

**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

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

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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 boats vivid in these lines. You should make two points, quoting the Latin in each case.** [2]

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?

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.

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

Support your answer with reference to the text.

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? [2]

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*).

nunc, quid agendum sit, considerate! primum mihi videtur de genera belli, deinde magnitudine, tum 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]

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6 How does Cicero make his speeches persuasive?

Support your answer with reference to the text.

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]