



# **MARKSCHEME**

**May 2011**

**LATIN**

**Standard Level**

**Paper 2**

9 pages

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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) Any three of: to Cornelius (Nepos,) countryman **[1 mark]**, fellow poet, *homo doctus* **[1 mark]**; his appreciation of Catullus' poetry as worthwhile (*tu soleba ... nugae*) **[1 mark]**; he wrote several historical works **[1 mark]**.
  - (b) *nugae*: (here) light poems, occasional pieces opposed to epic **[1 mark]**; (false?) modesty, self-deprecatory **[1 mark]**, in contrast with lines 6–7: *tribus ... chartis, doctis, ... et laboriosis* **[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) **[1 mark]** for any of: the Muse of lyric poetry/Minerva/Athena **[1 mark]**, as inspiring the poet **[1 mark]**.
  - (e) Any three of: form: metre (hendecasyllable, often used by Catullus) **[1 mark]**; light tone, pleasant, charming **[1 mark]**; content: direct expression of emotions and sentiments **[1 mark]**; presence of humour **[1 mark]**; religiosity **[1 mark]**; poetic concepts: short poem vs. long, *i.e.* lyric vs. epic/or narrative **[1 mark]**, here his own *nugae* vs. history written by Nepos, whose supremacy Catullus is happy to acknowledge **[1 mark]**.

**[15 marks]**

### Elegiac and Lyric poetry

2. (a) *Seres* refers to China; *Bactra* refers to the Persian Empire, actually allusion to Parthia; *Tanais* refers to the river Don in Russia, alluding to Scythians; troubled places at the boundaries of the Roman Empire; the use of these names suggests what a politician's mind as Maecenas' is busy with; that in turn means that all is quiet in Rome and across the Empire; also, literary flavour: exotic places, also ironical hyperboles.
- (b) *curas, times* in English/Latin or both.
- (c) "The rest (everything else/the future) is carried along like a river"; simile alluding to the destructive force water can sometimes have, just as human life.
- (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) At the heart of this extract is the contrast between the busy life, *negotium* and leisure, *otium* **[1 mark]**. Maecenas, a politician, represents the former in the first stanza, whereas Horace is a supporter of the latter in the rest of the extract **[1 mark]**. In the second stanza, in contrast with the first one, the Gods' power is emphasized **[1 mark]**; therefore men are not encouraged to see how the future looks (imagery: *caliginosa nocte*; *deus* framed between *premit* and *ridet*; *deus* vs. *mortalis*; *ultra fas* in enjambment) **[1 mark]**; the simile of the flood (suggestion to enjoy the present) **[1 mark]**; exhortation: *memento componere* **[1 mark]**; friendship with Maecenas; enjoying life **[1 mark]**; rural landscape (*pecus, montium, amnis*) **[1 mark]**.  
**[15 marks]**

**Epic**

3. (a) Any two of: the two/a pair of **[1 mark] doves [1] of venus [1]**
- (b) Any two comments + quotations. Many verbs, which give dynamic pace to the narrative; mixture of dactyls and spondees in the first line, to show change of speed, as they advance and implicitly meet with various dangers; olfactive imagery: *grave olentis*; line 202 with alliteration of “l”, that suggests fluidity, therefore immaterial; line 204: visual imagery: *discolor aura*, plus assonance; the Homeric simile *quale ... vento*; *aurum – auri*: polyptoton for emphasis.
- (c) Judge only for length of syllables. **[1 mark]** for each error-free line.
- (d) Any three out of: Aeneas’ trumpeter/companion/previously with Hector **[1 mark]**. Challenged the Gods to a musical contest **[1 mark]** and was drowned by Triton **[1 mark]**. He had died just before the events narrated here **[1 mark]** and the Trojans were bringing him the last homage, preparing to bury his body **[1 mark]**.
- (e) Any two out of: the Trojans prepare to bury Misenus’ corpse: *flebant*: were weeping; *ferebant suprema*: were paying their last respects; *struxere*: they raised (a pyre); *intexunt*: weave its sides; *constituent*: set cypress; *decorant*: decorated it; *expedient*: prepared (heated water); *lavant*: washed; *unguent*: anointed (the corpse).

