

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Cambridge Pre-U Certificate

## **MARK SCHEME for the May/June 2015 series**

### **9788 LATIN**

**9788/02**

Paper 2 (Prose Literature), maximum raw mark 60

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Section A – Petronius, *Satyricon* 26–64

1 Petronius *Satyricon* 50–51

- (i) Translate lines 1–5 (*quam ... habet*). [5]

<i>quam... habeam</i>	4
<i>expectabam... melius</i>	4
<i>et fortisan... vocatur</i>	4
<i>quid est... habet</i>	3

Total 15, divided by 3

- (ii) *cum Ilium ... nec illud* (lines 6–10): what is the accepted account of the origin of Corinthian bronze, and how does this differ from that given by Trimalchio? [5]

Pliny mentions a story that the particular alloy used for Corinthian bronze was discovered by the Roman general L. Mummius in the burning of Corinth after its defeat by the Romans in 146 BC. The Carthaginian general Hannibal, said by Trimalchio to have piled up all the metalware on sacking Troy, has no part in either the burning of Corinth, or of Troy.

- (iii) *ignoscetis ... haberemus* (lines 10–19): how does Petronius engage and sustain our interest in these lines? [10]

The story told by Trimalchio, although a common one, is however vividly done and enhanced by the irony that the workman achieves the opposite of the result he expects.

Suggested points:

*ego ... certe non olunt*: the confidence of Trimalchio's language contrasts with the pretentious idiocy of his remark.

*fuit tamen faber*: the simple tone whets our appetite for a story.

*deinde...et... :* the use of simple clauses in parataxis sustains the storytelling tone.

*Caesar non pote valdius quam expavit*: the expressive language invites us to share in Caesar's surprise.

*deinde martiolum de sinu protulit*: Trimalchio pushes the correspondence between metal and glass too far, and his story threatens to become absurd.

*vide modo ... quia enim... :* the interjection, and explanatory phrase tell us how pleased Trimalchio is with his story.

2 Petronius, *Satyricon* 61–62

- (i) Translate lines 1–5 (*sed ego ... pervenirem*). [5]

<i>sed ego... fuit</i>	4
<i>si quid... habui</i>	3
<i>in illius... obiit</i>	4
<i>itaque... pervenirem</i>	4

Total 15, divided by 3

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(ii) **forte ... fugit (lines 6–14): how does the story build to a climax in these lines?** [9]

Suggested points:

*forte ... nactus ego occasionem*: the story starts with an apparently auspicious opportunity.

*erat autem miles*: the detail inspires confidence.

*luna lucebat tamquam meridie*: the idea of the moon shining like the sun is most ominous, starting a change in tone, and indicating that the moon is full.

*coepit ad stelas facere... circumminxit vestimenta sua*: the repetition and amplification of the idea of urinating help build to a climax.

*mihi animo in naso esse*: the narrator pauses with this expressive colloquialism, delaying his punchline.

*subito lupus factus est*: the simple suddenness of the change is very dramatic.

*nolite ... tanti facio*: this series of interjections emphasises both the strangeness and the truth of events.

*postquam lupus factus est*: the punchline is repeated.

*ululare coepit et in silvas fugit*: events move on quickly now.

(iii) **ego primitus ... refectus sum (lines 15–19): discuss the narrator's presentation of himself.** [6]

The narrator is at pains to emphasise his terror, and his bravery in continuing with his journey.

Suggested points:

*nesciebam ubi essem*: he is out of his mind with fear.

*ut vestimenta eius tollerem*: he is purposeful in his actions.

*gladium tamen strinxi ... umbras cecidi*: the repeated perfect indicatives, followed by the imperfect subjunctive *pervenirem*, emphasise his determined hurry and desire to reach his destination.

*qui mori timore nisi ego?*: the rhetorical question emphasises that he almost died with fright.

*in larvam... vix umquam refectus sum*: he repeats the idea not only that he himself looks like a dead man, but that he is almost dead.

*sudor... undabat*: the metaphor adds a vivid touch.

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Livy 30. 3–16; 27–37

3 Livy 30.14

- (i) Explain the circumstances under which Masinissa has married. [4]

Masinissa had ridden on ahead of Laelius to Cirta, the capital of Syphax's kingdom. There he had displayed Syphax in chains and entered the city as victor. Sophonisba, Syphax's wife, there begged him to prevent her from falling into the hands of the Romans. Inflamed by her beauty, he offered her the protection of marriage, and married her on that same day.

- (ii) *haec secum ... malo* (lines 1–14): discuss the impression made by Scipio in these lines. [10]

Livy portrays Scipio as a man of great virtue in Roman terms. His self-discipline and thoughtfulness in particular are stoic qualities that would appeal to Livy's contemporaries.

Suggested points:

*haec secum volutanti*: the present participle emphasises Scipio's thoughtfulness.

*benigno vultu*: he has the self-control to conceal his anxieties in public.

