

**MARK SCHEME for the May/June 2011 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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Section A

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

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

Sallust, *Bellum Catilinae*, 5.1–39.5

Question 1

Sections 15–16

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

<i>postremo...laudavit</i>	4
<i>quod...aetate</i>	3
<i>pro certo...fecisse</i>	4
<i>quae quidem...maturandi</i>	4
	15 ÷ 3

[5]

- (ii) In these lines, Sallust portrays Catiline's madness and his corruption of the youth. Candidates should show how lurid Sallust's portrayal of Catiline is and prone to exaggeration. Candidates might suggest that it is more of a literary exercise than a true record of his character. Candidates might also show how Sallust's theme of moral corruption is always kept in mind. Higher marks will only be awarded if the candidate answers the 'how...?' question as well as the 'what...?'.

Suggested examples:

- themes adopted from tragedy when describing the madness of Catiline's character: e.g. pollution (*animus impurus*), mention of the gods (*dis hominibusque infestus*), madness caused by guilt (*conscientia mentem excitam vastabat*), horrific appearance (*colos exsanguis, foedi oculi*);
- use of paradox: *neque quietibus sedari poterat*;
- a typical example of Sallustian rhetoric: e.g. *igitur...incessus*: verb omitted, asyndeton, tricolon, two examples of chiasmus;
- use of alliteration: *voluque vecordia, multis modis mala*;
- use of asyndeton: *fidem fortuna pericula*;
- vivid, powerful language: *vastabat, inllexerat, adtriverat, iugulare, torpescerent*;
- use of historic infinitives: *commodare...habere, circumvenire...iugulare* [or *habere* etc. infinitives after *imperabat*: an unusual construction];
- poetic language suggestive of a variety of meanings: *insontis sicuti sontis*;
- pairs of words for emphasis: *famam atque pudorem, malus atque crudelis*;
- written as though part of a speech: *namque...igitur...prorsus...ut supra diximus...post...scilicet*.

[11]

- (iii) Candidates should mention debt (*aes alienum*) and might refer to Gaius Manlius' letter in Chapter 33 where he refers to several examples of past debt legislation: failure to pay debts might result in confiscation of property and loss of political rights. Debt worsened due to the extravagance of Sulla's troops (*Sullani milites*) encouraged by victories in the East (see Chapter 11). For 4 marks, expect reference to how Sallust deals with each theme elsewhere.

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Sallust, Bellum Catilinae, 5.1–39.5

Question 2

Sections 34–35

- (i) Catiline, frustrated in his attempts to get rid of Cicero and obtain political power by constitutional means, has left Rome to join Gaius Manlius who has been raising an army in Etruria. He has threatened to march on the city. He has left fellow conspirators in Rome with orders to continue acts of terrorism and attempts to assassinate Cicero. According to Sallust, this departure was prompted by a dramatic confrontation with Cicero in the Senate House which ended with Catiline being hounded out by the Senate. He was also facing a number of prosecutions for violence. [5]

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

<i>at Catilina...mittit</i>	3
<i>se falsis...nequiverit</i>	4
<i>fortunae...consciis esset</i>	4
<i>sed uti...oreretur</i>	4
	15 ÷ 3

[5]

- (iii) Suggested answers:

- personal touches in the letter: e.g. *re cognita*: Catiline had genuine reason to be grateful to Catulus, leader of the *optimates*, who successfully defended him against charges of incest with Vestal Virgin in 73 BC;
nunc Orestillam commendo...per tuos liberos: request that Catulus protects Orestilla shows genuine concern;
- use of euphemism: *in novo consilio*: a euphemism for his decision not to go into exile but to join Manlius and use force;
- portrayal of himself as the victim, rather than the aggressor, to evoke sympathy: *magnis in meis periculis, fructu laboris...privatus, vim mihi parari*;
- colloquial expressions: *mediusfidius, honore honestatos, hoc nomine*;
- a sense of urgency: *plura cum scribere velle...*;
- sound effects: *contumeliisque concitatus, publicam miserorum causam pro mea consuetudine*, (p...m...c p...m...c), *homines honore honestatos*.