**[15 marks]**

4. (a) Judge only for length of syllables. **[1 mark]** for each error-free line.
- (b) Any two comments + quotations: physical: *horrendus*, echoed in *terribili*, both emphasis on fear; *plurima canities*: age, announcing *senectus* in line 304, but also disorder, through *inculta*; line 300 chiasmus, with verbs in the middle; line 302: Charon is on his own; actions in close succession; *ferruginea*: choice of word: red, because rusty, so absence of beauty, like the region, or dull reddish, again to add an inhospitable note; the prefix *sub-* twice: *subigit*, *subvectat*: Charon makes efforts to push the boat; the portrait is closed with a new touch of physical description: *iam senior*, to introduce the idea of old age, then immediately oxymoron to remind the reader that is a god: *viridis senectus*. The idea of vigour has been already mentioned through *cruda*: fresh.
- (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) Simile **[1 mark]** plus any two of the following: *frigus*: coldness of weather, but also that of Hades **[1 mark]**; same stem used further on: *frigidus* **[1 mark]**; *lapsa* for leaves but also for lives **[1 mark]**; large number of each category; *multa*: repeated; *aves*: birds, but also souls, seen as volatile, because having escaped from the body.
- (e) “In longing for the farther shore” **[2 marks]**; the souls are eager to cross the Acheron so that they can be reincarnated/find their rest **[1 mark]**.

**[15 marks]**

## Historiography

5. (a) Any three of: *vi compressa*: had suffered violence/had been raped and consequently gave birth to Romulus and Remus/the twins; *seu ita rata*: either because she thought it useful; *seu quia deus honestior erat*; *nuncupat*: indicates.
- (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) Any two of: Tiber effusus super ripas **[1 mark]**; lenibus stagnis **[1 mark]**; languida aqua **[1 mark]**.
- (d) Any three of: *sitientem*: thirsty **[1 mark]**; *ex montibus*: coming ... from the mountains **[1 mark]**; *flexisse*: changed her course **[1 mark]**; *ad puerilem vagitum*: hearing the wailing of the babies **[1 mark]**.
- (e) Any four + quotations. Livy's historical approach is not critical **[1 mark]**: when different presentations appear in his sources, he could present them both **[1 mark]**, or make an average **[1 mark]**, or follow his own choice according to what seemed acceptable to him **[1 mark]**; introduces elements pertaining to the early Roman tradition: *seu ... seu ...* **[1 mark]**; *tenet fama, ferunt*; sometimes he tries to find a reason: *ut opinor* **[1 mark]**. However, Livy brings details from his own experience or verified sources: *ubi nunc ficus Ruminalis est* **[1 mark]**.
- [15 marks]**

6. (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) Livy is quite specific: there is a double tradition and he gives both variants: defeated in battle **[1 mark]**, King Latinus joins in peace (sanctioned through Aeneas' marriage to Lavinia) **[1 mark]**; just before the battle **[1 mark]**, King Latinus would ask to talk to the enemy leader **[1 mark]**. This variant is more impressive, as it shows Latinus' personal courage, wisdom, ultimately desire for peace **[1 mark]**; therefore Livy insists on it: the king wants to understand why the stranger came to Italy. He seems to anticipate the answers: *casu, domo ... quaerere*. Each time the king is called by his name; the second time the name is deferred to the middle of the sentence; questions (*percontatum*): *qui ...*, *unde aut quo ...*, *quidve*: tricolon/tetracolon *etc.*
- (c) Any three of: leader of the Trojans **[1 mark]**; Anchises and Venus' son **[1 mark]**; his native country had been sacked **[1 mark]**; fugitive/exiled **[1 mark]**; searching for a suitable place to found a city **[1 mark]**.
- (d) *vel bello vel paci*: either to engage in war **[1 mark]** or to make peace **[1 mark]**.
- (e) Any three of: the key verb, *sanxisse* is postponed at the very end to create suspense **[1 mark]**; series of answers to the questions in the previous section **[1 mark]**; *multitudinem*: collective singular, juxtaposed to *Troianos* **[1 mark]**; *Aeneam* framed by *ducem* and *filium* **[1 mark]**; *cremata patria*, to add pathos **[1 mark]**; *vel ... vel* to balance *etc.* **[1 mark]**.

