

# **MARKSCHEME**

**May 2003**

**LATIN**

**Standard Level**

**Paper 2**

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## SECTION A

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

- (i) The Trojan Horse has appeared **[1 mark]** and provoked a discussion on what to do with it **[1 mark]**.
- (ii) Mark only for length of syllables. **[1 mark]** per line if all correct, no mark otherwise. In this case, the final syllable of 43 may be marked either as short (which it is) or as long (*brevis in longo*); the last syllable of 44 must be marked long, since it is.
- (iii) **[4 marks]** for a correct translation (or one with a minor error); **[3 marks]** for a translation with one major error or with two minor errors; **[2 marks]** for a translation with two major errors or with three minor errors (or one of a similar quality); **[1 mark]** for a translation with three major errors (or one of a similar quality). Otherwise, award no mark.
- (iv) *contorsit* is given prominence by being first word of the line **[1 mark]** and followed by punctuation **[1 mark]**; the term ‘enjamb(e)ment’ should attract **[2 marks]** but is not required. The striking of the spear into the side of the horse is a highly charged incident; it was almost successful in revealing the truth **[1 mark]**.
- (v) Poignant regret **[1 mark]**, achieved by repeated ‘if only’ **[1 mark]**, and (mostly) contrary to fact subjunctives **[1 mark]**, and (if the text is correct) the moving to the second person in the last word of the extract **[1 mark]**.

**1.(b)**

- (i) Hector had a filthy beard and hair encrusted with blood **[1 mark]**, Aeneas is seeing him in a dream **[1 mark]**; his injuries were sustained in fighting around his ancestral walls **[1 mark]**.
- (ii) Aeneas is the speaker **[1 mark]**, his emotional state was of deep unhappiness [1 mark] portrayed by a series of rhetorical questions [1 mark]. There is scope here for other answers; judge them on their merits.
- (iii) Mark only for length of syllables. **[1 mark]** per line if all correct, no mark otherwise. In this case, the last syllable of both lines must be marked long, since they are.
- (iv) **[4 marks]** for a correct translation (or one with a minor error); **[3 marks]** for a translation with one major error or with two minor errors; **[2 marks]** for a translation with two major errors or with three minor errors (or one of a similar quality); **[1 mark]** for a translation with three major errors (or one of a similar quality). Otherwise, award no mark.
- (v) Hector was the greatest of the Trojan warriors **[1 mark]**; if he could not defeat the Greeks, then no one could **[1 mark]**; this excused Aeneas and the other Trojans for leaving and not fighting to the death **[1 mark]**. Judge other views on their merits.

**2.(a)**

- (i) The fire of Rome [**1 mark**] which was damaging to Nero because people believed that it had been set by authority [**1 mark**]
- (ii) [**4 marks**] for a correct translation (or one with a minor error); [**3 marks**] for a translation with one major error or with two minor errors; [**2 marks**] for a translation with two major errors or with three minor errors (or one of a similar quality); [**1 mark**] for a translation with three major errors (or one of a similar quality). Otherwise, award no mark.
- (iii) He had opened the Campus Martius, Agrippa's building and even his own gardens for those without shelter; he had built temporary shelters; he had brought in necessities; he had lowered the cost of grain. Award [**1 mark**] each to any four of the six points.
- (iv) The story was that Nero had sung of the destruction of Troy while watching the fire of Rome [**1 mark**]; Tacitus distanced himself from the story by attributing it to *rumor* [**1 mark**]; he makes it memorable by making it the climax of this section of the narrative [**1 mark**].
- (v) Award [**1 mark**] if the answer shows a secure understanding of the text; award the second mark if you believe that that knowledge has been used to answer the question satisfactorily.

**2.(b)**

- (i) Epicharis [**1 mark**] had been arrested [**1 mark**].
- (ii) Nero liked Piso's villa, was a frequent visitor there and tended to dismiss his guards. [**3 marks**]
- (iii) His public reason was that he had religious scruples over killing a guest, especially an imperial guest [**1 mark**]; his private reason was fear that he would be discredited and the succession would pass to Silanus [**1 mark**]; his own proposal was to do it in Rome [**1 mark**].
- (iv) [**4 marks**] for a correct translation (or one with a minor error); [**3 marks**] for a translation with one major error or with two minor errors; [**2 marks**] for a translation with two major errors or with three minor errors (or one of a similar quality); [**1 mark**] for a translation with three major errors (or one of a similar quality). Otherwise, award no mark.
- (v) Award [**1 mark**] if the answer shows a secure understanding of the text; award a second mark if you believe that that knowledge has been used to answer the question satisfactorily; award a third mark if both elements are treated really well or if one is performed excellently.

