

# **MARKSCHEME**

**May 2003**

**LATIN**

**Higher Level**

**Paper 2**

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## SECTION A

**[30 marks]****1.(a)**

- (i) The scheming Greek, Sinon, has told a pack of lies to the Trojans in order to deceive them into thinking that he is now on their side and can be trusted. The pathos of his story has made the Trojans not only willing to grant him his life but to pity him as well. Not all of this required for **[3 marks]**.
- (ii) **[1 mark]** for noticing a list of brief questions; **[1 mark]** or **[2 marks]** more for talking about immediacy, dramatic effect, variation etc. with varying degrees of competence.
- (iii) Mark only for length of syllables. **[1 mark]** if all correct, no mark otherwise. In this case, the final syllable must be marked long since it is in the ablative.
- (iv) Sinon is trying to persuade the Trojans that he really has changed sides **[1 mark]**, by falsely swearing a great oath to the effect that such action is justified because of the conduct of the Greeks towards him **[2 marks]**.

**N.B.** A candidate who gives the same wrong name for Sinon in answers to (i) and (iv) should be penalized only once. This applies in any such case.

**1.(b)**

- (i) Venus **[1 mark]** is speaking to Aeneas **[1 mark]**.
- (ii) **[2 marks]** for a correct translation (or one with a minor error); **[1 mark]** for a translation with one major error or two minor errors. Otherwise, award no mark.
- (iii) Mark only for length of syllables. **[1 mark]** if all correct, no mark otherwise. In this case, the final syllable may be marked short (as it is) or long (on the grounds that it is *brevis in longo*).
- (iv) One of the fundamental issues addressed by *Aeneid 2* is to explain how a man can remain a hero when he has survived the defeat and capture of his city and not fought the enemy to the death. Other places where *Aeneid 2* addresses this problem include the dream of Hector (which occurs earlier), and the portent of the flame on Iulus' head and the ghostly encouragement of Creusa (both of which occur after this passage). Here, Aeneas is told by his mother to give up his savage and wild pursuit of Helen so that he can protect his family; he also receives assurances from her of the support of heaven in his endeavours. Not all of this required for **[5 marks]**.

**2.(a)**

- (i) Tacitus is passing from an account of the wars in the East to events in Rome **[1 mark]**; celebrations of victory were held in spite of the general knowledge that the campaign had not been very successful.
- (ii) Nero was trying to calm fears about the grain supply by apparently throwing away surplus grain **[1 mark]**; Tacitus regarded the gesture as dishonest **[1 mark]**; partly, at least, because the discarded grain was *vetustate corruptum* **[1 mark]**
- (iii) **[3 marks]** for a correct translation (or one with a minor error); **[2 marks]** for a translation with one major error or with two minor errors; **[1 mark]** for a translation with two major errors or with three minor errors (or one of a similar quality). Otherwise, award no mark.
- (iv) The law gave preference to fathers over the childless in competition for provincial governorships **[1 mark]**; a custom had developed of adopting sons for the sake of the competition and subsequently repudiating them **[1 mark]**.

**2.(b)**

- (i) The Pisonian conspiracy **[1 mark]**; it ended in the deaths of almost all involved and many others as well **[1 mark]**.
- (ii) Epicharis **[1 mark]**; Tacitus admires her more than most of the men involved **[1 mark]**.
- (iii) **[1 mark]** each for a convincing account of each choice. There should be no shortage.
- (iv) **[3 marks]** for a correct translation (or one with a minor error); **[2 marks]** for a translation with one major error or with two minor errors; **[1 mark]** for a translation with two major errors or with three minor errors (or one of a similar quality). Otherwise, award no mark.

**3.(a)**

- (i) The term *Praemunitio* means ‘forestalling objections’ [**1 mark**]; the problem is the series of general allegations brought by the prosecution against Caelius’ character [**1 mark**].
- (ii) The phrase literally means ‘for holding the arm in (*or* by) the toga’ [**1 mark**]; it appears to refer to an early period in an orator’s training when he is forbidden to use hand or arm gestures [**1 mark**]; Cicero is giving a picturesque image of very young orators who, only for one year, suffer various restrictions; Caelius, however, is well beyond such juvenile restrictions [**1 mark**].
- (iii) There had been some connexion between Catiline and Caelius which was obviously potentially damaging [**1 mark**]; the two arguments deployed were (a) that many other respectable people had supported Catiline and (b) that Catiline had many attractive features [**2 marks**].
- (iv) [**2 marks**] for a correct translation (or one with a minor error); [**1 mark**] for a translation with one major error or two minor errors. Otherwise, award no mark.