**[15 marks]**

## Letters

7. (a) *tot volumina peregit*, Latin or English; *commentarios sextum sexaginta ... reliquit, opisthographos quidem et minutissimis scriptos*: he compiled so many books/volumes **[1 mark]**; he left me 160 books, written on both sides of the scrolls, and in very small handwriting **[1 mark]**.
- (b) Larcus Licinus: high rank official in Hispania **[1 mark]** (the praetorian legate of Hispania Tarraconensis) offered to buy **[1 mark]** the volumes mentioned at the beginning of this letter **[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) Up to four: a scholar/bookworm **[1 mark]**; he usually smiles **[1 mark]**; considers himself but a very lazy man **[1 mark]**; public **[1 mark]** and private duties **[1 mark]**, towards his friends **[1 mark]**.
- (e) Any three of: false excuse, to add new emphasis to the topic; use of syncopated (colloquial) form *destinasset*; *non tantum ... vel etiam*: oratorical balance; use of gerundival constructions to introduce the idea of emulation; alliteration of “s” in *possunt ... excitare*; use of the prefix/preverb *con-* in *confide*: I am fully persuaded.
- [15 marks]**
8. (a) Pliny the Elder **[1 mark]**, Pliny the Younger’s uncle **[1 mark]**, famous writer **[1 mark]**, commander/admiral of the fleet at Missenum **[1 mark]**, scientist **[1 mark]**.
- (b) Any three: “A devastation **[1 mark]** of the most beautiful regions **[1 mark]**”, “a memorable disaster **[1 mark]** shared by men and cities **[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) Any three of: “Happy”/“blessed” or similar **[1 mark]**. “Those to whom it is given, by the grace of God **[1 mark]**, either to do something worth writing about **[1 mark]**, or to write something worth reading **[1 mark]**; most happy, of course, those who do both **[1 mark]**.”
- (e) Short sentences, dynamic pace; ellipses: *usus (erat), frigida (aqua), incertum (erat)*, to build up tension; use of parataxis (juxtaposition), but variation of tenses and examples; precise date: 24 August or similar; scientific precision in describing the shape of the cloud and quotation; every detail is placed so as to emphasize his uncle’s prominent qualities and to give the posterity an heroic account of his deeds. **[2 marks]** for comment accompanied by quotation.
- [15 marks]**



## Satire

9. (a) Any four out of: *mentiri*: to lie; *laudare* = to praise; *poscere* = to ask for; *motus astrorum*: play the astrologer; *promittere*: make fake promises; *ranarum viscera*: pretend to be a soothsayer; to (help with) stealing: *me ministro nemo fur erit*; to go to a commission abroad: *nulli comes exeo*.
- (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) “Accept gifts **[1 mark]** which you must lay down/abandon **[1 mark]**”, due to a guilty conscience.
- (e) Corrupt **[1 mark]**; possibly a too pessimistic and caricatured image **[1 mark]**, due to the constraints of the *genre* **[1 mark]**; not all social categories represented, eg. slaves, children **[1 mark]**

**[15 marks]**

10. (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) Judge only for length of syllables. **[1 mark]** for each error-free line.
- (c) The Pythagoreans were renowned for being complete vegetarian **[1 mark]**; a garden would provide them with plenty of vegetables **[1 mark]**.
- (d) Lack of sleep: *insomnia (vigilando)* **[1 mark]**; causes: *cibus imperfectus et haerens ardenti stomacho* **[1 mark]**; *raedam transitus in arto flexu vicorum* **[1 mark]**; staging of drones when brought to a stand **[1 mark]**.
- (e) Any four of: real life details/names, e.g. “*Frabateria*” **[1 mark]**; imagery: *ardenti stomacho*; *caput morbi* vs. *caput mundi* (Rome) **[1 mark]**; humour: line 231: *unius sese dominum fecisse lacertae*, with clever positioning at the extremes of the line **[1 mark]**; contrast countryside vs. Rome, rich and spoiled vs. poor and honest **[1 mark]**; the rich spend all their time in car/litter **[1 mark]**; irony/sarcasm: Liburnian battleship **[1 mark]**

**[15 marks]**