

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**Pre-U Certificate**

## **MARK SCHEME for the May/June 2014 series**

### **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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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Page 2	Mark Scheme	Syllabus	Paper
	Pre-U – May/June 2014	9788	02

Petronius, *Satyricon*, 26 – 64

1 (i) Candidates should pick out the salient features of the description from the preceding lines as told to them by one of Agamemnon’s slaves.

- his name is Trimalchio
- he is to be their host for their free dinner.
- *lautissimus* (perhaps a ‘gent’, very grand, very elegant)
- he has a *horologium* (sundial or water clock) and his own *bucinator* (trumpeter) standing beside it, not so much for telling the time as for counting down his life.

[4]

(ii) Petronius presents a picture of Trimalchio, which is very easy to visualise, which is particularly effective because it focuses on the extraordinary nature of his gross behaviour, something to be expected, perhaps, from one of his background and current wealth. The details of each part of the description of Trimalchio and what is going on add to the effectiveness of the scene. Trimalchio is presented as dressed somewhat garishly (*tunica vestitum russea*) surrounded by long-haired boys (*pueros capillatos*) playing ball with green balls (*pila prasina*) but with the added twist that the balls, once dropped, are not picked up again and that a eunuch counts the balls that are dropped not the ones in play. This is a sight of some potential amusement for the group and it is snapped into focus by Menelaus telling them that this man is to be their host at dinner and that this is the beginning of the dinner (*principium cenae*). The impression they have gained of their host is then further accentuated by the description of him emptying his bladder and rinsing his hands, then wiping them on a boy’s head.

Candidates might mention the following details:

- Trimalchio’s presentation as *pater familiae*
- *pueros capillatos*;
- *pila prasina*;
- the picture of the slave with the bag of balls;
- *notavimus etiam res novas*;
- the 2 eunuchs with the silver water pot and the other counting the balls;
- how Petronius cuts back to the spectators *cum has ergo miraremur lautitias; Trimalchio digitos concrepuit*;
- emptying his bladder and then wiping his hands in the slave’s hair - examples of gross behaviour.

Candidates should illustrate their answers from the text explaining what makes it effective; to gain the higher range of marks it is not sufficient to recount the storyline of the passage.

[11]

(iii) <i>longum ... eximus</i>	5
<i>iam ... factis</i>	4
<i>tres ... effunderent</i>	4
<i>Trimalchio ... dicebat</i>	2

15 marks divided by 3 [5]

Page 3	Mark Scheme	Syllabus	Paper
	Pre-U – May/June 2014	9788	02

2 (i)

- Trimalchio offers to change the wine – no consequence since he does not have to buy it
- all his wine comes from one of his estates which he hasn't even visited
- the estate joins Tarracina (north of Puteoli) to Tarentum (to the south, on the heel of Italy) which are over 200 miles apart!
- so, he is boasting about the vastness of his estates, so far away that he has not even seen them

[4]

(ii) Trimalchio is ridiculed here and made a figure of fun by Petronius.

Candidates might discuss the following:

- Trimalchio's boast that he has two separate libraries, no doubt as a status symbol
- despite this he makes mistakes about Homer: Homer did not tell of the 12 labours of Hercules and Trimalchio's version of the Cyclops story gets the wrong end of the stick!
- Trimalchio's absurd story about the Sibil growing old, living in a bottle and wanting to die
- Trimalchio's pretentious interest in Agamemnon's declamations
- attempt to be witty by claiming not to know what a poor man is
- and his easy resolution to Agammemnon's *controversia*, which the others are not listening to – *si factum est... nihil est*.
- even though Trimalchio's comments are fatuous the guests, because they don't want to lose the rest of their dinner, praise him effusively and are happy to keep him in ignorance of his actual shortcomings.

