



**Coimisiún na Scrúduithe Stáit**  
**State Examinations Commission**

**Leaving Certificate 2017**

**Marking Scheme**

**Latin**

**Higher Level**

### **Note to teachers and students on the use of published marking schemes**

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

### **Future Marking Schemes**

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

## Leaving Cert. Latin Higher Level 2017---Marking Scheme

1. Answer Section A **or** Section B in this question:-

[75]

*A positive marking scheme will be applied. Candidates will be awarded marks for each word correctly translated. The marks allocated will range from a half (1/2) to two marks (2).*

**A.** Translate into Latin:-

$\frac{1}{2}$     2  $\frac{1}{2}$                       1                      2                      1                       $\frac{1}{2}$                       2    1     $\frac{1}{2}$     1     $\frac{1}{2}$

When it was seen that the enemy was winning the battle, on all sides there was fear and despair among

1                      1                       $\frac{1}{2}$     2                      1     $\frac{1}{2}$      $\frac{1}{2}$     1                      2    1                      2  $\frac{1}{2}$      $\frac{1}{2}$

the Romans. The commander, when he saw the terror among his forces, ordered them to retreat to the

$\frac{1}{2}$     1     $\frac{1}{2}$      $\frac{1}{2}$                       2                       $\frac{1}{2}$     1     $\frac{1}{2}$                       2  $\frac{1}{2}$                        $\frac{1}{2}$     1                      1

nearest hills. But he quickly discovered that these hills also had been occupied by the enemy. Some of

1    2     $\frac{1}{2}$      $\frac{1}{2}$                        $\frac{1}{2}$                       2  $\frac{1}{2}$      $\frac{1}{2}$                       1                      2  $\frac{1}{2}$                       1    2

his men fled but when they were quickly captured by the enemy they were killed; others threw down

$\frac{1}{2}$     1     $\frac{1}{2}$                       2                      2     $\frac{1}{2}$                       2  $\frac{1}{2}$                       2     $\frac{1}{2}$     1                       $\frac{1}{2}$     2

their arms and surrendered, begging that they be allowed to live. Most soldiers, however, fought

$\frac{1}{2}$                        $\frac{1}{2}$                       2     $\frac{1}{2}$     1     $\frac{1}{2}$      $\frac{1}{2}$                       2                      1

courageously so that they might hold out until night and thus put an end to the battle.

**Or**

**B.**

- (i) So much disturbance in the state **(4)**; dangers which threaten him **(4)**
- (ii) The people whom he especially loves**(4)** he displays great sadness**(4)**
- (iii) They affect him very little**(4)**
- (iv) He should face them with dignity **or** avoid them without being annoyed **(6)**
- (v) They have taught them to hiss **(6)**
- (vi) He has ruined himself **(4)**
- (vii) By using terror and fear **(8)**
- (viii) Because of that friendship **(4)**; which he has with Pompey **(4)**
- (ix) Lest he undo everything which he did before **(6)**
- (x) He maintains a middle course **(4)**
- (xi) In the theatre **(3)** ; at the games **(3)**
- (xii) They shouted abuse at the master of the gladiators and his supporters **(7)**

**Q2. A (130) Translate any two passages:**

- (i) extemplo.....acies 4/ versique.....vertunt 10/ Troes.....Asilas 6/ iamque.....portis 4/ rursusque.....reflectunt 10/ hi.....habenis 6/ bis.....versos 6/ bis.....tegentes 6/ tertia.....proelia 7/ totas.....vir 6.
- (ii) iamque.....lacertis 7/ fortiter.....aquas 6/ ut.....est 7/ illa.....habent 6/ et.....lacertis 7/ visaque.....mihi 6/ frigora.....profundi 7/ qui.....amor 6/ quo.....fiunt 7/ quoque.....mihi 6.

