



MARKSCHEME

May 2012

LATIN

Standard Level

Paper 2

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General notes:

- The following paragraphs are to be considered suggestions, rather than prescriptions, *i.e.* all points made by candidates to be marked on their merits.
- Any attempt to answer should be acknowledged as such; that should be followed especially in translation, when some candidates depart from literal in favour of a more poetic rendition, faithful, of course, to the original idea.
- The second use of the same figure of speech to answer a style question should be penalized, by not being taken into account: *e.g.* double mention of alliteration.

Elegiac and Lyric poetry

1. (a) Award **[3 marks]** for a correct answer, or for an answer with no more than one minor error (tense, number, *etc.*). Answers with two or three minor errors or one major error should be awarded **[2 marks]**. Answers with two major errors (or four minor errors) award **[1 mark]**. Otherwise, no mark should be awarded.
- (b) Joy for leaving Bythinia/Phrygia *or* going home **[1 mark]**; iussive subjunctives describing the Poet's farewell: *linquantur, volemus* **[1 mark]**; hyperbole of *volemus* **[1 mark]**; anaphora *iam mens ... iam laeti* **[1 mark]**; own description: *mens praetrepidans avet vagari* **[1 mark]**; use of adjective *praetrepidans*, to show him overexcited **[1 mark]**; the metre suggests joy **[1 mark]**; other points on their merits.
- (c) Phrygia/Bythinia **[1 mark]**; mention of *Phrygii campi* **[1 mark]**; *Nicaeae aestuosae ager* **[1 mark]**.
- (d) Judge only for length of syllables. **[1 mark]** for each error-free line.
- (e) the contrast is between death (of Quintilia) and love (of Calvus) for her **[1 mark]** and any three of: contrasting vocabulary following the two main concepts: *gratum acceptumque* framed by *mutis sepulchris* **[1 mark]**; *dolore, desiderio* (versus *veteres amores*) **[1 mark]**; the final couplet draws upon a conclusion, in the form of a *sententia*, with the central negative concept of *mors immatura* framed by *tanto dolori* **[1 mark]**, followed in the pentameter by the positive concepts *gaudet* and *amore* **[1 mark]**.

[15 marks]

2. (a) the description is that of someone busy with the usual material cares of this world *or* who has everything and cannot enjoy it [**1 mark**]; the symbol used is Damocles [**1 mark**]; he cannot enjoy rest because of the sword hanging over his head [**1 mark**] not even with exquisite banquets [**1 mark**]; nor with elaborate songs of birds or lyre [**1 mark**].
- (b) any two of: anaphora/repetition of *somnus* [**1 mark**]; enjambment of *fastidit* [**1 mark**]; *fastidit* framed by *humilis domos* and *umbrosamque ripam* [**1 mark**]; tricolon *domos...ripam...Tempe* [**1 mark**]; metonymy/symbol of roughness: *Tempe* [**1 mark**]; anaphora *non humilis...non Zephyris* [**1 mark**].
- (c) up to two marks for any of: *Phrygius lapis* is Phrygian marble [**1 mark**]; *purpurarum sidere clarior usus* = use of purple more shining than the Sun [**1 mark**]; *Falerna vitis* = the Falernian grape, one of the best Italian wine [**1 mark**]; *Achaemenium costum* = Persian nard/perfume [**1 mark**] and each of these are symbols of the riches that cannot put one's mind at rest [**1 mark**].
- (d) Award [**3 marks**] for a correct answer, or for an answer with no more than one minor error (tense, number, *etc.*). Answers with two or three minor errors or one major error should be awarded [**2 marks**]. Answers with two major errors (or four minor errors) award [**1 mark**]. Otherwise, no mark should be awarded.
- (e) this is the *Leitmotiv* of Horace's poetry: a quiet unassuming way of life, opposed to a busy style [**1 mark**]; the extract reflects therefore a composition based on contrasts, *e.g.*: the man who only believes in what he can acquire, forgetful of gods, as opposed to the traditional way of life that of the farmer: *impia cervice* versus *agrestium virorum* [**1 mark**]; consequently there is the contrast between artificial products versus nature: *dulcem elaboratum saporem* versus *umbrosam ripam* [**1 mark**]; in the final stanza of this extract, through two rhetorical questions Horace reaffirms his choice: that of a simple life as opposed to what he ultimately considers to be ostentatious: why to build a fancy style house [**1 marks**] and why to change his Sabine landscape with riches producing only too much hassle [**1 mark**]. (Accept an explanation plus two examples [**3 marks**].)

