

**MARK SCHEME for the May/June 2012 question paper
for the guidance of teachers**

9788 LATIN

9788/02

Paper 2 (Prose Literature), maximum raw mark 60

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

Mark schemes must be read in conjunction with the question papers and the report on the examination.

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Cicero *Pro Milone* 24–56, 72–78, 83–90

- 1 (i) Clodius left Rome the day before Milo was due to travel to Lanuvium on official business; Clodius set a trap for Milo opposite his own estate. After attending the Senate, Milo departed at leisure and was passing Clodius' estate at about 3pm when he was attacked by Clodius' men. Milo defended himself bravely. His slaves, without orders from Milo, killed Clodius. [5]
- (ii) Cicero is here arguing that Milo acted in self defence and that the killing of Clodius was justified. Cicero's case stands and falls on this claim.

Candidates should select details which enliven this argument. Suggested points:

- paradox: *insidiator superatus est*
- alliteration of 'v': *vi victa vis*
- *oppressa virtute audacia est*: use of abstract for concrete, juxtaposition of *virtute audacia*
- anaphora + tricolon: *nihil quid..nihil quid...nihil quid*
- Milo as 'born saviour of the republic': *hoc fato natus est*
- *ratio....natura ipsa*: variety of word order, including chiasmus; *natura ipsa* climax of list, emphasising the law of nature that all beings will do anything to defend themselves from violence
- emphatic list of synonyms in asyndeton: *a corpore, a capite, a vita sua*
- *in latrones inciderint*: suggestion that Clodius was acting like a 'bandit'
- polyptoton: *iugulum...iugulari...iugulandum*
- rhetorical repetition for emphasis: *non semel...neque tum primum*

[10]

- (iii) *sin hoc...fatemur* 4
sed iure...quaesitum est 4
insidias...iudicavit 4
ab utro...quaereretur 3

Total 15 marks, divided by 3.

[5]

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- 2 (i) Candidates should explain that Cicero is expressing outrage (though in a comically exaggerated manner) at the way in which Clodius treated sacred places in his building work, suggesting that his death is divine punishment for his blasphemy.

Candidates might mention the following to show Cicero's passion:

- anaphora of *vos, vos, vosque* + tricolon; similarly *vestrae...vestrae...vestra*
- use of interjection *inquam*
- doublets for emphasis: *imploro atque obtestor, caesis prostratisque*
- powerful vocabulary: *obrutae arae, praeceps amentia, sanctissimis, insanis molibus*
- alliteration of 'v': *vestrae...valuit*

Candidates should also show how Cicero stresses Clodius' blasphemy:

- *omni scelere polluerat*
- *omni nefario stupro et scelere macularat*
- address to Jupiter Latiaris, showing his role in Clodius' death and then address to all the gods: *vobis, vobis vestro*

[10]

- (ii) Refers to the Bona Dea trial of 61 BC in which Clodius was accused of dressing up in women's clothes and intruding upon the rites of the Bona Dea to which only women were admitted; Clodius was acquitted. Cicero's argument is that Clodius' acquittal on that occasion was only to save him for the sterner punishment of dying in front of the shrine of Bona Dea.

[5]

- (iii) *nec vero...amentiam* 4
ut sine...laudationibus 4
sine funere...celebritate 4
cui cedere...abiectus 3

Total: 15 marks, divided by 3.

[5]

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- 3 (a) The dates of the two fires are 390 BC when Rome was burned by the Gauls, and the present fire of 64 AD, 454 years apart, calculated as 418 years, 418 months and 418 days.

Two marks for dates and two marks for two other relevant details.

- (b) Candidates should discuss how Tacitus shows the building plans to be ill-advised and over-ambitious. Focus should be on the two main projects mentioned: the Domus Aurea and the canal from Lake Avernus to the mouth of the Tiber. The best answers will make relevant, specific reference to the Latin.

