



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2018

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 2018---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 three marks (3).

A. Translate into Latin:-

$\frac{1}{2}$ 2 1 1 2 $\frac{1}{2}$ 1 1 1 $\frac{1}{2}$ 2 $\frac{1}{2}$ 1
 On the arrival of the consul, Hannibal left the territory of the town of Nola and made for the sea
 $\frac{1}{2}$ 1 2 2 $\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{2}$ 1 2 $\frac{1}{2}$
 near Naples. He wished to gain possession of a coastal town so that his ships might sail safely
 $\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{2}$ 3 1 3 $\frac{1}{2}$ 1 2 $\frac{1}{2}$
 from Africa. But when he was informed that Naples was held by the Romans, he decided not to
 2 $\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 $\frac{1}{2}$ $\frac{1}{2}$ 2 $\frac{1}{2}$ 1
 approach the city. For a long time then he besieged Nocera and finally received its surrender; he
 2 $\frac{1}{2}$ 1 2 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ 2 2 $\frac{1}{2}$ $\frac{1}{2}$
 promised that all the citizens would go free. Then, since he wished to seem friendly to all the
 1 1 2 1 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ 2 $\frac{1}{2}$ 2 1
 inhabitants of Italy, he offered rewards to all those who promised to fight for him.

Or

B.

- (i) The great regard for the Roman people **(3)**; his loyalty **(3)** his justice **(3)** (moderation also accepted)
- (ii) That he would hurt the feelings of Diviciacus **(4)** or by punishing Dumnorix **(4)**
- (iii) He ordered that Diviciacus be brought to him **(4)**
- (iv) He was his friend **(4)** whom he trusted in everything **(3)**
- (v) He told him the things that were said about Dumnorix in a meeting with the Gauls **(4)** and what each person had said **(4)**
- (vi) That he hold a trial **(3)** and pass judgement on his brother **(4)**
- (vii) He cried and embraced Caesar **(4)** he implored Caesar not to pass a severe judgement against his brother **(4)**
- (viii) That those things (which were said) were true **(4)**
- (ix) He was moved by love for his brother **(4)**
- (x) That the feelings of all the people of Gaul would be turned against him **(8)**
- (xi) As a friend/he shook his hand **(3)**
- (xii) Called Dumnorix to him **(3)** said that he was pardoning his previous crimes **(3)** out of regard for his brother Diviciacus **(3)**

Q2. A (130) Translate any two passages:

- (i) tum.....euntis 6/ haeret.....fatur 7/ o.....annos 6/ qualis.....stravi 7/ scutorumque.....acervos 6/ at vos.....Juppiter 7 / Arcadii.....preces 10/ si.....reservant 10/ si.....oro 6.
- (ii) ventus.....amanti 7/ solvor.....tuo 6/ lingua.....reliquit 7/vix.....vale 6/ incubuit.....tetendit 7/ iamque.....erat 6/ dum.....iuvabat 7/ sumque.....meis 6/ ut.....videre 7/ vela.....meos 6.

B.

- (i) Hannibal.....positis 5/ ceteros.....iubet 9/ Iam.....erat 4/cum.....castris 6/ signum....dedit 3 / Quod.....vidit 7/ extemplo.....erupit 9/ pugna.....fuisset 6/ si.....sivisset 4/ nox.....diremit 6/ Itaque.....caedes 6.
- (ii) Lugent.....populi 6/regna.....expostulant 6/locus.....reconditus 6/quod.....pervaserit 6/ sustinere...vim 6/ non.....potest 8/ in....iudicium 8/ cum.....deerunt 8/ sed.....liberabuntur 11.

Q3 A. (i) (60) Translate

Quam.....animadvertit 6/ advocata.....esset 6/ magno.....resederat 5/ excitaret.....solet 10/ Fuit.....mirabilis 3/ sed.....compositus 5/ pleraque.....agens 9/ sive.....animi 3/ sive.....exsequerentur 7/ Adsumpsit 6.

(ii) (30) Answer any three questions:

- (a) 5 + 5
(b) 5 + 5
(c) 5 + 5
(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 Scipio's character—when he arrived in Tarraco, he showed confidence and assurance in the way he replied to the envoys; in Tarraco he had a great reputation for instilling fear in the enemy.

(b) Capua—Any two points on Capua from Book 26; how the Romans showed great persistence in the siege of the city but Hannibal fared poorly in its defence; Capua was abandoned to its fate by Hannibal and was starved into surrender.

(c) Hannibal as a general—cunning as shown by his tactic of attacking Rome to draw the Romans away from Capua; cruel as shown by the way he appeared to abandon the citizens of Capua without a stout defence.

(d) Vibius Virrius—originator of Capuan revolt from Rome; advised the Capuans that they had little hope of a peaceful surrender to the Romans. **Roman legion**—cavalry rode up front and on the wings; in between were two rows of five cohorts with mixed infantry and cavalry; behind the main group were light troops followed by seven units of reserves. **Comitia Centuriata**—assembly of the centuries into which the people were divided; assembly decided questions of peace and war; magistrates were elected and treason trials were held.

(e) Livy as a historian—he wrote very little on social and economic conditions; focused mainly on politics and war; was neither accurate or scientific; patriotism limited his ability to be impartial.

3B. (i) (60) Translate

continuo..... primo 8/ quos.....acerbo 8/ hos.....mortis 4/ nec.....sedes 5/ quaesitor.....moveret 3 /
ille.....discit 5/ proxima.....loca 3/ qui.....animas 9/ quam.....labores 7/ fas.....coercet 8 .