[15 marks]

Epic

3. (a) sadness/grief/similar [**1 mark**]; reflected in *fit gemitus* [**1 mark**]; *membra defleta* [**1 mark**]; *triste ministerium* [**1 mark**]. Accept also references to *velamina nota* and *more parentum* if set in context [**1 mark**].
- (b) Judge only for length of syllables. [**1 mark**] for each error-free line.
- (c) Award [**3 marks**] for a correct answer, or for an answer with no more than one minor error (tense, number, *etc.*). Answers with two or three minor errors or one major error should be awarded [**2 marks**]. Answers with two major errors (or four minor errors) award [**1 mark**]. Otherwise, no mark should be awarded.
- (d) He heaped up a mound [**1 mark**] and placed an oar and a trumpet on the tomb of Misenus [**1 mark**], to let passers-by know who is buried there/as a remembrance of his comrade and friend [**1 mark**], to give Misenus a proper burial [**1 mark**], arms, oar and trumpet are the attributes of Misenus [**1 mark**], because he had been instructed (by the Sybill) to do so.
- (e) any four of: use of the descriptive *defleta*: “mourned over” qualifying *membra* [**1 mark**]; insistence on *purpureas vestis* through the apposition *velamina nota* [**1 mark**]; *coniciunt* in enjambment [**1 mark**] and anything else similar on their merits.

[**15 marks**]

4. (a) any three of: use of *fremebant* to describe the general feeling [**1 mark**]; use of *flentes* [**1 mark**], further emphasised by the alliteration of ‘f’ in *festinant* [**1 mark**]; use of *aram* and *sepulcri* [**1 mark**]; the hyperbole/exaggeration *caelo educere* [**1 mark**] *etc.*
- (b) Award [**3 marks**] for a correct answer, or for an answer with no more than one minor error (tense, number, *etc.*). Answers with two or three minor errors or one major error should be awarded [**2 marks**]. Answers with two major errors (or four minor errors) award [**1 mark**]. Otherwise, no mark should be awarded.
- (c) Palinurus [**1 mark**], Aeneas’ companion [**1 mark**]; shipwrecked on the coast of Italy [**1 mark**], then killed by savage people [**1 mark**] *etc.*
- (d) Judge only for length of syllables. [**1 mark**] for each error-free line.
- (e) use of *immensa per aequora* [**1 mark**]; description of *Notus* as *violentus* [**1 mark**]; alliteration of “v” to add emphasis: *vexit ... vix* [**1 mark**]; the epithet *hibernas* [**1 mark**]; *etc.* other points on their merits, *e.g.* *noctes* (instead of “days”).

[**15 marks**]

Historiography

5. (a) *simili clade* refers to the destruction of Troy [**1 mark**], it was the beginning of wanderings [**1 mark**]; also, Antenor escaped [**1 mark**]; other points on their merits.
- (b) “beginnings of greater importance” refers to the foundation of Rome [**1 mark**], more important than Troy, because of her pre-eminence as the ruler of the world [**1 mark**].
- (c) Award [**3 marks**] for a correct answer, or for an answer with no more than one minor error (tense, number, *etc.*). Answers with two or three minor errors or one major error should be awarded [**2 marks**]. Answers with two major errors (or four minor errors) award [**1 mark**]. Otherwise, no mark should be awarded.
- (d) Livy often tries to find rational explanations [**1 mark**]; he looks for similarities between historical situations: *adiciendae multitudinis causa vetere consilio condentium urbes ... locum qui nunc saeptus descendentibus inter duos lucos est asylum aperit* [**1 mark**]; he can also give two reasons to explain a fact, *e.g.* here *sive quia is numerus satis erat, sive quia soli centum erant* [**1 mark**].
- (e) long narrative paragraphs, in indirect style, lines 1–3 *Aenea ... tenuisse* [**1 mark**]; use of the Ablative of the Gerund: *appetendo, conciendo* [**1 mark**]; references to details familiar to his audience: *locum qui nunc saeptus* [**1 mark**]; use of political vocabulary: *novarum rerum* [**1 mark**] *etc.* Candidates must provide quotations; other points on their merits.