Suggestions are below:

- Nero took advantage of the devastation to build himself a huge private estate: *usus est patriae ruinis*
- The size of the estate is emphasized; *arva et stagna* to show how out of place it was in Central Rome, close to the Forum
- Nero's attempts to be original, not content with the usual luxuries: *solita quidem et luxu vulgata*
- The project shown to be an affront to nature herself, who would be offended by the artificial attempts to represent her features: *quae natura denegavisset, per artem temptare....*
- The project was a frivolous waste of resources: *viribus principis inludere*
- The building of a canal from Lake Avernus would meet with insurmountable difficulties, emphasised by the phrase *squalenti litore aut per montis adversos*, with its variety of construction, emphatic positioning of *squalenti* and *adversos*, the vivid and poetic *squalenti*
- Project misconceived in terms of construction and purpose: *intolerandus labor nec satis causae* [though Tacitus fails to mention that if Nero had succeeded, such an inland waterway would have provided safe shipping for fleet and trade and drained undesirable marshland of Pomptine Marshes]
- Nero himself attempting a 'Herculean task': *conisus est* suggests his own physical effort and *incredibilium cupitor* suggests that Nero was a professional 'desirer' of the impossible. NB *cupitor* is in itself a 'coinage'
- Tacitus sums up the futile ambition of the project with the last two words: *inritae spei*

- (c) *ceterum...erecta* 4
sed dimensis...spatiis 3
cohibitaque...protegerent 4
eas porticus...pollicitus est 4

Total 15, divided by 3.

[5]

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| Page 5 | Mark Scheme: Teachers' version | Syllabus | Paper |
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|---|-----|--------------------------------|---|
| 4 | (a) | <i>saevisque...infringeret</i> | 4 |
| | | <i>atque... abscedere</i> | 4 |
| | | <i>et novissimo...tradidit</i> | 4 |
| | | <i>quae in....supersedeo</i> | 3 |

Total 15, divided by 3. [5]

(b) (i) The change of construction introduced by *ac ne* emphasises that Nero's motive for ordering Paulina's wounds to be bound up was to avoid the ill-feeling (*invidia*) which would be felt towards him for his cruelty (*crudelitatis*) increasing (*glisceret*) rather than any feelings of compassion towards her. Tacitus uses the archaic verb *glisceret* as often elsewhere in *Annals* of bad qualities. i.e. Nero's motives are selfish, concerned with his own reputation. [2]

(ii) Though he dissociates himself from the views expressed about Paulina (*ut est vulgus...non defuere qui crederent*), by including them he effectively insinuates that Paulina preferred to live rather than to share her husband's fate once she realised that Nero was prepared to be merciful towards her. Paulina's original motive for dying is to win *famam*, not loyalty to Seneca. The sarcasm of *laudabili...memoria*. Tacitus uses the word *ostentui* to suggest that Paulina, for her remaining few years, deliberately displayed her lack of vitality (*vitalis spiritus*) to give the impression of still grieving for her dead husband. [4]

(c) Candidates should show how Tacitus' narrative makes Seneca's death dramatic, commenting upon Seneca's behaviour and stylistic features where relevant. Suggestions are below:

- Seneca's death is long and drawn out: *durante tractu et lentitudine mortis*
- the philosopher Seneca's desire to die by hemlock, seeing himself as a second Socrates: *venenum...extinguerentur*
- concise style makes the narrative dramatic: *adlatum..hausit*
- variety of construction to describe his physical state: *frigidus iam artus et clauso corpore....*
- use of alliteration: *frustra frigidus...clauso corpore...vim veneni; libare..liquorem...liberatori*
- the libation to Jupiter the Liberator (a rare instance of a Latin version of the Greek 'Zeus Eleutherios'): irony since Jupiter was freeing him from life and Nero himself
- visual detail: *respergens proximos servorum*
- stark conclusion: *sine ullo funeris sollemni crematur*
- use of assonance: *praedives et praepotens*, emphasising Seneca's fall from grace. [9]

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- 5 The *Pro Milone* is regarded by some critics as a masterpiece. Do you think that their view is justified? [20]

For AO1 candidates should show knowledge of the overall structure of the speech, including arguments in defence of Milo and the character assassination of Clodius. They may focus upon a number of 'highlights' in the speech such as the narrative of Clodius death in chapters 28-29, the contrasting pictures of Milo and Clodius as they travelled on the Via Appia (chapters 54-55), the imaginary speech of Milo claiming to have killed Clodius (chapters 72 ff).