Candidates may make reference to the possibility that this is a transcript of a real letter written by Catiline, rather than a Sallustian invention. Whoever wrote it, candidates must show how it is 'persuasive and engaging'. [10]

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Cicero, *Pro Caelio*, 31–80

Question 3

Sections 52–3

- (i) The charges are that Caelius stole gold from Clodia to give to the slaves of Lucceius to arrange the assassination of an ambassador, Dio of Alexandria, a guest in Lucceius' house / and that he prepared poison to murder Clodia. (Max. 3 for first charge only.) [5]

(ii) Suggested ideas:

- mocks her close relationship with Caelius: *eodem se... devinxit* suggests that she was 'involved' with him not only as a lover but also in crime;
- sarcastic direct address to Clodia: *tune...tune....tua...tua...tua*;
- *Venerem illam tuam*: Cicero imagines that Clodia has a statue of Venus which she has adorned with 'spoils' from other lovers (*ceterorum*) but now despoils herself;
- praise of Lucius Lucceius (*sanctissimi hominis atque integerrimi*) highlights Clodia's immorality;
- *spoliatricem*: possibly a mock cult title of Venus;
- several sarcastic references to Clodia's 'generosity' (i.e. promiscuity): *mens liberalis*, *domus popularis*, *hospitalis illa Venus*;
- assonance and alliteration add to the bitterness: *liberalis...popularis....hospitalis*;
- *o immoderata mulier*: mock solemnity of the 'o' and alliteration.

[10]

(iii) Translation is marked out of 15 ÷ 3

<i>quid ego...resistam</i>	4
<i>possum...disiunctos</i>	4
<i>minime...mentem</i>	4
<i>rem...credendam</i>	3
	15 ÷ 3

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Cicero, *Pro Caelio*, 31–80

Question 3

Sections 76–78

- (i) Candidates should show the rich variety of metaphors used by Cicero to illustrate the energy and exuberance of youth and the message that time will soon mellow such behaviour. Cicero is arguing that, whilst Caelius' behaviour when he was a youth may have been, to say the least, 'colourful', even objectionable, he has developed into a more mature and responsible adult.

- tricolon, repetition of *de* to emphasise impetuosity of youth: *de impetu....de cupiditate...de ardore*;
- illustration from plant-life to show the potential in *adulescentia*: *herbis...maturitas...fruges*;
- equestrian metaphor to show how *adulescentes* need to be restrained rather than spurred on: *refrenandi...incitandi*;
- horticultural metaphor: *amputanda...efflorescit.....inserenda*;
- *quare...mitigarit*: impressive sentence, including asyndeton (*vis, ferocitas*), anaphora (*si...si...si...si...si, iam...iam...iam...iam*), description of Caelius' former flashy lifestyle: *purpurae genus...splendor, nitor* with metaphors from wine making: *effervisse....deferverint*

[11]

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

<i>conservate...viroorum</i>	4
<i>promitto...fecimus</i>	4
<i>numquam...fore</i>	2
<i>quod...obligavit</i>	5
	15 ÷ 3

[5]

- (iii) References to two attempts by Caelius to kick-start his legal career with a spectacular prosecution against a man of renown: a) *hominem consularem* refers to C. Antonius Hybrida, Cicero's co-consul in 63 BC, prosecuted by Caelius in 59 BC. b) refers to Caelius' prosecution of Bestia, a friend of Cicero's, for bribery: when the defendant was acquitted the first time, Caelius did not give up but accused him again.

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Section B

5 Does Sallust display real insight into the personalities of the people he writes about?

For AO1, candidates should show knowledge of the Catiline character sketches in for example, chapter 5 and 15; references to Cicero (e.g. chapters 29, 31); pen sketch of Sempronia in chapter 25; comparison between Cicero and Cato in chapter 53–4. Expect knowledge of speeches and letters (e.g. Catiline's speech to the conspirators in chapter 20 or to his men before the battle of Pistoria in chapter 58, the speeches of Caesar and Cato, Manlius's letter to Marcius, Catiline's letter to Catulus etc.).

For AO3: expect candidates to show how Sallust portrays his villain vividly, even if the picture may be distorted and exaggerated: candidates may argue that other people, including Cicero, play very much second fiddle, and are not treated fully, though the sketch of Sempronia is a memorable picture of how the general moral corruption has affected the women too; the comparison between Caesar and Cato is also an impressive piece of Sallustian rhetoric, and their speeches, pleading for mercy and the death penalty respectively, give an insight into Caesar's *clementia* and Cato's *severitas*. Candidates may justifiably argue that Catiline's speeches and, in particular, his letters show his true feelings, giving the reader more insight than the lurid and sensationalised pen sketches.

