiners should be guided both by the question-specific answers and by the extent to which candidates demonstrate understanding of the text and appreciation of the language used

**(b)** while answers need not necessarily be structured as an argument, they will be more than a checklist of points

**(c)** the question-specific notes describe the area covered by the question and define its key elements. There is no one required answer, and the notes are not exhaustive. However, candidates must answer the question set and not their own question

**(d)** examiners, teachers and candidates should be aware that there is a variety of ways in which a commentary question can be answered. The exemplar answers provided in the indicative content are exemplary, and should not become a model for teachers and candidates

**(e)** when answering the commentary question, candidates are rewarded for the following:
  • a sound and well-expressed understanding of the meaning or tone of the passage (depending on the question)
  • accurate observation and reference to the Latin either of meaning or of interesting use of language
  • sophisticated discussion of meaning or language (or both).

**Indicative Content**

**Cicero, *In Catilinam* 1**

| Question | Answer | Marks |
|---|---|---|
| 1 | **Cicero, *In Catilinam* 1.12 Translation**<br><br>*nunc… vocas*                                      [6]<br>*quare… utilius*                                     [7]<br>*nam… publicae*                                   [7]<br>                                                =[20]<br><br>Mark out of 20 and then divide by 2. | 10 |

| Question | Answer | Marks |
|---|---|---|
| 2(a) | **EITHER**<br><br>**Cicero, *In Catilinam* 1.8–10**<br><br>**Lines 1–10 (*recognosce … vulnero*): discuss the tone of these lines.**<br><br>Cicero's tone undergoes a dramatic shift, then an intensification in these lines as he reflects that there are senators present in the room whom he knows to have been with Catiline on the preceding evening. Suggested points:<br><br>• *recognosce tandem mecum… dico te…* : a narrative tone is established. The repetition of the first person present form is aggressive and conveys Cicero's confident control of the facts.<br>• *multo me vigilare acrius*: the promotion of *multo* conveys Cicero's confidence.<br>• *ad salutem quam te ad perniciem rei publicae*: the zeugma and repetition of forms give vivid expression of the contrast. The tone is confident and scornful.<br>• *dico te priore nocte venisse inter falcarios*: the tone is tersely informative.<br>• *amentiae scelerisque*: the pairing of these words picks up on the tone of *ad perniciem*, strongly conveying moral disgust.<br>• *num negare audes? quid taces?*: rhetorical questions aimed at Catiline show both Cicero's control and his growing anger.<br>• *di immortales! ubinam gentium sumus?*: the sudden switch to high rhetoric, with exclamation and rhetorical questions now addressed apparently to himself convey a tone of bewildered despair.<br>• the intensification in tone continues with the repetition of *hic, hic*, the vocative *patres conscripti*, the superlatives *sanctissimo gravissimoque*.<br>• *qui de… , qui de…* : anaphora builds to the hyperbole of *de orbis terrarum exitio.*<br>• *hos ego video consul*: the simplicity of the language here is climactic.<br><br>Valid and relevant points not mentioned above should be rewarded. | 13 |

| Question | Answer | Marks |
|---|---|---|
| 2(b) | **Lines 10–18 (*fuisti … praedixeram*): how does Cicero make his account of events dramatic in these lines?**<br><br>Cicero here creates a very vivid tableau of Catiline and his co-conspirators dividing up Rome at the house of M. Laeca. The pace of subsequent events is dramatic, as the tension builds up to the arrival of assassins on Cicero's doorstep. Suggested points:<br><br><ul><li>*fuisti… distribuisti… statuisti… delegisti…* : the urgency felt by Catiline, as well as his decisiveness as leader is vividly conveyed by the repeated verb forms and simplicity of syntax.</li><li>*partes Italiae… urbis partes*: the geographical scale of the conspiracy adds to its drama.</li><li>*quo quemque… quos… quos*: the human scale of the conspiracy is given dramatic emphasis by the anaphora.</li><li>*urbis partes ad incendia*: the vividness of the image invokes fear.</li><li>*quod ego viverem*: the delay of this information is dramatic, and its importance to Cicero stressed by the use of the personal pronoun.</li><li>*reperti sunt*: the passive voice continues the fast pace.</li><li>*qui te ista cura liberarent*: the choice of verb *liberarent* is dramatic.</li><li>*illa ipsa nocte*: the urgency is stressed.</li><li>*me in meo lectulo*: the diminutive dramatises Cicero's vulnerability.</li><li>*vixdum etiam coetu vestro dimisso*: the reach of Cicero's competence is impressive.</li><li>*munivi atque firmavi, exclusi eos…* : the rhythm of the repeated verb forms builds tension.</li><li>*multis ac summis… praedixeram*: Cicero's trimphant tone is dramatic.</li></ul>Valid and relevant points not mentioned above should be rewarded. | 12 |

