

MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers

0480 LATIN

0480/02

Paper 2 (Literature), maximum raw mark 80

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Section A: Two Centuries of Roman Poetry

- 1 (i) *una omnes...rubescunt* (lines 1–7): how does Virgil make his description of the battle vivid in these lines. You should make *two* points, quoting the Latin in each case. [4]

Alliteration of s sounds suggests swishing of water. (2) The boats being compared to islands and mountains shows how massive they are. (2) Credit other sensible answers.

- (ii) (a) How is the queen depicted in lines 8–9 (*regina ...sistro*)? [2]

Any two: she is in the midst of the battle (1) marshalling the troops (1) shaking a *sistrum* (1) too distracted to notice the snakes (1).

- (b) Why do you think Virgil describes her in this way? [1]

To make her look like a barbarian (1) The Romans hate Kings and Queens. (1) The Romans wouldn't let a woman be in charge or be in the midst of the battle. (1) Any one or anything else sensible. [There are notes on this in *Two Centuries of Roman Poetry* page 186.]

- (iii) *necdum...angues* (line 9): why does Virgil mention *angues* here? [1]

Any one: Later on Cleopatra commits suicide using asps.(1) Cleopatra said she was the daughter of Re to whom the asp is sacred. (1) Snakes are a symbol of destruction. (1) [*Two Centuries of Roman Poetry* page 186.]

- (iv) *omnigenumque...Mavors* (lines 10–12): how does Virgil make a contrast between the Egyptian gods and goddesses and the Roman ones? [2]

The Egyptian gods are portrayed as freaky/barbaric with the words *omnigenum* and *monstra* while the Roman deities are listed respectfully by name. (2) Anubis is the only Egyptian God named and he is described as *latrator* which contrasts with the human forms of the Roman deities, and the other Egyptian deities are just nameless monsters, which contrasts with the name-list of recognizable and important Roman deities. (2) Sensible answers which bring out the contrast should get 2 marks.

- (v) Translate lines 12–15 (*saevit...flagello*). [5]

*saevit medio in certamine Mayors
caelatus ferro, tristesque ex aethere Dirae, et scissa gaudens vadit Discordia palls,
quam cum sanguineo sequitur Be/lona flagello.*

- [5] Perfectly accurate
[4] Overall sense correct; minor error(s) (e.g. tense, number)
[3] Some sense with major errors
[2] Part correct; overall sense lacking/unclear
[1] Not coherent; isolated knowledge of vocabulary only
[0] Totally incorrect or omitted

[Total: 15]

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2 (i) *notae...vesti* (line 1): why is this garment *notae* to Pyramus? [1]

It is Thisbe's veil/cloak.

(ii) Where is its owner at this time? [1]

She is in the cave.

(iii) Translate lines 2–4 (*accipe...traxit*). [5]

*'accipe nunc' inquit 'nostri quoque sanguinis haustus!'
quoque erat accinctus, demisit in ilia ferrum,
nec mora, ferventi moriens e vulnere traxit.*

[5] Perfectly accurate

[4] Overall sense correct; minor error(s) (e.g. tense, number)

[3] Some sense with major errors

[2] Part correct; overall sense lacking/unclear

[1] Not coherent; isolated knowledge of vocabulary only

[0] Totally incorrect or omitted

(iv) Write out and scan line 4 (*nec mora...traxit*), marking in the long and short syllables and divisions between the feet. [2]

– u u | – _ | – uu | – _ | – uu | – u
nec mora, ferventi moriens e vulnere traxit.

(v) (a) What comparison is Ovid making in lines 5–8 (*cruor...rumpit*)? [2]

He is comparing the blood spurting out of the wound to the water spaying out when a pipe bursts.

(b) How suitable a comparison do you think this is? [2]

The spurting aspect of the burst pipe gives a vivid image of the spurting wound but it is not very heroic or dignified to have your death compared to plumbing problems.

(vi) *arborei fetus...colore* (lines 9–11): describe what happens to the tree in these lines. [2]

The fruit on the tree is turned black by the sprayed blood; the root is soaked with blood and dyes the hanging fruit with crimson colour.