**3.(b)**

- (i) That he has been associating with Clodia [**1 mark**]; [**1 mark**] more for giving an indication of why association with her is potentially embarrassing.
- (ii) The prosecution have suggested that Caelius’ conduct has been dissolute [**1 mark**]; Cicero’s response is that his conduct has been well within the standards expected of respectable young men of his age [**1 mark**].
- (iii) The purpose is to suggest that the moral standards apparently expected by the prosecution are standards achieved only by figures of outstanding character such as... [**1 mark**]; further marks available for (a) general knowledge about one of the names [**1 mark**], and (b) for knowledge suggesting particular virtue.
- (iv) [**3 marks**] for a correct translation (or one with a minor error); [**2 marks**] for a translation with one major error or with two minor errors; [**1 mark**] for a translation with two major errors or with three minor errors (or one of a similar quality). Otherwise, award no mark.

**4.(a)**

- (i) Here, the word is being used of a door ‘hugging the threshold’ **[1 mark]**; it is striking that such an unusual use of the basic word for loving is found in a poem about love **[1 mark]**.
- (ii) Imperfect, present, future (**[2 marks]** for all three correct, **[1 mark]** for two correct, no mark for one correct). Lydia has passed the best years but has not yet encountered the very worst which are to come.
- (iii) Winds from Thrace are notoriously cold which will be hard on Lydia if she is on the streets **[1 mark]**, *bacchante* reminds us that wild Bacchic religion was also associated with Thrace and suggest that Lydia is driven more by wild passion than by necessity **[1 mark]**.
- (iv) **[3 marks]** for a correct translation (or one with a minor error); **[2 marks]** for a translation with one major error or with two minor errors; **[1 mark]** for a translation with two major errors or with three minor errors (or one of a similar quality). Otherwise, award no mark.

**4.(b)**

- (i) The previous poem describes Ovid entrusting an invitation to his mistress to the apparently skilful and reliable Nape **[1 mark]**; this poem bemoans the failure of the letter **[2 marks]**.
- (ii) Now that the letter has failed, Ovid has changed his mind about Nape **[1 mark]** and supposes that she must have been drunk **[1 mark]**. It would probably be best to regard (i) and (ii) as a unity since candidates may well include all the points but assign them differently.
- (iii) Those blamed are (a) the Corsican bee **[1 mark]**, (b) the hemlock from which he took his nectar **[1 mark]**, and (c) the craftsman who made the tablets **[1 mark]**.
- (iv) Elegiac couplet **[1 mark]**. Mark only for length of syllables and elision. **[1 mark]**, per line, if all correct, no mark otherwise.

**5.(a)**

- (i) Both terms refer to Domitian **[1 mark]** who was the last of the three Flavian emperors **[1 mark]** and was thought of as a bald version of Nero **[1 mark]**.
- (ii) The geography is strictly unnecessary, but such detail gives an impression of authenticity **[2 marks]**
- (iii) The particular evil was the system of *delatores* whose function, here at least, was to ensure that as much property as possible was made over to the emperor **[1 mark]**. Possible words include *plena* and *multo* (line 47), *protinus* and *algae* (line 48), *nudo* (line 49), *fugitivum* (line 50); these and possible other words should be judged by the arguments put forward (**[1 mark]** each); however, two good choices of word devoid of valid argument should attract **[1 mark]** for the pair.
- (iv) Mark only for length of syllables. **[1 mark]**, if all correct, no mark otherwise. Scansion shows that *desidia* is ablative **[1 mark]**.

**5.(b)**

- (i) He has borrowed money that he cannot pay **[1 mark]**; Baiae is a luxurious resort that one might think unsuitable for a bankrupt **[1 mark]**.
- (ii) The term alludes to blushing **[1 mark]**; it seems wrong that the bankrupt is so brazen that he does not even blush **[1 mark]**.
- (iii) The allegation might be that he does not live up to his ideals **[1 mark]**; possible pairs of words include: *siliquas* and *ganeo* (line 58), *pultes* and *placentas* (lines 58-9); *coram aliis* and *in aure* (line 59); award **[2 marks]** for a clear pair, one for a less clear pair.
- (iv) *Tirynthus* is Hercules **[1 mark]**, *minor illo* is Aeneas **[1 mark]**; both were prepared to be humbly entertained in spite of their eventual deification **[1 mark]**.

## SECTION B

### Questions 6 – 10.

Essays are notoriously hard to mark; Here follows an attempt to characterize what might be expected for a given mark.

The essays are worth only **[10 marks]** each; you should not expect anything very long. Also, please note the syllabus set and do not expect material outside it (although you may reward such material).

**9 or 10** This suggests an essay which shows a detailed knowledge of the text coupled with a persuasive answer to the question posed.

**7 or 8** This suggests an essay which shows either a detailed knowledge of the text coupled with a weaker or less well focussed answer to the question posed **OR** one which shows a reasonable knowledge of the text coupled with a persuasive answer to the question posed.

**5 or 6** This suggests an essay which is competent and worthy but which shows little or no knowledge or understanding beyond the obvious. Occasionally, such a mark will indicate an essay in which gross error is combined with excellent knowledge or judgment.

**3-4** This suggests an essay which combines pedestrian knowledge and judgment combined with some error.

**0 – 2** This suggests the essay of a candidate who has read little or nothing of the syllabus.

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