| Question | Answer | Marks |
|---|---|---|
| 3(a) | **OR**<br><br>**Cicero, *In Catilinam* 1.17–18**<br><br>**Lines 1–10 (*servi … pertimesces*): how does Cicero build to a climax in these lines?**<br><br>The rhetoric of these lines is impressive, as Cicero builds up to the prosopopoeia of the *patria* addressing Catiline. Suggested points:<br><br>• *servi… civibus… parentes*: the progression of ideas towards the more intimate allows an increase in emotive force.<br>• *si…si… si…* : the three conditional clauses are in crescendo, each idea given longer elaboration than the last.<br>• *mei si me… tu tibi… et si me… tu cum*: the use of personal pronouns emphasises the contrast, and allows intensification through rhythm.<br>• *metuerent ut te metuunt… infestis omnium oculis… timerent atque odissent… odit ac metuit*: the idea of fear is repeated throughout, but with variation in vocabulary and grammar.<br>• *tu tibi urbem non arbitraris?*: the passage is punctuated by three rhetorical questions.<br>• *cum conscientia scelerum tuorum agnoscas odium omnium iustum et iam diu tibi debitum*: the repeated –um ending, as well as the consonants c, t and d give an opportunity to the orator for intensification of tone.<br>• *nunc te patria*: that the patria is the parent of all, and that his patria should fear him is a striking elaboration of the previous idea.<br>• *iam diu nihil te iudicat nisi*: the staccato feel of the language here, in combination with litotes, is climactic.<br>• *huius tu neque auctoritatem verebere nec iudicium sequere nec vim pertimesces?*: a tricolon of rhetorical questions. The idea of fear is transferred from Catiline's enemies to Catiline himself.<br><br>Valid and relevant points not mentioned above should be rewarded. | 13 |

| Question | Answer | Marks |
|---|---|---|
| 3(b) | **Lines 10–18 (*quae … desinam*): discuss Cicero's presentation of the *patria* in these lines.** <br><br> The patria is ironically cast as a suppliant in these lines, its address borrowing from the form of a hymn. The tone is angry, but dignified throughout, with the patria characterised as having been patient but now being afraid. The piece ends with the command that Catiline leave. The patria is given a single voice here, as if it were a straightforward personification of Rome such as are familiar from Roman art, but perhaps the fact that it speaks 'tacita' is a nod to the silent senators mentioned elsewhere in the speech by Cicero. <br><br> • The anaphora and litotes of *nullum… nisi… nullum…* , and the repeated pronoun *per te… tibi… tibi… tu…* are hymnic. The inversion of the hymnic trope of benefactor into the idea of Catline as destroyer is striking, giving a charged atmosphere to an already extraordinary moment. <br> • *facinus… flagitium… neces… vexatio direptioque*: a consistently strong choice of words conveys well a sense of moral outrage. <br> • *tibi uni multorum civium*: the chiasmus emphasises the contrast between *uni* and *multorum*, and the negative use here of the usual hymnic attribution of exceptional power. <br> • *non solum… verum etiam*: the syntax allows an intensification of disgust. <br> • *evertendas perfringendasque*: strong word choice conveys anger, as the climax of the first section is reached. <br> • *superiora illa, quamquam ferenda non fuerunt, tamen ut potui tuli*: the paradox charactises the patria as possessing extraordinary patience. <br> • *me totam esse in metu… Catilinam timeri, nullum videri contra me consilium iniri posse*: a tricolon crescendo elaborates the idea that the patria is frightened. <br> • *non est ferendum*: a transition to a more commanding tone. <br> • *quam ob rem discede… eripe*: there is no ambiguity in these imperatives. The patria wants Catiline to leave. <br><br> Valid and relevant points not mentioned above should be rewarded. | 12 |