Candidates may conclude that, whilst Sallust's portrayal of character is often vivid and memorable, he is primarily a literary artist and more interested in how the people he writes about have been infected by the pervasive moral corruption than their individual personalities.

6 'Sallust is too fond of the sensational to be regarded as a proper historian'. Discuss this statement.

For AO1, candidates show knowledge of specific and relevant passages which can be regarded as 'sensational', such as descriptions of the moral corruption in Rome (e.g. chapter 13), the oath sworn over human blood in chapter 22, the departure of Catiline from the Senate House in chapter 31.

For AO3, candidates need to discuss their chosen passages, explaining in what way they are 'sensational', to what extent they are untrue, biased, exaggerated or anachronistic.

Most candidates will argue Sallust is 'too fond of the sensational', but better answers will also assess Sallust's other qualities (e.g. as social and political commentator) in order to come to a balanced conclusion as to whether he can be considered a 'worthwhile' historian. It can certainly be argued that there is a lack of balance in the work with, for example, the attention given to the debate over the fate of the conspirators and a number of important omissions, but Sallust's main thesis that the corruption in Rome, which allowed the conspiracy to take place, stemmed from the time of Sulla may well carry historical weight.

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7 'Rhetoric is designed to instruct, please, to influence.' Illustrate how Cicero puts this maxim into practice in this speech.

For AO1, candidates should mention a variety of specific extracts to exemplify how Cicero uses rhetoric to a) instruct b) please c) influence.

Examples of each might be:

- a) chapters 39–43: Cicero's reflections about the strictness of the past and his argument that 'youth must have its fling' provided it is not excessive.
- b) the vivid picture of Clodia as a whore; the conjuring up of one of her ancestor's ghosts to castigate her.
- c) the emotional description of the death of Metellus; the final appeal for sympathy towards Caelius's father.

For AO3, there is plenty to discuss here. Expect the candidate to explain what is meant by 'rhetoric'. Candidates should seek a balance between the three aspects of the maxim. A higher level answer will not, for instance, devote itself entirely to a discussion upon Cicero's use of humour. Higher level answers may also show how Cicero succeeds in doing all three at the same time.

8 What, in your opinion, are the weaknesses in Cicero's defence of Caelius?

For AO1, a knowledge of the main structure of the speech is required. Candidates should select arguments in the speech they find 'weak', for instance, digressions on Roman morality, attacks on Clodia, delayed analysis of the actual charges against his client. Criticism of Cicero's speech should be tempered by the fact that Cicero originally defended his client successfully.

For AO3, it is important that candidates express their own opinions about the speech, distancing themselves from the praise that has often been written about it. But expect candidates to argue that Cicero is often at his most brilliant as a defence lawyer when his arguments are at their 'weakest'. They might also argue that to criticise Cicero from a modern perspective is unfair since our legal systems and court procedures are different. But, equally, it would be interesting to compare Cicero's methods to those of a modern lawyer and point out features of his speech which would not be admissible in a modern court of law: e.g. digressions on Roman morality, attacks on the accuser, outline of Caelius' earlier career. Expect candidates to argue that Cicero relies too heavily upon his attack upon Clodia to defend Caelius, and to point out that the *narratio* of what actually happened and analysis of the charges against his client does not start until well over halfway through the speech (chapter 51)! Cicero is likely to be criticised for his bias as former tutor of Caelius; likewise, it is well known that Cicero was a sworn enemy of Clodia's brother Clodius and his picture of her is therefore likely to be highly exaggerated. Cicero plays to his audience: the jurors would be well known to Cicero: many would be his friends and fellow senators and much of his speech is designed to entertain them: a critic today might be less convinced. A meticulous examination of the charges and evidence, as might be expected in a modern court of law, is not what we get: even the (serious) charges themselves are treated in a humorous way. Whatever conclusion candidates come to about the faults in Cicero's speech, many will no doubt conclude that is Cicero is a master at 'papering over the cracks'.