[15 marks]

6. (a) he may have preferred a peace to war, as suggested by *foedus* [**1 mark**]; hospitable *Aenea... in hospitio* [**1 mark**]; good politician, as he gives his daughter to Aeneas for wife [**1 mark**] or similar; other points on their merits.
- (b) Award [**3 marks**] for a correct answer, or for an answer with no more than one minor error (tense, number, *etc.*). Answers with two or three minor errors or one major error should be awarded [**2 marks**]. Answers with two major errors (or four minor errors) award [**1 mark**]. Otherwise, no mark should be awarded.
- (c) the lack of auxiliary *esse*: *ictum, factam, data* [**1 mark**]; also, in the initial sentence, asyndeton, lack of *copula* [**1 mark**]; use of synonyms: *stabili certaue* [**1 mark**]; use of Gerundival construction: *finiendi erroris* [**1 mark**]; other points on their merits.
- (d) any two of: Etruria's power [**1 mark**]; it is very rich [**1 mark**]; its renown filled both the inland parts of Italy [**1 mark**], and the coastal districts [**1 mark**]; from the Alps to Sicily [**1 mark**].
- (e) He must have been a good diplomat: *foedus ictum* and *filia ... in matrimonium data* [**1 mark**]; active in organizing his people/good managerial skills: *oppidum condunt* [**1 mark**]; wins over the local people: *nec ... Aborigines ... cessere* [**1 mark**]; daring general, taking military risk: *tamen cum moenibus bellum propulsare posset in aciem copias eduxit* [**1 mark**].

[15 marks]

Letters

7. (a) Pliny wants to bring to attention important deeds less known [1 mark]; he has just learned a new one from a conversation held in the previous day [1 mark]; the topic is Arria's heroic end [1 mark].
- (b) any three of: Caecina Paetus, Arria's husband [1 mark]; consul [1 mark]; he associated himself with Scribonianus in a rebellion against the Emperor Claudius [1 mark]; other points on their merits.
- (c) Award [3 marks] for a correct answer, or for an answer with no more than one minor error (tense, number, etc.). Answers with two or three minor errors or one major error should be awarded [2 marks]. Answers with two major errors (or four minor errors) award [1 mark]. Otherwise, no mark should be awarded.
- (d) she crushed her head [1 mark] against a wall [1 mark].
- (e) use of emphatic *illius* to focus on Arria [1 mark]; the relative *quae marito et solacium mortis et exemplum fuit* increases the suspense [1 mark]; Pliny gives Arria's actions, e.g. *milites orabat ut simul imponeretur* [1 mark] and also her words in direct style, which is more effective and appropriate quotation [1 mark]; contrast *ingens* versus *minimo* to show her determination and fighting the odds [1 mark]; very many minute details, as known to an eyewitness and appropriate example [1 mark] etc; other points on their merits.

[15 marks]