**Tacitus, *Annals* 1.1–15, 31–51**

| Question | Answer | Marks |
|---|---|---|
| 4 | **Tacitus, *Annals* 1.6 Translation** <br><br> *primum… disseruit*                               [6] <br> *patris… explevisset*                           [6] <br> *multa… erat*                                      [8] <br>                                       = [20] <br><br> Mark out of 20 and then divide by 2. | 10 |

| Question | Answer | Marks |
|---|---|---|
| 5(a) | **EITHER**<br><br>**Tacitus, *Annals* 1.9–10**<br><br>**Lines 1–9 (*hi … esset*): how does Tacitus present a positive account of Augustus' achievements in these lines?**<br><br>The measured and carefully balanced tone used by Tacitus in these lines gives a sense of rational, appropriate action. Suggested points:<br><br>• *hi pietate erga parentem et necessitudine rei publicae*: the repetition of case strengthens the pairing of *pietate* and *necessitudine*. Tacitus does not argue that civil war is good in itself in this passage. Instead, he allows the end to justify the means.<br>• *in qua nullus tunc legibus locus*: the *nullus* is emphatic.<br>• *ad arma civilia actum*: Augustus had no choice.<br>• *neque parari… neque haberi*: the repetition is rhetorical, giving a sense of balance and climax.<br>• *multa Antonio… multa Lepido concessisse*: again, the repetition of *multa* gives force to the argument, as Tacitus stresses Augustus' generosity.<br>• *dum interfectores patris ulcisceretur*: the rightness of his motivation is stressed.<br>• *ille per libidines pessum datus sit*: his debauched enemies provide a foil to the upright Augustus.<br>• *non aliud… fuisse quam ut*: the syntax conveys well the repeated point that Augustus had no choice.<br>• *ab uno regeretur*: Tacitus does not now euphemise.<br>• *patriae remedium*: the medicine may be unpleasant, but it will work.<br>• *non… neque… sed principis nomine*: the syntax builds anticipation. As *regno* and *dictatura* give way to *principis nomine*, the central euphemism of Augustus' rule is introduced.<br>• *mari Oceano aut amnibus longinquis*: the empire under Augustus borrows its authority from nature itself.<br>• *legiones, provincias, classes, cuncta*: the added detail enlivens and expands the image.<br>• *urbem ipsam magnifico ornatu*: a striking change in Rome took place under Augustus.<br>• *pauca admodum vi tractata quo ceteris quies esset*: the end justifies the means. The placememt of *pauca* encourages its contrast with *ceteris*.<br><br>Valid and relevant points not mentioned above should be rewarded. | 10 |

| Question | Answer | Marks |
|---|---|---|
| 5(b) | **Lines 9–20 (*dicebatur … exsolvisse*): discuss the tone of these lines.**<br><br>This passage has been keenly anticipated by the reader, being the negation of what precedes it. Tacitus does not disappoint, delivering a biting and sardonic criticism of Augustus' rule.<br><br><ul><li>*dicebatur contra*: by carefully eschewing authorship, Tacitus gives himself free reign.</li><li>*pietatem erga parentem*: Tacitus boldly reverses the preceding point of view, starting with the exact same phrase.</li><li>*cupidine dominandi*: Tacitus does not pull any punches with the choice and positioning of words here.</li><li>*concitos… veteranos, paratum… exercitum, corruptas… legiones, simulatam… gratiam*: the listing of achievements in parallel syntax gives a sense of gathering of momentum as Augustus increases in power.</li><li>*fasces et ius praetoris invaserit*: a sense of violence is introduced with *invaserit*, and confirmed with *caesis Hirtio et Pansa*. The ablative absolute increases the pace of the narrative.</li><li>*sive… seu*: the giving of alternative explanations, the second negative, is a powerful spur to the imagination.</li><li>*machinator doli Caesar*: a bold image.</li><li>*utriusque copias ocupavisse*: whatever the cause, Augustus turns events to his advantage.</li><li>*contra rem publicam versa*: Augustus makes war on the state itself, using the very weapons the state had granted him to deal with Anthony. The tone is bitterly ironical. Tacitus immediately goes on to list the rewards of victory: *proscriptionem… divisiones*.</li><li>*imagine pacis… specie amicitiae deceptos*: Augustus is shown to be a dangerously false friend. The repetition in the syntax gives a sense of increasing scope, as Augustus' net widens to trap his previous associates.</li><li>*subdolae adfinitatis poenas morte exsolvisse*: that friendship should end in the penalty of death is a savage irony.</li></ul>Valid and relevant points not mentioned above should be rewarded. | 15 |