*egregiis laudibus*: he is careful to be fair.

*abductum in secretum*: this is a mark of his friendship and concern.

*te... tibi*: Scipio repeatedly uses these personal pronouns, often emphatically positioned at the start of their clauses. This establishes an intimate tone.

*mecum amicitiam venisse*: that Masinissa sought friendship with Scipio is emphasised here, and at *tibi appetendus visus sim*. Thus Scipio gently asserts a dominant role.

*nulla ... aequae ac*: the litotes is emphatic. Scipio stresses that moderation is the virtue he is most proud of.

*ad ceteras tuas eximias virtutes*: here, and later at *quae... strenue ac fortiter fecisti*, Scipio is generous in his praise of Masinissa.

*mihi crede*: this interjection marks an increase in emotion.

*ab circumfusiis undique voluptatibus*: the fact that lusts are more dangerous than enemies is vividly realised in this metaphor from battle. The point is developed and emphasised in the next sentence with polyptoton of *maius decus maioremque victoriam*.

*frenavit ac domuit*: the poetic register here communicates Scipio's strength of emotion. His rejection of sexual passion is deeply felt.

- (iii) Translate lines 14–20 (*itaque ... dicatur*). [6]

*itaque ... Romani est* 6

*et ... mitti* 6

*ac... dicatur* 6

Total 18, divided by 3

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Livy 30. 3–16; 27–37

4 (i) **summotis ... prior (lines 1–4): how does Livy stress the importance of this moment?[5]**

Throughout his account Livy is at pains to emphasise that this battle will decide the future of the known world. Giving its two generals equal and extraordinary status is part of that.

Suggested points:

*summotis pari spatio armatis*: in this striking visual image the massed armies contrast with the individual figures in between. The scale is cinematic.

*non ... modo... sed*: the syntax intensifies the tone.

*omnis ... omnium*: the polyptoton, and placement of these adjectives is emphatic.

*cuiilibet regum imperatorumve*: the pairing of words gives a rhetorical climax and cadence to the sentence.

*paulisper... conticuere*: a very dramatic conceit.

*alter alterius ... admiratione mutua*: that these enemies should share a response to each other strengthens the idea that they are matched in status.

(ii) **si hoc ... corrigi (lines 4–16): how persuasive is what Hannibal says? [11]**

Livy has told us that Hannibal here hopes to persuade Scipio to make peace, hoping for better terms before, rather than after, the battle. Candidates may argue that the desire for peace, and the vicissitudes of fortune, are effective as his main themes. Some may feel that his attempts at seeming humble are however spoilt by pride in his achievements.

Suggested points:

*ad pacem petendam venire ... a quo peterem ... ad pacem petendam veniam*: the repetition of vocabulary makes his intentions clear.

*si hoc fato datum erat*: he begins with the idea that fate has brought them together, emphasising the importance of the opportunity. The conditional clause adds the register of high rhetoric. The idea is strengthened and developed later in *hoc quoque ludibrium casus ediderit fortuna*, with the irony of the situation vividly expressed in *ludibrium*.

*di dedissent*: the idea that the gods have granted him victory is an extension of the idea of fate, and may be intended to make Hannibal seem humble.

*laetor te mihi sorte potissimum datum*: the pronoun *te* or *tibi* is repeatedly used, and here juxtaposed with *mihi*. This, in combination with *laetor* as the first word, is persuasive of a desire for friendship.

*pro tot classibus, tot exercitibus, tot tam egregiis amissis ducibus*: this tricolon crescendo of Roman defeats, intensified by the anaphora of *tot*, is certainly given emphasis by the rhetoric used. The same sentiment appears earlier, again with emphatic language, in *cui tot de Romanis ducibus victoriam di dedissent* and *vestris prius quam nostris cladibus insigni*. Candidates may feel that the tone seems threatening rather than conciliatory, or more simply that the extraordinary nature of the present moment is emphasised.

(iii) **Translate lines 16–19 (ita aliena... exaudimus). [4]**

<i>ita... esset</i>	6
<i>sed... vidistis</i>	3
<i>et nos... exaudimus</i>	3

Total 12, divided by 3

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### Section B

**5 ‘Trimalchio is a tyrant, but one to be mocked rather than feared.’ Do you agree? [20]**

For AO1 candidates should show knowledge of the full sequence of events, from Trimalchio’s entrance to the conclusion of the evening. They should be able to refer in detail to particular passages, such as the gutting of the pig, or Croesus’ riding of his master’s back.