**3.(a)**

- (i) Catiline **[1 mark]**. Caelius' association with Catiline was potentially damaging to his case so that Cicero needed to suggest that it was possible to be drawn innocently to him **[1 mark]**.
- (ii) Rhetorical questions or repetition of *quis* etc. **[1 mark]**. Cicero's perception of Catiline as an internally contradictory person **[1 mark]** is brought out by the constant juxtaposition of opposites here **[1 mark]**.
- (iii) **[4 marks]** for a correct translation (or one with a minor error); **[3 marks]** for a translation with one major error or with two minor errors; **[2 marks]** for a translation with two major errors or with three minor errors (or one of a similar quality); **[1 mark]** for a translation with three major errors (or one of a similar quality). Otherwise, award no mark.
- (iv) From listing opposites **[1 mark]** in rhetorical questions **[1 mark]**, Cicero changes to statements listing only good points **[1 mark]** until suddenly, with *scelere*, the audience is driven to return to Catiline's moral defects **[1 mark]**.
- (v) The new point introduced here is that Catiline will adopt the attitudes etc. of whoever he happens to be with **[1 mark]**; the rhetorical device of repeating a particular construction with constantly differing vocabulary **[1 mark]**. **N.B.** Candidates will find innumerable valid ways to express the point.

**3.(b)**

- (i) Caelius has already embarked on a career; his father had recommended the move; the father's house was far from the Forum; Caelius needed to be close to Cicero. Award **[1 mark]** for each of these or similarly valid reasons up to a maximum of 3.
- (ii) Caelius had prosecuted Cicero's consular partner, Antonius **[1 mark]**, whom Cicero had felt obliged to defend **[1 mark]**.
- (iii) Cicero invokes Crassus' quotation of the famous opening words of Ennius' *Medea* (or accept 'Euripides' *Medea*) to produce an effect of mock-solemnity. Candidates will respond variously; award **[1 mark]** for a full account, award **[2 marks]** to candidates who understand the issues; award **[1 mark]** for candidates whose response includes a kernel of understanding.
- (iv) **[4 marks]** for a correct translation (or one with a minor error); **[3 marks]** for a translation with one major error or with two minor errors; **[2 marks]** for a translation with two major errors or with three minor errors (or one of a similar quality); **[1 mark]** for a translation with three major errors (or one of a similar quality). Otherwise, award no mark.
- (v) Cicero alludes to Clodia **[1 mark]** as Medea because Medea was notoriously wicked and seductive of young men **[1 mark]**; *Palatinam* because she lived on the Palatine **[1 mark]**.

## 4.(a)

- (i) Such a reader would assume that this was a poem designed to inculcate morality **[1 mark]**, and that it would continue with other examples of morality rewarded or immorality punished **[1 mark]**.
- (ii) **[1 mark]** for a correct geographical placing (but not be too fussy about detail); **[1 mark]** for the realization that these were all remote places, inhospitable and difficult of access; **[1 mark]** for pointing out that their inclusion universalizes the message (the good man can go anywhere!).
- (iii) A wild boar is unlikely to flee **[1 mark]** or to leave those he encounters uninjured **[1 mark]**; by placing the two words last in the stanza, Horace can present them as a climactic surprise **[1 mark]**.
- (iv) **[4 marks]** for a correct translation (or one with a minor error); **[3 marks]** for a translation with one major error or with two minor errors; **[2 marks]** for a translation with two major errors or with three minor errors (or one of a similar quality); **[1 mark]** for a translation with three major errors (or one of a similar quality). Otherwise, award no mark.
- (v) Heat **[1 mark]** and cold **[1 mark]**; once again, the effect is to universalize; wherever he goes he will still love Lalage.