[Total: 15]

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3 What characteristics of the Romans can you deduce from Virgil's description of the events and people on the Shield of Aeneas?

Support your answer with reference to the text.

[10]

Answers may include references to:

- The Romans being a warlike nation
- The national pride of the Romans
- The religious beliefs
- Roman respect for heroes
- 'Racist' attitudes of the Romans
- Roman attitudes to women
- Roman attitudes to royalty
- Any sensible points backed up by references to the text.

[Total: 10]

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Section B: Introducing Cicero

- 4 (i) *cuius...rosam viderat* (lines 1–2): how, according to Cicero, does Verres note the beginning of spring in a different way to other people? [3]

Verres does not judge the start of spring by the arrival of the west wind or when he sees a certain constellation, but when he sees a rose.

- (ii) Translate lines 4–6 (*nam ut...in collo*). [6]

nam, ut mos fuit Bithyniae regibus, lectica octaphoro ferebatur, in qua pulvinus erat

[3] Perfectly accurate

[2] Overall sense correct; minor error(s) (e.g. tense, number)

[1] Part correct; overall sense lacking/unclear/not coherent; isolated knowledge of vocabulary only

[0] Totally incorrect or omitted

perlucidus Melitensis rosa fartus. ipse autem coronam habebat unam in capite, alteram in cob,

[3] Perfectly accurate

[2] Overall sense correct; minor error(s) (e.g. tense, number)

[1] Part correct; overall sense lacking/unclear/not coherent; isolated knowledge of vocabulary only

[0] Totally incorrect or omitted

- (iii) *ut mos fuit Bithyniae regibus* (line 4): why does Cicero mention the kings of Bithynia here? [2]

They were carried around on litters like Verres (1) this kind of decadence was frowned upon by the Romans (1).

- (iv) What impression does Cicero create of Verres in this passage? Make two points and support each with evidence from this passage. [4]

Lazy, foppish, un-Roman, effeminate, pampered, corrupt...

[Total: 15]

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5 (i) Translate lines 1–2 (*nunc quid...dicendum*). [4]

nunc, quid agendum sit, considerate! primum mihi videtur de genera belli, deinde de magnitudine, turn de Imperatore deligendo esse dicendum.

[4] Perfectly accurate

[3] Overall sense correct; minor error(s) (eg tense, number)

[2] Part correct; overall sense lacking/unclear

[1] Not coherent; isolated knowledge of vocabulary only

[0] Totally incorrect or omitted

(ii) (a) *eius belli* (line 3): name the king who is waging this war against the Romans. [1]

Mithridates

(b) Name one province where Roman tax revenues were threatened. [1]

Asia or Bithynia

(iii) *in quo...consulendum* (lines 4–8): why do you think Cicero repeats *agitur* and *aguntur* in these lines? [2]

To emphasise/stress (1) how much is at stake (1).

(iv) From the passage, give *three* things which Cicero says are at stake in this war. [3]

Any three: the glory of the people of Rome, safety of allies and friends, (most) reliable (and greatest) tax revenue, the goods of many citizens.

(v) With his words *quae vobis a maioribus ... tradita sunt* and *qua multa maiores et gravia bella gesserunt*, how does Cicero try to persuade his audience? [2]

References to the ancestors handing down the great empire which they fought hard for so the people now have a duty to take care of it. For two marks mention both ancestors and duty to take care of the empire.

(vi) *sociorum atque amicorum*: what was Rome's relationship with these states and why were they useful to Rome? [2]

Rome guaranteed protection but the states remained autonomous, they were useful as buffers between Rome's provinces and more hostile states beyond. [*Introducing Cicero* p74]

[Total: 15]

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6 How does Cicero make his speeches persuasive?

Support your answer with reference to the text.

[10]

Answers may include:

- Cicero's appeals to emotions
- Appeals to pride
- Sarcasm
- Mockery
- Humour
- Analogy
- Rhetorical questions
- Climax
- Anaphora
- Tricolons
- Any sensible points, backed up by references to the text.

[Total: 10]