**B.**

- (i) Cato.....profectus 5/ ut.....caperet 5/ Praeter.....circumducit 3/ et.....mittit 6/ Mirantes.....arma 8 / Interim.....inquit 7/ et.....feci 3/ Inter.....est 7/ Quod.....habere 6/ Cohortes.....eliceret 7/ Id.....evenit 3/ Pertimuisse.....erumpunt 5.
- (ii) Defendi.....senex 6/ contempsit.....tuos 5/ quin.....obtulerim 4/si.....potest 4/ ut.....parturit 6/ etenim.....consulari 10/ quanto.....seni 4/ Mihi.....est 4/ perfuncto.....gessi 5/ Duo.....reliquam 7/ hoc.....potest 4/ alterum.....mereatur 6.

**Q3 A. (i) (60) Translate**

Poenus.....occisos 8/ et.....referebat 8/ Scipio.....potuissent 11/ Ad.....flectit 7/ Ominatur.....deos 11/ Adesse.....Carthaginis 5/ reditum.....deos 5/ Celsus.....dicebat 5.

**(ii) (30) Answer any three questions**

- (a) 5 + 5
- (b) 5 + 5
- (c) 5 use of speeches +5-form of historical writing
- (d) (3+2) + (3+2)
- (e) 5 +5

**Indicative Notes—Candidates may make valid points other than those listed below.**

**3A.**

**(a) Livy's assessment of Hannibal**—any valid points from the text; Hannibal was cunning as when he kept his army together before the peace conference to give him more bargaining power.

**(b) Livy's assessment of Masinissa**—any valid points from the text; Masinissa was reckless as when he arranged a hasty marriage with Sophoniba.

**(c) Livy's use of speeches**—any points from the text; speeches create dramatic suspense as with the speeches of Hannibal and Scipio at the conference to discuss peace; any view on speeches as a legitimate form of historical writing as long as a reason is given.

**(d) Laelius**—served as a lieutenant under Scipio; fought in the battle of Zama; assisted Scipio to capture Syphax, king of Numidia. **Saguntum**—a Roman city on the east coast of Spain; city was besieged by Hannibal in 219BC; city was recaptured by the Romans in 212BC. **Sophonisba**—celebrated for her beauty; daughter of Hasdrubal Gisco; Masinissa fell in love with her and married her; poisoned herself rather than become a prisoner of Rome. **Syphax**—king of Numidia; defeated by Scipio in the battle of Bagradas; was taken as a prisoner to Rome.

**(e) Scipio**—any points on Scipio's role in Book 30.

### 3B. (i) (60) Translate

limen..... a tergo 10/ infelix.....soceros 8/ et.....trahebat 3/ evado.....Teucro 9/ turrim.....tectis 6 / unde.....castra 6/ aggressu.....dabant 6/ convellimus.....impulimusque 4/ ea.....trahit 4/ et.....incidit 4 .

### (ii) (30) Answer any three questions

- (a) 5+5 for two points
- (b) 5 + 5
- (c) 5 + 5
- (d) 5 + 5
- (e) ( 3+2) + (3+2)

**Indicative Notes - Candidates may make valid points other than those listed below.**

### 3B (ii)

**(a) Role of the gods**—any points such as the way Sinon used Minerva’s influence over the Trojans to convince them to bring the horse into the city; also the serpents which killed Laocoon went to the feet of a statue of Minerva which the Trojans interpreted as meaning that they should bring the horse into the city to appease the goddess; meeting between Aeneas and Venus.

**(b) Passages of poetic beauty**—passage describing the death of Laocoon; the passage describing the entry of the horse to the city—refer to the passage and explain why it is one of poetic beauty.

**(c) Character of Sinon**—crafty in the way he wove known facts into his fictitious story; cruel as he showed no sympathy for the Trojans despite how well he was treated by them.

**(d) Violence**—very graphically described as in the attack on the palace of Priam; Virgil does show sympathy to the victims of violence as he bemoans how Hector looked after being savaged by Achilles compared to how he had been in his glory days.