## 4.(b)

- (i) **[4 marks]** for a correct translation (or one with a minor error); **[3 marks]** for a translation with one major error or with two minor errors; **[2 marks]** for a translation with two major errors or with three minor errors (or one of a similar quality); **[1 mark]** for a translation with three major errors (or one of a similar quality). Otherwise, award no mark.
- (ii) The first is narrative descriptive, neutral in tone **[1 mark]**, the second suggests that the ‘saying’ is not necessarily true (‘that’s what she says’) **[1 mark]**, the third is more like the first but has acquired some degree of cynicism **[1 mark]**.
- (iii) *cognovi* suggests here that Catullus has ‘found her out’ **[1 mark]**; *uror* is metaphorical for being passionately in love **[1 mark]**; *bene velle* means ‘to like’, but without passion **[1 mark]**. The point of the poem is that passionate love can subsist with a frank knowledge of the beloved and even a lack of ordinary ‘liking’ **[1 mark]**.
- (iv) ‘With her man present’, probably alluding to her husband. Lesbia’s chiding of Catullus in front of her husband, displays not the end of their affair, as the husband supposes **[1 mark]**, but a continuation of their emotional entanglement **[1 mark]**.
- (v) Mark only for length of syllables. **[1 mark]** per line if all correct, no mark otherwise. In this case, the last syllable of the first line may be marked either short, as it is, or long (*brevis in longo*); the last syllable of the second line must be marked long, since it is.

**5.(a)**

- (i) A fisherman has caught a prodigiously large fish and presented it to Domitian **[1 mark]**; the council needs to decide what to do with it **[1 mark]**.
- (ii) Juvenal introduces phrases such as *ut fanaticus* (line 123), *oestro concussus* (lines 123-4), *peregrina est belua* (line 127); he also sums up the whole ridiculous act by adding *hoc defuit unum...et annos* (lines 128-9). **[1 mark]** each for these ideas or similar ones if justified up to a maximum of three.
- (iii) Cutting the fish up **[1 mark]** and serving it whole in a specially made dish **[1 mark]**. (**N.B.** They quarrel as to whether the fish is to be cooked or just served in the special dish; accept either view.)
- (iv) *Prometheus* is used here to mean ‘potter’ **[1 mark]**; Prometheus was the god who worked with clay **[1 mark]**.
- (v) **[4 marks]** for a correct translation (or one with a minor error); **[3 marks]** for a translation with one major error or with two minor errors; **[2 marks]** for a translation with two major errors or with three minor errors (or one of a similar quality); **[1 mark]** for a translation with three major errors (or one of a similar quality). Otherwise, award no mark.
- (vi) Mark only for length of syllables. **[1 mark]** per line if all correct, no mark otherwise. In this case, the last syllable of both lines must be marked long, since it is.

**5.(b)**

- (i) Cacus was a monster **[1 mark]** who stole Hercules’ cattle **[1 mark]** and was driven out for it **[1 mark]**.
- (ii) Only freemen had three names **[1 mark]**; only freemen were allowed to speak at the banquet **[1 mark]**
- (iii) Mark only for length of syllables. **[1 mark]** per line if all correct, no mark otherwise. In this case, the last syllable of the second line may be marked either short, as it is, or long (*brevis in longo*); the last syllable of the first line must be marked long, since it is.
- (iv) A *dominus* is a patron with clients of his own **[1 mark]**; a *domini rex* is the patron of a patron (possibly, here, the patron of Virro himself) **[1 mark]**. Childlessness is required **[1 mark]** since, otherwise, prospective clients will expect to be excluded from the will in favour of the children, so they go elsewhere **[1 mark]**.
- (v) **[4 marks]** for a correct translation (or one with a minor error); **[3 marks]** for a translation with one major error or with two minor errors; **[2 marks]** for a translation with two major errors or with three minor errors (or one of a similar quality); **[1 mark]** for a translation with three major errors (or one of a similar quality). Otherwise, award no mark.

**SECTION B**

***[15 marks]***

**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 fifteen marks each; you should not expect anything very long.

- 13 – 15** This suggests an essay which shows a detailed knowledge of the text coupled with a persuasive answer to the question posed.
- 10 – 12** 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.
- 7 – 9** 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.
- 4 – 6** This suggests an essay which combines pedestrian knowledge and judgment combined with some error.
- 0 – 3** This suggests the essay of a candidate who has read little or nothing of the syllabus.
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