| Question | Answer | Marks |
|---|---|---|
| 6(a) | **OR** <br><br> **Tacitus, *Annals* 1.50–51** <br><br> **Lines 1–9 (*Caecina … ceciderant*): discuss Tacitus' presentation of both the Romans and the Germans in these lines.** <br><br> The characterisation of the Romans as a well-organised and pitiless soldiery is enhanced by the depiction of the Germans as an ill-organised, drunk and mixed civilian population. Suggested points: <br><br> • *expeditis cohortibus… legiones…* : the division of the Roman army into its constituent parts, and the division of action between parts, is a main feature of this passage. <br> • *Caecina… Caesar*: the role of the Roman commanders is emphasised with these striking nominatives dividing up the passage. The effectiveness of the Roman chain of command is stressed. <br> • *praeire et obstantia silvarum amoliri*: the Romans understand the importance of preparation in achieving success. <br> • *modico intervallo sequuntur… circumdatae stationes*: the Roman soldiery move seamlessly into place, showing unity of purpose and efficiency in action. <br> • *avidas legiones*: there is a hint of potential disorder in the emotionality of the soldiers here. We have seen unrestrained thirst for blood in the events of the mutiny, but here the right order is returned and Germanicus channels the aggression of his soldiers against the enemy. <br> • *in cuneos dispertit; quinquaginta milium…* : the pace of events is marked, as result follows command. <br> • *ferro flammisque pervastat*: poetic language conveys well the force and extent of the destruction. <br> • *non…non…et… et…*: the rhythm set up by these repeated words stresses the indiscriminate nature of the slaughter. The Romans show no pity. <br> • *stratis… per cubilia propterque mensas*: the Germans in contrast are scattered and completely unprepared. The scene of the aftermath of a feast is vividly conveyed. <br> • *nullo metu… neque belli timor*: that they feel no fear is repeated and amplified. <br> • *pax… languida et soluta*: this unusual combination of words conveys well their dissipation. <br> • *non sexus… non aetas… profana simul et sacra*: the Germans are unable to protect anyone or anything. Even their temple is profaned by the Romans. <br><br> Valid and relevant points not mentioned above should be rewarded. | 12 |

| Question | Answer | Marks |
|---|---|---|
| 6(b) | **Lines 9–20 (*excivit … locatur*): how does Tacitus build to a climax in these lines?**<br><br>The climax of this passage, as the Romans rout the enemy, also forms the climax of the episode of the mutiny. With order returned and honour satisfied the Romans settle in winter camp. Suggested points:<br><br>• *Bructeros, Tubantes, Vsipetes*: a new threat emerges as the German tribes assemble.<br>• *per quos exercitui regressus*: that the line of return for the Roman army is endangered creates suspense.<br>• *incessitque itineri et proelio*: Germanicus' response is decisive, whetting our appetite for the battle to come.<br>• *…post ceteri sociorum*: Tacitus presents us with a striking image of the whole Roman marching column in order, stressing what is at stake. The image grows steadily, in climactic fashion.<br>• *hostes… immoti, dein… adsultantes*: the pause creates suspense, enhancing the drama of the assault.<br>• *turbabantur*: the promotion and tense of the verb anticipates and enhances the impact of the inverted *cum* clause, *cum Caesar clamitabat*.<br>• Germanicus' exhortation to his troops is persuasive in its rhetoric; the coupling of demonstrative adjectives in *hoc illud tempus*; the expressive force of *obliterandae*; the repetition of sound and subjunctive in *pergerent, properarent*; the paradox of *culpam in decus vertere*.<br>• *exarsere animis*: the emotional state of the soldiers is given poetic expression.<br>• *unoque impetu… redigunt in aperta caeduntque*: at the point of climax, the idea of unified action combines with brevity of expression for maximum impact.<br>• *quietum inde iter*: the final sentence functions as a coda to the whole episode.<br><br>Valid and relevant points not mentioned above should be rewarded. | 13 |

**Section B (25 marks)**
All questions in this section are marked according to the mark scheme below. Candidates will not tend to show **all** the qualities or weaknesses described by any one level. Examiners will attempt to weigh up all these at every borderline to see whether the work can be considered for the higher level.

To achieve at the highest level candidates need to demonstrate excellent control of their material, an ability to select and analyse, in addition to thorough and empathetic understanding of the texts studied. Credit is given for reference to the wider social and political context, and for engagement with secondary literature, where appropriate. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.