**(e) Testudo**—a siege formation adopted by soldiers for defence and attack; soldiers held shields in an interlocking fashion over their heads so as to create a canopy like a tortoise shell; **Tenedos**—a small island lying about four miles from the coast near the site of Troy; Greeks hid behind the island when they pretended to leave the siege of Troy. **Palladium**—found in Greek and Roman belief; an image on which the safety of the city of Troy was believed to depend; believed to be the image of Minerva (Athene). **Atridae**—sons of Atreus, Menelaus and Agamemnon; Agamemnon was the commander of the united Greek forces in the Trojan War; Menelaus was the husband of Helen and a central figure in the war.

**Q4.** (i) 4+3+3. (10)

(ii) (2+1+1) to max of 10. (2+2 for confiteor/patior) (10)

(iii) Metre 2 marks. -2 for any wrong syllables (10)

### Q5. (75) Answer three questions—at least one question from each section.

**A.**

(i) Three factors (7+6+6+6) - at least two points on Augustus being a realist/doing what was necessary.

(ii) Discussion (7+6+6). Assess (6)

(iii) (7+6) + (6+6)

**B.**

(i) Life 4+3+3. Works 4+3+3. Influence of the life of author 5.

(ii) 9 +8 +8—at least two points must refer to both practical/aesthetic.

(iii)

(a) Discuss the importance (5+4); impact of the difference between photographs-4.

(b) Themes in wall painting (5/4+4); importance—4.

(c) Three points 5/4+4+4 (at least one must refer to photograph))

**Indicative Notes—Candidates may make valid points other than those listed below.**

**5A.**

(i) Any points on the **domestic policy of Augustus**—the legislation involved in Imperium Proconsulare and Tribunica Potestas and the use made of these laws by Augustus; the first and second settlements arranged by Augustus; his careful attendance to arranging a successor (showing how much of a realist he was; his extensive building programme and patronage of the arts.

(ii) **AD69**. Description and attempt to evaluate the chaotic scenes that developed under the short-lived reigns of Galba, Otho, Vitellius and the accession of Vespasian ( three points); an assessment of the importance of these events in the way Vespasian took very careful control of the finances and of the provincial armies to prevent a repetition of the chaos of 69AD (one point).

(iii) **Claudius and Britain**: Invaded in 43AD; one of his legions was commanded by Vespasian; sailed from Boulogne; Claudius claimed to have received the surrender of eleven kings; established a new capital at Camulodunum; gained control of an area south of the river Severn and the Humber estuary. **Domitian's Character**—very determined to make a name for himself due to being kept in the background by his father Vespasian; ambitious as shown in his invasion of Britain under Agricola; became very morose and suspicious of plots and threats against him; inaugurated a reign of terror which eventually led to his murder. **Importance of the Praetorian Guard**—served as a close guard and military reserve for the emperors; remained loyal to Tiberius when under threat from their prefect, Sejanus; could kill the emperor if not properly rewarded as happened with Galba; could even make an emperor as was seen in the case of Claudius.

**5B.**

(i) **Catullus---life**—birth in Verona; coming to Rome; love affair with Clodia; death of his brother; work as a civil servant. **Works**—style of his poetry; types of poems; influence on later writers. **Caesar**—any points from his famous career. **Works**—some poetry; his writing style; use of propaganda in De Bello Gallico and Commentarii Belli Civilis. Any reference to how the life of the chosen author influenced his work—eg. Catullus' infatuation with Clodia or Caesar's wars.

(ii) **Roman Architecture**—three detailed accounts of any architectural structures such as bridges, aqueducts, theatres, amphitheatres etc. **Emphasis must be placed on both the artistic and the practical aspects of the structures in at least two points.**

(iii) (a) **Importance of Ara Pacis**---types of reliefs used on the altar; use of children; aloofness of some of the figures; position of the emperor; use of perspective; importance of the altar as a political statement. Any impact of the difference between the photographs.

(b) **Themes of wall paintings**—any discussion of themes such as nature, gardens, everyday aspects of life. Any point on importance in the Roman house—bringing colour/light into dark houses.

(c) **Portrait Sculpture**—reasons why this style became so popular; use of realism; gravitas—reference to photograph C.

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