[11]

(iii) *nondum ... occupavit*

4

*mirari ... potuisse*

5

*tanto ... esse*

4

*quam ... apparuerat*

2

15 marks divided by 3

[5]

Page 4	Mark Scheme	Syllabus	Paper
	Pre-U – May/June 2014	9788	02

**Tacitus, *Annals* XV.38 – 74**

- 3 (i) A good way to approach this is to claim that this passage is a good example of Tacitean ambiguity. It is therefore possible and acceptable for candidates to argue for either cause in the light of what Tacitus says. To gain full marks candidates must at least recognise Tacitus' deliberate ambiguity, even if they then go on to argue that the evidence suggests that the fire happened *forte* or *dolo principis*.

Possible arguments are as follows:

- by merely mentioning *dolo principis* as the second possibility it puts that idea into his readers' mind
- but this is counterbalanced by a disclaimer *nam utrumque auctores prodidere*.
- the fire started in a shop in the Circus which contain flammable merchandise (*mercimonium*): this could suggest an accident or perhaps it was an ideal place to start a fire deliberately
- the location close to the Palatine can also be argued both ways
- the wind fanned the flames, so the weather conditions helped spread the fire
- the fire continued to spread without any obstacle to block its path: no walled houses or temple sanctuaries to slow its progress
- there is no direct evidence for imperial involvement even if there is circumstantial evidence

- (ii) There is plenty for candidates to mention stylistically which adds to the drama and vividness:

- the pace and variety of the narrative: *primum, deinde* etc.
- the use of military language: *pervagatum, populando*
- the fire as an evil force: *mali*
- the nostalgic picture of old Rome with its winding streets etc.: *hucque et illuc...qualis vetus Roma fuit*
- how Tacitus portrays the physical course of the fire: *plana...in edita...inferiora*
- the pathos created by human reactions – the shrieking of the women etc. *lamenta paventium feminarum...*
- the confusion: *quid vitarent quid peterent ambigui*
- how the fire surrounds people on all sides: *in tergum...lateribus aut fronte*
- the sense of loss and utter despair: *alii caritate suorum...quamvis patente effugio interiire*

Candidates gaining marks at the higher end of the scale will not just recount the events but discuss the relevant examples from the Latin itself and show how Tacitus' style adds to the vividness and drama of the episode.

[10]

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|--|---|
| (iii) <i>nec ... prohibentium</i>      | 4 |
| <i>et quia ... vociferabantur</i>      | 4 |
| <i>sive ut...iussu</i>                 | 2 |
| <i>eo in tempore .... propinquaret</i> | 5 |

15 marks divided by 3 [5]

Page 5	Mark Scheme	Syllabus	Paper
	Pre-U – May/June 2014	9788	02

- 4 (i)
- Epicharis had had no previous interest in honourable causes
  - happened to be in Campania
  - she saw the conspirators hesitating and so incited them to act
  - tried to enlist officers of the fleet at Misenum
  - including Volusius Proculus, one of the captains: Proculus had been involved in the murder of Nero's mother and was, apparently, unhappy that his part in the murder had not been better rewarded so she could use this as a lever to draw him in

(ii) <i>ergo ... manere</i>	4
<i>sed ...daret</i>	4
<i>accingeretur ... expectaret</i>	5
<i>nomina ... reticuit</i>	2

15 marks divided by 3 [5]

- (iii) After some general discussion of the feelings of the conspirators, their fear of betrayal (*metu proditiōnis permotis*) in contrast to Epicharis, and the suitability of Piso's villa as the location for the proposed assassination (lines 7-10) - its setting and its appeal for the emperor who visited frequently – reminding us that they all shared the same kind of luxurious and debauched lifestyle at Baiae, Tacitus then gives us a very clear insight into Piso's motives. The reasons break down into two parts – the apparent and the actual ulterior motive. *abnuit Piso* is a strong start followed by *invidiam praetendens* before going on to the apparent reasoning of breaking the laws of hospitality with the use of *sacra, diique hospitales* and *cruentarentur*. This is then expanded to Rome being the best place to kill him as Nero was hated for having plundered his citizens to build it. If the assassination took place away from Rome then Piso fears that Silanus (*eximia nobilitate...*) might become emperor before he could get there himself. Tacitus explains the hidden reason for Piso's reluctance *haec in commune, ceterum timore occulto* both that he wanted to keep Silanus out of the running either as a possible alternative emperor as some might pity Nero as being the victim of a crime. There is also concern about the possibility that the consul Vestinus, not a conspirator himself, might rise up in the cause of 'liberty' and choose another as emperor. This gives us an overall presentation of the conspirators as a group acting as much for their own personal ends as for the good of the conspiracy (and Rome).

