

**MARK SCHEME for the May/June 2010 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.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

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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 11–12

- (i) The historical references are to Sulla's campaigns in the East against Mithridates (87–3 BC) and his dictatorship in Rome (82–79 BC).

Relevance to Catiline conspiracy: *luxuria* (extravagance) introduced into Rome by Sulla's army after its lucrative campaigns in the East affected young men in particular, whose minds were more impressionable. The consequence was that many fell into debt. These were the kind of men that Catiline rallied to his cause.

Award up to three marks for explaining the historical references to Sulla and two for explaining how they relate to Catiline's conspiracy. [5]

- (ii) Suggested ideas lines 5–15:

- toughness of soldiers' minds softened: e.g. juxtaposition of *otio ferocis* for contrast; *militum animos molliverant*: alliteration of letter 'm'
- soldiers' immoral behaviour: e.g. *amare potare*: jingling expression; long list of infinitives in asyndeton building to climax in *polluere*
- widespread nature of the moral decay: *privatim et publice*
- lack of respect for the gods: *delubra spoliare, sacra...polluere*
- *nihil reliqui victis*: lack of mercy for the conquered
- wealth now treated as an honour: e.g. juxtaposition of *divitiae honori*
- use of metaphor: *hebescere virtus*
- alliteration to emphasise poverty as a disgrace: *paupertas probro*
- use of words with same endings to show how *innocentia...malevolentia* are now regarded as the same
- emphatic conclusion: *igitur ex divitiis...*
- use of virtual synonyms for emphasis: *luxuria atque avaritia*
- military flavour: *invasere*

Linguistic points should be related to the idea of moral decay. Max. 6 if linguistic points are not related to 'moral decay'. 8–10 marks for a good range of points related to the question. [10]

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

<i>rapere...cupere</i>	4
<i>pudorem...habere</i>	4
<i>operae...deorum</i>	5
<i>quae...fecere</i>	2
	15 ÷ 3

[5]

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Sallust, *Bellum Catilinae*, 5.1–39.5

Question 2

Sections 33–34

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

Max. 4 if no information linking Manlius and Catiline is included. [5]

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

Suggested examples of persuasive language:

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

To gain a high mark candidates should make a variety of points, showing understanding of the points made by Manlius to defend himself, backed up with linguistic points to show how he makes the points persuasively. [10]

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

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

[5]

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Cicero, *Pro Caelio*, 31–80

Question 3

Sections 40–42

- (i) Translation is marked out of 15 ÷ 3
- | | | |
|--------------------------------------|--------|-----|
| <i>chartae quoque...obsoleverunt</i> | 3 | |
| <i>neque solum...secuti sumus</i> | 4 | |
| <i>sed etiam...licebat</i> | 5 | |
| <i>alia quaedam...exstiterunt</i> | 3 | |
| | 15 ÷ 3 | [5] |

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

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

- (iii) Colourfulness of language:

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

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

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Cicero, *Pro Caelio*, 31–80

Question 4

Sections 66–7:

- (i) The charge that Caelius tried to poison Clodia: the poison had been given to a friend Licinius to give to Clodia's slaves at a bath house. Cicero has poured scorn on the bathhouse as a venue for the transaction in the first place, and then how Clodia, once she had discovered the plot, sent fully clothed men to hide in the baths and wait in ambush to pounce upon Licinius in the act of handing over the poison to the slaves. Cicero has ridiculed how, according to the prosecution's story, they allowed Licinius to get away despite their superior number and strength. [5]
- (ii) Cicero is mocking the prosecution's story that fully dressed men firstly tried to hide in the baths to catch Licinius red-handed when handing over poison to Clodia's slaves and then allowed him to get away. There is a mixture of humour and scorn
Suggested examples:
- Cicero feigns physical excitement at the prospect of seeing the men involved: *praegestit*
 - use of contrast: *lautos iuvenes...fortes viros*
 - *lautos*: 'fashionable' or 'well-scrubbed': humorous reference to the baths episode
 - *mulieris beatae ac nobilis familiaris*: ironic reference to Clodia
 - use of military language to mock the botched ambush: *ab imperatrice in insidiis...in praesidio*
 - humorous references to the Trojan War: *alveus...equus Troianus: contrast; muliebre bellum*: war for a woman referring to Helen or Clodia
 - sarcastic flattery: *tot invictos viros*
 - double entendre: *se explicabunt*; meanings of *lux*: 'light' or 'publicity'
 - scornful comparison between dining room and courtroom: *in convivii...lychnorum*
- [10]
- (iii) Translation is marked out of 15 ÷ 3
- | | | |
|---------------------------------|--------|-----|
| <i>Quam ob rem...prodierint</i> | 4 | |
| <i>Sed me...ostentent</i> | 4 | |
| <i>vigeant...deserviant</i> | 5 | |
| <i>capiti...parcant</i> | 2 | |
| | 15 ÷ 3 | [5] |

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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

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

For AO1 candidates, should show knowledge of the four main speeches in the work, the two delivered by Catiline (chapters 20 and 58), marking the beginning and end of the conspiracy and the speeches of Caesar and Cato in the debate discussing the action to be taken to combat it (chapters 51–2). Candidates should show understanding that the speeches are not meant to be word-for-word records of what was said, but, in the manner of the Greek historian Thucydides, the speakers keep to what is called for in each situation. The speeches are used by Sallust as a way of characterising the speaker and also allow Sallust to show off his not insubstantial rhetorical skills as a writer.

For AO3 candidates should discuss the content and importance of each speech: Catiline's first speech shows his demagogic nature and ability to say what his listeners want to hear; it also reveals his underlying grudge against the system in which he had failed to reach the top; the second speech depicts Catiline as a brave leader determined to fight until the end: most of the sentiments are conventional and the speech lacks individuality e.g. *ferro iter aperiundum est*. In the debate about what to do with the conspirators, Sallust reports only the two speeches of Caesar, pleading clemency, and Cato, arguing for the death penalty. These long speeches serve to characterise the two politicians, backed up by a comparison between the two great men in a later chapter 54. The speeches make moral and political points and both men appeal to historical precedent. Sallust himself was a Caesar supporter but it is Cato's severity that wins over the senate and the conspirators are put to death that night. Candidates might discuss why Sallust devoted so much attention to these two speeches and speakers.

Although only one of the four speeches (Catiline's) is in the prescribed section for study in Latin all four speeches should be discussed for levels 4–5. If only Catiline's speeches discussed, level 3 should be awarded at best. Candidates may argue that the speeches are important for a variety of reasons e.g. a method of characterisation, a chance for Sallust to show off his rhetorical skills etc. Reward any sensible approach but expect a breadth of ideas for levels 4–5.

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

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

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

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

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

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

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

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

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

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

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

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

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

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