For AO3 expect candidates to praise Cicero's rhetoric, but answers should also reflect that Cicero lost the case, even if the speech that we now have is not the one he originally delivered in court. Candidates who have studied Asconius' account might point out how misleading and untruthful Cicero's account of Clodius' death is. They might also point out the limitations of the case presented. But most will no doubt conclude that the brilliantly vivid narrative, humour and rhetoric far outweigh any factual inaccuracies.

- 6 How convincing do you find Cicero's portrayal of Clodius in the *Pro Milone*? [20]

For AO1 expect candidates to explain the different methods used by Cicero to smear Clodius' character: comparing Clodius unfavourably to his client Milo, portraying him as the aggressor and the instigator of the attack on the Appian Way, attacking his lifestyle and career or using highly rhetorical passages.

For AO3 candidates should not only mention the different ways in which Cicero portrays Clodius but analyse key passages, showing how Cicero exaggerates and distorts events. Credit discussion of Cicero's personal enmity towards Clodius who, as tribune, engineered his exile in 58BC, and the consequent element of bias in Cicero's narrative.

Allow a variety of conclusions but expect many to argue that while Cicero's blackening of Clodius' character is entertaining, there are too many inaccuracies for it to be convincing.

- 7 'Tacitus is a master of dramatic narrative'. Discuss with reference to the episodes you have read in both *Annals* 14 and 15. [20]

For AO1 candidates should show knowledge of the structure of Books 14 and 15 (e.g. Book 14 beginning with murder of Agrippina and ending with divorce and murder of Octavia) and analyse a number of the dramatic set-pieces e.g. the murder of Agrippina, the fire of Rome, the death of Seneca.

For AO3 candidates might discuss the extent to which Tacitus depicts Nero's reign as one big stage performance – with his obsession for performing in circus or in theatre. Expect candidates to show how Tacitus' idiosyncratic style is ideally suited to the pessimistic vision he creates: e.g. use of compression, choice of rare and sometimes poetic vocabulary, variety of construction, use of indirect speech, insinuation. Other aspects of the narrative that add drama are the inclusion of omens and portents foreshadowing future events and the reporting of rumours. Candidates will no doubt conclude that Tacitus is not merely retelling events – but using his literary powers and personal experience to, in the words of Ronald Mellor, 'create a vivid historical tableau, reaching the minds of his readers by appealing to, and even manipulating, his feelings'. Tacitus' dramatic narrative arouses the kinds of emotions expected of tragedians: fear and pity, horror and sympathy.

To score highly, candidates should make reference to both Book XIV and Book XV.

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- 8 'There is little psychological complexity in the presentation of Nero's character.' Discuss with reference to the episodes you have read in both *Annals* XIV and XV. [20]

For AO1 candidates should show knowledge of the main events in which Nero is involved such as the murder of Agrippina and Octavia in Book XIV and the fire of Rome and Piso's conspiracy in Book XV. Candidates should also refer to Nero's artistic pretensions.

For AO3 candidates can either agree with the quotation along with many critics, arguing that Nero is portrayed as a mere monster or argue that his character is more complex. Expect exploration of his relationship with his mother and his wives, his artistic temperament and desire for public acclaim, and his increasing desire for self-gratification and cruelty as Book XV progresses. Candidates may argue that, in fact, Nero displays frailties of character: he constantly lives in fear of conspiracy and can never be entirely sure that the people, whose acclaim he craves, really love him. Most will agree that after Piso's conspiracy Nero becomes a cruel tyrant and the increasing tendency to execute on suspicion was predictable. Conclusions will vary but it is hoped that candidates will see the presentation of Nero's character as more complex than is often suggested by critics.

To score highly, candidates should make reference to both Book XIV and Book XV.