Candidates gaining marks at the higher end of the scale will not just recount the events but add in the relevant examples from the Latin itself. [11]

Page 6	Mark Scheme	Syllabus	Paper
	Pre-U – May/June 2014	9788	02

5 Is the *Cena Trimalchionis* a satirical attack or simply entertaining? [20]

AO1 Show knowledge of structures and literary context.  
AO3 Recall, select and use relevant knowledge.

Candidates may wish to define what they understand by satire and entertainment. It may be that we are just encouraged to look on and laugh at the antics of the *nouveau riche* circle of Trimalchio and his friends. However we may perhaps be encouraged to wonder how the behaviour displayed in the episodes might reflect on the ways of the intended audience and, possibly, us today. There are plenty of examples for candidates to pick up on and use. As Sedgwick puts it 'There is not a redeeming feature in any of the leading characters' their utter moral worthlessness is only accentuated by their high intelligence and culture; it is a relief to turn to the simple vulgarity of Trimalchio and his circle. However vicious the lower classes may have been in the first century A.D., it seems beyond a doubt that they were not so morally rotten as the upper classes and their hangers-on.'

6 Discuss the use of variety in Petronius.

AO1 Show knowledge of structures and literary context.  
AO3 Recall, select and use relevant knowledge.

Candidates may wish to define what is meant by variety in Petronius. It may be appropriate to look at the text in terms of the swift change of scene and the almost snapshot nature of the episodes held together by the thread of the central characters running through the narrative. Although candidates only study sections of the *cena Trimalchionis* it ought to be possible for them to show how the narrative is not what we might term a story but rather the forerunner of the *picaresque* novel. There are many different scenes shown in rapid succession which can be described as cinematic and the audience is encouraged to experience them through the eyes of the narrator. There is never much chance to draw breath or contemplate what has been shown before the narrative moves to a new scene.

7 'Tacitus is flawed as a historian because he cannot remain impartial'. Discuss with reference to the episodes you have read in both *Annals* XIV and *Annals* XV.

AO1 show knowledge of structures and literary context.  
AO3 Recall, select and use relevant knowledge.

There are two key areas to this question that will need defining and exploring: Tacitus as a historian and what, in both our and ancient terms, the term historian meant and the notion of impartiality. The nature of ancient historiography was very different from that of today and the constraints imposed on modern authors by the need to remain impartial while recounting events which should only be interpreted and analysed later. From an exploration of these areas candidates should be able to reach a judgement about whether the work of Tacitus is flawed and will probably point out well-known issues about his hostility toward the imperial state affecting his writing.

Max. 16 if no reference to Book XIV.

<b>Page 7</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2014</b>	<b>9788</b>	<b>02</b>

- 8 'Tacitus is an excellent historical novelist'. Discuss with reference to the episodes you have read in both *Annals* XIV and *Annals* XV.

AO1 show knowledge of structures and literary context.

AO3 Recall, select and use relevant knowledge.

This title asks candidates to focus not on the fact that Tacitus was regarded as a historian but rather that the work he produces is closer to the historical novel genre perhaps of a Bernard Cornwell or other well-known modern historical novelists. It should be possible for candidates to show through the incidents and events they select that Tacitus' work is often dramatic, full of intrigue and suspense and portrayed very vividly as might be expected in a historical novel. There are many examples that candidates might pick to illustrate this. However, candidates might also wish to query whether this is a fair definition given the criteria of ancient historiography with the unfolding of history seen more in terms of people and their motives than events. It is possible that they may reach a conclusion that suggests that he is both a historian and a historical novelist.

Max. 16 if no reference to Book XIV.