Marks are awarded in the following ratio:

**AO1: 10 marks**
**AO3: 15 marks**

| Level | AO1 descriptor | Marks | AO3 descriptor | Marks |
|-------|----------------|-------|----------------|-------|
| 5 | Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the text. | 9–10 | Close analysis of the text. Authoritative selection of appropriate material. Engagement with secondary literature, where appropriate. Confident use of technical terms. Well-structured, well-developed and coherent response. | 13–15 |
| 4 | Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the text. | 7–8 | Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature, where appropriate. Some use of technical terms. Clear and logically structured response. | 10–12 |
| 3 | Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and/or lacking in general context. | 5–6 | Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included, where appropriate. Occasional correct use of technical terms. Uneven structure and development of the response. | 7–9 |
| 2 | Limited historical, political, social and cultural knowledge. Partial knowledge of the text/wider context. | 3–4 | Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument. | 4–6 |
| 1 | Very limited evidence of knowledge of the text/wider context. | 1–2 | Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response. | 1–3 |
| 0 | No rewardable content. | 0 | No rewardable content. | 0 |

**Indicative Content**

| Question | Answer | Marks |
|---|---|---|
| 7 | **EITHER** <br><br> **'Absurdly overblown and repetitive.'** <br><br> **Discuss this view of *In Catilinam* 1 with reference both to the passage above and to the rest of the speech.** <br><br> For AO1 candidates should be able to discuss this passage in detail, as well as to refer to other relevant passages from the text as a whole. <br><br> For AO3 candidates may argue that this passage is both exaggeratedly rhetorical and repetitive, forming the end of the speech and the very climax of Cicero's hyperbole, as he repeats and amplifies themes seen elsewhere: for example, the confident placement of '*polliceor*' and the triumphant vision of political unity that follows has a precedent in 21, but here is enhanced by the high rhetoric of a double crescendo, first with anaphora, then asyndeton. The following address to Catiline is also familiar, but now gains extra force from its brevity and seems to summarise all that precedes it. The final prayer to Jupiter creates a powerful widening of the scope of the speech from the present moment with which it has been much concerned to the past and future of the city, but the image of the state and its enemies is a well-established trope. Elsewhere in *In Catilinam* Cicero uses hyperbole and repetition as key elements of his rhetoric. For he uses an extraordinary range of emotion, pace and tone, as well as rhetorical set-pieces such as prosopopoeial and vivid descriptive tableaux of events. Repetition is itself a powerful rhetorical technique, with Cicero throughout the speech repeating the assertion that Catiline should leave, but with a variety of approach and reasoning. However the description 'absurdly overblown and repetitive' insinuates that Cicero has gone too far. Candidates can be expected to have a range of views on whether or not this is the case, with the strongest candidates taking the demands of the context into account when reaching their conclusion. | 25 |

| Question | Answer | Marks |
|---|---|---|
| 8 | **OR**<br><br>**Discuss Cicero's characterisation of Catiline.**<br><br>For AO1 candidates should make detailed reference to a number of passages in order to establish what sort of man Catiline is portrayed as by Cicero. These may include Cicero's description of events leading up to the present moment at 7–10 and 19, his description of Catiline's moral character at 13–14 or 25, and his vision of events to come at 21.<br><br>For AO3 candidates may argue that Cicero's characterisation of Catiline is lacking in depth, presenting him as he does as a monster and sociopath; a man of great potential possesing '*praeclaram patientiam famis, frigoris, inopiae*'(25), but entirely given over to moral and political evil. To achieve this Cicero relies on poetic language, hyperbole and vivid dramatisation of events. The force of much of his rhetoric also relies on the presence of Catiline in court, unable to answer Cicero's questions and challenges, and his depiction as Cicero's moral and political opposite. From a modern literary viewpoint this characterisation might seem to lack nuance. Candidates may however feel that discussion of Cicero's characterisation of Catiline should have at its centre the context and genre of *In Catilinam* and Cicero's aims in writing the speech. These may be argued to be; to assert that Catiline is at the head of a mature conspiracy, to bolster his own authority as consul, and to effect Catiline's departure. With these in mind the simple contrast that Cicero presents between himself as consul, and upholder of normative values, and Catiline as his opposite can be said to be apt. The strongest answers may contrast Cicero's portrayal of Catiline here with that in his *pro Caelio*, or with that of Sallust. | 25 |