For AO3 candidates might discuss the extent to which while Trimalchio undoubtedly tyrannises over his familia and guests, he is himself tyrannised by his desire to appear what he is not – cultured. The evening has been scripted in advance by Trimalchio, who acts as a ‘tyrannical stage director’ (Conte) throughout. The atmosphere is unstable, with violence or its threat often suddenly turning to celebration. Trimalchio both brutalises and indulges his slaves; *si quis... noluerit accipere, caput illi perfunde* (64). When he leaves to relieve himself, Encolpius describes the guests too as *libertatem sine tyranno nacti* (41). As the evening goes on however the cultured and witty persona he has adopted for himself unravels; his guests laugh at him, or are themselves laughable, his wife is a *pica pulvinaris* (37), his attempts at philosophy or poetry are imbecilic, his stories fall flat. Candidates may conclude that he is indeed a risible figure, too stupid to impress, unable to escape his servile past and consumed by his fear of death. Some candidates may pursue the idea that Trimalchio is to be understood as representing Nero, seeing in him the same combination of mental weakness and power of life and death over others.

**6 How far do you think the *Cena Trimalchionis* would benefit from being turned into a play? [20]**

For AO1 candidates should show knowledge of the whole *mis en scene*, for example the way the house and dining room are used as scenery. The structure of the whole is important too, as the piece develops into farce later on. Candidates should also be able to refer in detail to particular scenes, for example the entrance of Trimalchio.

For AO3 candidates are likely to argue that the *Cena Trimalchionis* would undoubtedly make an excellent play. The dramatic potential of the evening is realised throughout, with backdrops, props, and dialogue. Everything is accompanied by song to the extent that Encolpius remarks ‘*pantomimi chorum, non patris familiae triclinium crederes*’ (31). Scene follows scene, with the variety and energy of a modern pantomime or musical. The extent to which the *Cena Trimalchionis* would be improved by treatment as a play is less easy to establish, and candidates can be expected to have a range of responses. Some may argue that what is most enjoyable about the text would thus be lost – that is, the first person narration of Encolpius. For the vitality and humour of his descriptive language would be hard to reproduce, as would the naïve and exaggeration-prone narrator himself.

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**7 How successful is Livy as a military historian? [20]**

For AO1 candidates should show knowledge of a wide range of passages including the battle of the Great Plains, the defeat of Mago in North Italy, and the battle of Zama. Candidates should also be able to refer to individual passages in detail.

For AO3 candidates may include discussion of the ways in which Livy's accounts of battles are frustrating for the modern reader; they are dominated by psychological rather than tactical factors, unapologetically marred by retrospect, and apparently influenced by Roman bias. His reliance on racial types is part of a wider reductive approach, a search for simple explanations and a delight in important turning points. His account of the battle of Zama is frustratingly incomplete, and his account of the defeat of Mago in North Italy is even incoherent. We are often left with little idea of what actually happened. His battle scenes, perhaps because of rather than in spite of the above, do however have a certain cinematic and psychological appeal. The best candidates will be able to provide a more nuanced answer by placing Livy within a literary context. Close comparison of Livy's text with that of Polybius shows that although he often mistranslates, misses the point, or summarises badly, we perhaps should not doubt the truth-orientation of his account. Livy's strengths as a military historian are more obvious now too; his characterisation, the range of his language, his compelling emphasis on the dramatic vicissitudes of battle. Some candidates may conclude that it is unhelpful to describe Livy as an historian at all, arguing that 'we have no useful category for the realm inhabited by ancient historical texts' (Lendon).

**8 Is it fair to say that Livy's characterisation of the Numidians, in particular Syphax and Masinissa, is lacking in subtlety? [20]**

For AO1 candidates should show knowledge of a wide range of passages, including the attack on Syphax's camp, Masinissa's triumph over Syphax and his treatment in Rome. Candidates should also be able to refer to individual passages, such as Syphax's account of himself to Scipio, in detail.

For AO3 candidates may argue that Livy is prone to making negative general statements about the Numidians; even Hasdrubal, a fellow African, is afraid of 'the fickleness and unreliability inherent in half-civilised people' (29. 23). At 30. 3–5, his description of their camp, the neglect of proper precautions that leaves them open to attack, and their panicked reaction to the fire, is damning. Throughout they provide a foil to the disciplined and unified Romans; when they try and then fail to ape Roman fighting tactics at 30. 11, rushing 'effuse' at the 'stabilem aciem' of the Romans, the very sight of the Romans eventually puts them to flight. Candidates may argue that Syphax is vividly characterised, but is not given complex motivations. He is dominated by a baser set of emotions; he is driven to madness by sexual passion, even to the point of breaking off his alliance with the Romans, and is driven to rash acts of military ambition. His capture and death follow from his own actions, making a moral example of him. In contrast, Masinissa is redeemable; the natural ferocity that makes him 'terribilem' in battle is harnessed by Scipio. He repents of the crime of passion to which the hot-bloodedness of his race led him, adopting Roman ideas of virtue as he does so. His reward is to become Roman, showered with the emblems of Romanity as his gifts. Candidates may argue that although Livy's characterisation of individuals is not nuanced, yet the 'overall conceptual pattern' (Vasaly) is, with Syphax and Masinissa providing more than one type of Numidian