(ii) (30) Answer any three questions:

- (a) 5+5
- (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) Aeneas' meeting with Dido-----discussion of Aeneas' feelings of guilt for abandoning Dido may have made him try to explain the reasons for his departure—showed that Aeneas cared deeply for Dido; Dido's refusal to speak to Aeneas and her hostile departure showed how hurt she was and how determined not to speak to him.

(b) Passages of poetic beauty and empathy—description of the area where false dreams reside—vast elm tree with shady boughs; description of the Acheron river and how Charon ferried the souls across. Empathy was shown with the souls who were forced to wander for one hundred years; great empathy for the plight suffered by Palinurus.

(c) Character of Aeneas—determined in the way he battled on despite many barriers to gain entry to the underworld; he was thorough in his approach as shown when he insisted that the proper funeral rites be paid to the spirit of Misenus.

(d) Life after death---Virgil used Greek writers as his inspiration for his ideas on life after death; he locates the entrance to the underworld in a definite place near the Bay of Naples; reflects the belief of his day that a good life merited reward after death.

(e) Palinurus---met Aeneas in underworld; Aeneas' helmsman who had fallen overboard; survived the sea but was killed as he came ashore. **Rivers of Hades**---names of any river; souls sought to get across the Styx to reach the Elysian fields; river Acheron overflowed to form Lake Avernus. **Orpheus**—a Thracian who was famous as a lyre player; could hold beasts spellbound with his music; went to Hades to try to recover his dead wife Proserpina. **Golden Bough**—used as a passport by Aeneas to enter the underworld and cross the Styx; only reference in classical literature; some believe it is a complete myth others believe it refers to the mistletoe.

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

(ii) (2+1+1) to max of 10. (2+2 for 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); Importance of Agrippa—one good point -6.
- (ii) Discussion (7+6+6). Consequences of departure (6)
- (iii) (7+6) + (6+6)

B.

- (i) Life 4+3+3. Works 4+3+3. Works showing insight into life- 5
- (ii) 9 +8 +8 –at least one point must refer to roman history/everyday life.
- (iii) (a) Construction 5, function 4; typical of the Romans-4.
(b) Features of theatres (5/4+4) must refer to photo; difference between theatre and amphitheatre — 4.
(c) Two points on techniques 5/4+4; for reference to this and one other mosaic 2+2.

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

5A.

- (i) **Augustus**—description of powers gained in First and/or Second Settlement; manner in which Augustus divided the provinces; how he courted the senate and the people; how he preserved old traditions and religions; building programme; social reforms. **Agrippa**—he became consul following Actium; after a row with Augustus, he was sent to Syria but refused to go and sent his legate instead; when Marcellus died he was recalled after the Second Settlement; got greatly increased powers including proconsular imperium.
- (ii) **Tiberius**---any facts such as manner of his accession to power; way he was affected by treatment at hands of Augustus; foreign policy; treason trials; role of Sejanus. **Departure to Capri**—showed lack of interest of Tiberius in ruling; allowed Sejanus to prosper; reign of terror which followed.
- (iii) **Titus**---very reliable in the way he completed the campaign against Jerusalem; showed great generosity to victims of fire in Rome and eruption of Vesuvius; rumours abounded about his depraved private life. **Domitian**—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; was popular with the army and the people initially; became very morose and suspicious of plots and threats against him; inaugurated a reign of terror which eventually led to his murder. **Galba**—Tacitus said that he was very capable of ruling; showed himself to be mean and foolish when he refused to give the customary donative to the soldiers. **Trajan's Dacian Campaigns**—any details on either or both Dacian campaigns; causes of the first war; outcomes of the wars.

5B.

(i) **Cicero---life**—from wealthy equestrian family; born in Arpinum; outstanding orator, politician, philosopher and lawyer; bitter enemy of Julius Caesar and Marc Anthony; consul in 63 BC.

Works — Catiline describes in great detail the preparations for rebellion in 63BC and how Cicero was instrumental in the capture of the ringleaders. **Horace — life** — born in 65 BC; leading Latin lyric poet; was on the losing side at battle of Philippi; lost his father's estate after the battle; on payroll of Maecenas.

Works — Horace accompanied Maecenas on a journey to Brundisium and wrote a poem about the adventures they experienced along the way.

(ii) **Roman Architecture**—three features showing relief sculpture representing Roman history and everyday life—Ara Pacis---can be said to reflect both history and daily life; Trajan's Column; underside of Arch of Titus—or any other examples.

(iii) (a) **Triumphal Arches**---construction is associated with bridges and aqueducts; may have borrowed the idea from the Etruscans; also influenced by Greek arches; often erected across roads; two piers connected by an arch and crowned by a superstructure. Function was that of an honorary monument; sometimes used in triumphal processions. Typical—reference to other Roman buildings or Roman celebrations or imperialism.

(b) **Roman Theatres**--- features such as the exterior; use of arches; orchestra; stage; scaena frons—refer to photo in at least one example. Difference between theatre and amphitheatre---either structural difference or functional difference.

(c) **Roman Mosaics**---techniques used small pieces of glass or stone mostly; larger stones were also cut into shapes; marble and limestone mainly used; opus vermiculatum—used very small tesserae; opus tessellatum used larger pieces; fish mosaic demonstrates the vermiculatum technique allowing the artist to create a work of outstanding colour and detail; reference to any other mosaic.