| Question | Answer | Marks |
|---|---|---|
| 9 | **OR**<br><br>**What, if any, are the weaknesses of *In Catilinam* 1?**<br><br>For AO1 candidates should make detailed reference to individual passages. The strongest candidates will be able to reference a wide range of different passages and to include discussion of the speech as a whole, and its context.<br><br>For AO3 the strongest candidates may contrast ancient and modern expectations, even arguing that what is considered a weakness from one perspective may from another be considered a strength. Candidates may go on to assert that any potential weaknesses are best assessed in the light of the context of the speech: Cicero is addressing the Senate rather than a court of law, and his main aim appears to be to effect Catiline's departure, not his prosecution. Elements of the speech for consideration may include: the lack of subtlety in Cicero's presentation both of Catiline and of himself; the repetition of a limited stock of material; the revelation of divisions in the Senate and the potential weakness of his position; the lack of any hard evidence to support his claims about Catiline's actions and intentions; the range and intensity of emotions; constant changes in tone and pace; the theatrical treatment of material. Candidates can be expected to reach a range of conclusions. | 25 |

| Question | Answer | Marks |
|---|---|---|
| 10 | **EITHER**<br><br>**Discuss the role played by the imperial family in *Annals* 1 with reference both to the passage above and to the rest of the prescribed text.**<br><br>For AO1 candidates should be able to discuss this passage in detail, as well as refer to other relevant passages from the text as a whole.<br><br>For AO3 candidates can be expected to point out that this passage is important in that it introduces Germanicus into the narrative. The doomed Germanicus acts as a foil to Tiberius, allowing Tacitus to explore the interplay of good and bad types of men – a characteristic trope of Roman historiography. The family setting moreover allows the inclusion of women into his account: here and elsewhere Livia Augusta and Agrippina provide another striking pair of opposites. Overall, the family is characterised as divided, dysfunctional, and ripe for dramatic exploitation. Here in particular the mention of Agrippina's propensity for volatility gives a feeling of dramatic potential to the passage. Candidates may argue that Tacitus presents the imperial family as tragic, problematising right relations of age and gender, of boundaries between public and private selves, and with so many of its members meeting death at each other's hands. The dynastic succession of the imperial family not only gives its main themes and qualities to the *Annals* but also its narrative structure; in this passage the strength and continuing fertility of the dynasty is the first thing mentioned. Elsewhere in *Annals* 1 we see how the issue of succession sees this instability spread from within the family to the very edges of the Empire. For the imperial family acts as a microcosm to the respublica, and in the *Annals* we see these two fall together into increasing disorder. Tiberius is characterised by '*vetere atque insita Claudiae Familiae superbia*' (1.4), but importantly surpasses Augustus in cruelty and paranoia. | 25 |

| Question | Answer | Marks |
|---|---|---|
| 11 | **OR**<br><br>**Tacitus is a master at creating dramatic set pieces. To what extent does this contribute to his success as an historian?**<br><br>For AO1 candidates should make detailed reference to individual passages. The strongest candidates will moreover be able to reference a wide range of different passages.<br><br>For AO3 candidates should establish the way in which Tacitus offers up carefully composed vignettes that seem to encapsulate his main themes and characters: Augustus' reconciliation with the young Agrippa; Haterius grovelling at the feet of Tiberius; Agrippina leaving the troops. These vignettes can be said to be dramatic both in terms of their careful composition and in terms of their effect on the reader, eliciting feelings of pathos or suspense. Often the tableaux are given an audience within the text, which strengthens this effect. Whether or not the pictorial quality of his writing contributes to or compromises the demands of his historiography depends on one's definition of history. The strongest candidates will contrast ancient with modern views of history, arguing that the former is enhanced by a pictorial approach, since its aim is to educate by example, while the latter most often precludes it. | 25 |

| Question | Answer | Marks |
|---|---|---|
| 12 | **OR**<br><br>**'Tacitus is too pessimistic to be a great author.' Do you agree?**<br><br>For AO1 candidates should make detailed reference to individual passages. The strongest candidates will reference a wide range of different passages, as well as consider the social and literary context of the *Annals*.<br><br>For AO3 Candidates may want to first establish in what ways Tacitus can be said to be pessimistic. Topics for consideration may include: his use of alternative explanations, the second of which is bitterly cynical; his conclusion of individual topics with summary sentences that are consistently pessimistic in tone; his choice of starting point and topic for *Annals* 1; his characterisation of the imperial family as dysfunctional in its relations, with reference to Tiberius and Livia Augusta in particular; his characterisation of the Senate as servile, and the soldiery as bloodthirsty and irrational. As for the qualities of a great author, these may be argued to be both contingent on changing cultural norms, and to some extent a question of individual preference. Candidates can thus be expected to reach a variety of conclusions as to whether or not Tacitus is too pessimistic to be a great author. | 25 |