



# **MARKSCHEME**

**May 2011**

**LATIN**

**Higher Level**

**Paper 2**

7 pages

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## General notes:

- The following 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**

- (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) Give **[1 mark]** for “describing”, and **[2 marks]** for two examples, *e.g.* use of concepts: *lepos*, *facetiae*; epithets: *miser*, *indomitus*; diminutives: *ocelli*, *lectulus*; direct expression of own feelings: *incensus*, *tecum loquerer essem*, *membra iacebant*.
  - (c) Judge only for length of syllables. **[1 mark]** for each error-free line.
  - (d) *Nemesis*: infernal deity, punishes boastfulness, arrogance **[1 mark]**; *vehemens*: anything along the lines of: forceful, dire, severe, inexorable **[1 mark]**.

**[10 marks]**
- (a) “I have lived my life, till lately popular with girls” (translation G. Williams) **[1 mark]**; because of the use of the perfect, it seems that Horace has finished his career as a ladies man; however, he wants to have a come back, because his new fancy is Chloe, which is revealed only at the end of the poem **[1 mark]**. A totally incorrect translation should not receive the mark.
  - (b) Military metaphor **[1 mark]**; love is a battle. Any three of: *funalia*: torches, used in a siege of a city or a woman’s heart; *vectis*: crowbar; *arcus*: military, but also Cupid’s; *oppositis foribus*: barred doors.
  - (c) Any two of: Venus has a temple in Memphis, in Egypt **[1 mark]**, therefore lacking in snow **[1 mark]**, which instead exists in Thracia, where Sithonia is **[1 mark]**.

**[12 marks]**

**Epic**

3. (a) Judge only for length of syllables. **[1 mark]** for each error-free line.
- (b) Any three of (Latin or English): one spirit permeates/nourishes the whole Universe; one mind stirs/moves the whole Universe; that is the source of terrestrial life, men and animals; the seeds of life are fiery; at the death of the body, the soul is freed, so that it can be reincarnated.
- (c) Dative **[1 mark]**; archaic for *illis*; epic (sublime) style **[1 mark]**.
- (d) Any three of: pairs of contrasting verbs: *metuunt cupiuntque*; *dolent gaudentque* **[1 mark]**; these pairs together with *dispiciunt* form a tricolon **[1 mark]**; alliteration of “c” in last line **[1 mark]**; alternation dactyls/spondees in last line **[1 mark]**.

**[10 marks]**

4. (a) Anchises **[1 mark]**; Aeneas’ father **[1 mark]**.
- (b) Visit to/stay in Carthage **[1 mark]**; Dido/queen of Carthage **[1 mark]**.
- (c) Aeneas’ love for his father **[1 mark]**; sadly they cannot embrace each other **[1 mark]**. Up to **[6 marks]** for any of: choice of words: *tristis* (active meaning: provoking sadness), *imago*: opposed to real person; Aeneas begs for material touch; same in *ne subtrahe te amplexu nostro*; repetition of “da”; *genitor*: solemn epic, and also stress on the idea of parentage; emotional: *largo fletu, ora rigabat etc.*

**[12 marks]**

## Historiography

5. (a) Up to **[3 marks]** for any combination of: vivid details, to create pathos: *cultrum ex vulnere, cruore manantem*; variation of words: *sanguis, cruor*; the oath and addressing the gods to add drama; *ferro, igni, quacumque vi* (which is a *tricolon ascendens*); passing the knife to his companions; contrast the old Brutus with new Brutus; his being appointed leader, with *ducem* cleverly positioned at the end, for emphasis.
- (b) Any two out of: Lucretia: virtuous and beautiful Roman lady, wife of Tarquinius Collatinus, Brutus' friend **[1 mark]** dishonoured by the King's son, Sextus Tarquinius **[1 mark]**; she committed suicide after that **[1 mark]**.
- (c) Any two of: the bravest of the young men seized their weapons and presented themselves ready for action; the others followed; a guard is left for Collatia; they posted sentinels so that no one might announce the rising to the royal family; the rest, fully armed and with Brutus in command, set out for Rome.
- (d) Any three out of: he keeps his cool and takes initiative, when others are overwhelmed: *Brutus illis luctu occupatis cultrum ex vulnere Lucretiae extractum manantem cruore prae se tenens*; he takes his friends for accomplices: *cultrum deinde Collatino tradit, inde Lucretio ac Valerio*; his behaviour shows a new Brutus, as he inspires his comrades: *stupentibus miraculo rei, unde novum in Bruti pectore ingenium*; he organizes the rebellion, as a proper leader: *Brutum iam inde ad expugnandum regnum vocantem sequuntur ducem*.