8. (a) the unusual behaviour [1 mark] of a dolphin [1 mark], who became friendly with a boy [1 mark] swimming with him [1 mark] or similar.
- (b) the verb *serpit* at the beginning, for emphasis [1 mark]; similarly the subject *fama* at the end [1 mark]; series of historic infinitives: *concurrere, aspicere, interrogare audire narrare* [1 mark] in asyndeton [1 mark]; asyndeton *obsident, prospectant* [1 mark]; series of dolphin's actions (a tricolon of pairs of verbs): *quasi invitet et revocet, exsilit mergitur variosque orbes implicat expeditque* [1 mark].
- (c) repetition of repeated *hoc ...* to show the persistence of the "miracle" and to increase the suspense [1 mark]; use of *innutritos* to emphasise the fear of marine people [1 mark]; use of Gerund in Genitive: *timendi pudor* [1 mark]; initial tricolon asyndeton and alliteration of verbs, *accedunt et alludunt et appellant* [1 mark], ended with two more: *tangunt etiam pertrectantque* [1 mark]; several examples of polyptoton eg *adnatat nanti* [1 mark] etc.
- (d) Award [3 marks] for a correct answer, or for an answer with no more than one minor error (tense, number, etc.). Answers with two or three minor errors or one major error should be awarded [2 marks]. Answers with two major errors (or four minor errors) award [1 mark]. Otherwise, no mark should be awarded.
- (e) incredible is the detail that the dolphin left the water to go on dry land [1 mark]; when he got dry in the sand he rolled back in the water [1 mark]; by giving this detail Pliny may have wanted to add to the miraculous of his story / to leave a testimony about an unusual fact / other explanations on their merits [1 mark].

[15 marks]

Satire

9. (a) Award **[3 marks]** for a correct answer, or for an answer with no more than one minor error (tense, number, *etc.*). Answers with two or three minor errors or one major error should be awarded **[2 marks]**. Answers with two major errors (or four minor errors) award **[1 mark]**. Otherwise, no mark should be awarded.
- (b) it is *paupertas*, poverty **[1 mark]**; the worse is that it makes people prone to ridicule: *nil durius habet quam quod ridiculos homines facit* **[1 mark]**.
- (c) Judge only for length of syllables. **[1 mark]** for each error-free line.
- (d) up to two marks for: sons of a herald **or** gladiators **or** lanista **[1 mark each]**; another two marks for each of: they are all samples of *parvenus*, contrasted to Romans reduced to poverty **[1 mark]**; as the theme of Satire 3 is “Rome is no more a place for Romans”, it is appropriate to show how this feeling dominates Umbricius’ mind **[1 mark]**; also, there is a strong contrast between the poor aspect of a decent man and the elegance of these *nouveaux riches*, as the words *nitidi, cultos* clearly show **[1 mark]**.
- (e) emphasis: the cloak is dirty and torn out **[1 mark]**; the toga is a little soiled **[1 mark]**; one shoe gapes with the upper leather burst; contrast with the sons of pimps, born in whatever brothel **[1 mark]**; use of the metaphor *fornix* for brothel **[1 mark]**; crude language: *leno* **[1 mark]**; allusions to contemporaries, like the tribune L. Otho **[1 mark]** *etc.*

[15 marks]

10. (a) Judge only for length of syllables. *[1 mark]* for each error-free line.
- (b) a festival day *[1 mark]* and any two of: on this occasion a performance is played *[1 mark]* of a well-known farce, *notum exodium [1 mark]* in a theatre made of turf: *herboso [1 mark]*; it is only there that all look similarly dressed *[1 mark]*.
- (c) Everything in Rome is a mark of social status, therefore is expensive *[1 mark]*; plus any two of: hyperbole: one can even steal clothes *[1 mark]*; *sententia: commune id vitium est; [1 mark]*; rhetorical questions, e.g. *quid te moror? [1 mark]*; allusions to Juvenal's contemporaries: Cossus, Veiento *[1 mark]*.
- (d) Award *[3 marks]* for a correct answer, or for an answer with no more than one minor error (tense, number, etc.). Answers with two or three minor errors or one major error should be awarded *[2 marks]*. Answers with two major errors (or four minor errors) award *[1 mark]*. Otherwise, no mark should be awarded.
- (e) The contrast is between poor Roman citizens, who have to win over slaves of rich patrons in order to approach their masters who are willing to give them subsistence *[1 mark]*; the key words *clientes* and *servis* are placed in the final position of their respective lines *[1 mark]*; *cogimur* is in enjambment for emphasis *[1 mark]*; *cultis* is used ironically *[1 mark]*; symmetric and equal second halves of the lines *praestare tribute clientes* vs *augere peculia servis [1 mark]*, after strong aesura (penthemimeres) *[1 mark]*.

[15 marks]