**[10 marks]**

6. (a) “Some think that Larentia, having been free with her favours, had got the name of ‘she-wolf’ among the shepherds **[1 mark]**, and that this gave rise to this marvellous story **[1 mark]**.” (translation. B.O. Foster)
- (b) Any two of: Arcadian origin; held the place many ages before; is said to have established a religious festival, derived from Arcadia; young men ran naked about, to honour the god Pan.
- (c) Inclusion of elements transmitted orally: indirect statement in accusative + infinitive, use of *ferunt* **[1 mark]**; use of information from other historians: *sunt qui ... putent* **[1 mark]**; Livy sometimes can reproduce two variants to explain a certain fact: here, the presence of the “she-wolf” **[1 mark]**; mention of religious festivals: *ludicrum, instituisse* **[1 mark]**.

**[12 marks]**

**Letters**

7. (a) Any one of: anaphora “*nihil*”; use of passive/reflexive: *teneor*; *pugillares* and *libellos* as a metonymy for intellectual business; reinforcement of a superlative: *ne levissime quidem*; alliteration of “I”: *quo genere ... sufficiat*; assonance of “I”, *passim*, plus appropriate explanation.
- (b) “So many thousands of men wishing to look at galloping horses [**1 mark**], and men standing upright in their chariots [**1 mark**].”
- (c) Any three out of: contrast *vir* vs. *pueriliter*: grownups vs. boys/children; not attracted by skill (*velocitas*, *ars*), but by a piece of cloth: *pannum favent*, *amant*; if the racers were to change their colours in the middle of their race (*in ipso cursu*), the audience would change their allegiances and interest, and at once abandon the team they currently support.
- (d) Repetition of *tanta*; strong contrast: *villissima* vs. *quosdam graves homines*, plus sarcastic use of *graves*; aside: *vulgus*: *vilius tunica*; *quod* is ambiguous: which is/because is; adjectives to describe the games (with *res* possibly pejorative): *inanis*, *frigida*, *assidua*; in the end, reference to himself, to answer once again the question at the beginning; he puts himself in contrast with both the *vulgus* and some of his own class: tricolon; polyptoton *voluptatem*, *voluptate*; contrast *ego otium in litteris colloco* vs. *alii otiosissimis occupationibus perdunt*.  
[10 marks]
8. (a) Roman senator. Any two out of: follower of the Stoic school; committed suicide, encouraged by his wife, Arria.
- (b) Latin or English: *eximia pulchritudine* [**1 mark**] *pari verecundia* [**1 mark**]; “a very handsome boy [**1 mark**] and equally modest [**1 mark**]” or similar.
- (c) “The greatest words and deeds, both of men and women, are not always the most famous” at the beginning of the letter [**2 marks**]. Any three of: Arria is an extraordinary woman: *aegrotabat ... reliquisset*: repetition of *aegrotabat*; choice of word: *mortifere*; *filius decessit*: emphatic word order; *eximia – verecundia*: eulogy, to induce pathos: ... so gifted a son ...; litotes; *non minus ... quam*; repetition of “*ita*” to add emphasis; *quin ... simulabat*: choice of construction to build up the climax; passage in direct style to add vivid detail, *i.e.* pathos; finally Arria is in fact “normal”: she cries; alliteration of “s”; her suicide, introduced by *praeclarum quidem*; series of five infinitives, to decompose the gesture in very minute detail; *stringere*, *perfodere*, *extrahere*, *porrigere*, *addere* and to contrast the real time taken by these five actions with her addressing her husband; repetition of *ista*; polyptoton twice: *gloria*, *gloriae*, *aeternitas*, *aeternitatis*; repetition of the phrase *sine praemio*; the final induces more pathos: *amissoque filio matrem adhuc agere*. Quotation + comment [**2 marks**] each.  
[12 marks]

**Satire**

9. (a) Any two of: living in Rome is hugely expensive [**1 mark**] and difficult /hard /corrupt/dangerous [**1 mark**], especially if one is poor [**1 mark**]. The risk of fires [**1 mark**]; foreigners/Greeks [**1 mark**].
- (b) Any two out of: no one gives a poor man help, whereas the rich and childless receive generous aid [**1 mark**]; repetition of “*nihil*”; to be contrasted with “*totum*” [**1 mark**]; repetition of “*nemo*”; line 211 [**1 mark**]: *hospitio tectoque*: hendiadys: shelter of a roof [**1 mark**]; *horrida, pullati*: choice of words [**1 mark**]; repetition of “*tunc*” [**1 mark**].
- (c) Judge only for length of syllables. [**1 mark**] for each error-free line.
- (d) Any three of: *marmora*: metonymy for “statues” [**1 mark**]; books associated with a statue of Minerva, placed in the middle of the bookcase [**1 mark**]; *signa, aliquid praeclarum ...*; *orbis lautissimus*: oxymoron: sarcasm [**1 mark**].

[10 marks]

10. (a) Award [**2 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 [**1 mark**]. Otherwise, no mark should be awarded.
- (b) Horace [**1 mark**], not only a lyric poet, but also a Roman satirist [**1 mark**].
- (c) Any four topics: list of faults of Roman society; details of daily life, sometimes contrasting with mythological detail; use of generic names to allude to real characters; comic elements/images; mockery of epic, plus appropriate quotations.

[12 marks]