LATIN SECOND ADDITIONAL LANGUAGE: PAPER I

MARKING GUIDELINES

Time: 3 hours

200 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

SECTION A   PROSE SET TEXTS

QUESTION 1   RHETORIC

1.1   Scipio justifying the death of Tiberius Gracchus. Like Clodius, the Gracchi attracted unhealthy attention from the plebs and like Scipio, one of Rome's great heroes, Milo (and Cicero) can be justified in justifying Clodius' death.

The senate during Cicero's consulship agreeing to the death of Catiline and his conspirators. Again, as a threat to the stability of Rome, his death, and Clodius', can be justified.

The gods justifying Orestes' murder of his mother in revenge for the killing of his father. Here, even the gods support killing in certain circumstances.

(1 mark per example and 1 for reasonable explanation of how it bolsters Cicero's case.)   (4)

1.2   The Twelve Tables were the ancient law code of Rome (1) and as such, the earliest and most authoritative description of what is right and wrong (1)/they stipulate cases where homicide is justified (1).   (2)

1.3   atqui, si tempus est ullum iure hominis necandi, (5)
        quae multa sunt, certe illud est non modo iustum, (5)
        verum etiam necessarium, cum vi vis illata defenditur. (5)
        pudicitiam cum eriperet militi tribunus militaris in exercitu C. Mari, (6)
        propinquus eius imperatoris, interfectus ab eo est, (5)
        cui vim afferebat. (2)
        facere enim probus adulescens periculose quam perpeti turpiter maluit. (6)
        atque hunc ille summus vir scelere solutum periculo liberavit. (6)
        (40 marks divided by 2)   (20)

1.4   Gaius Marius was consul of Rome seven times and therefore one of the Republic's most esteemed statesmen. Cicero cites his example, as a defender of the Republic in the first century, to justify the legitimacy of his argument.   (3)

1.5   The emphatic initial position of "pudicitiam" at the beginning of the first sentence shows that Cicero wants to emphasise the innocence of the soldier; he contrasts "facere periculose" with "turpiter perpeti", illustrating the risk that the soldier was willing to take in order to protect his honour; the placement of "probus adulescens" in the centre of the sentence draws attention to his most important quality, which shapes his actions; the placement of "ille summus vir", referring to Marius, between "hunc" and "solutum" brings even more attention to the fact that the exoneration of this man was by "that outstanding man"; the placement of "liberavit" at the end of the sentence, further underlines emphatically that he was deemed innocent and exonerated.

The placement of "facere" as the first word in the sentence emphasises that the young soldier was prepared to act.

(1 mark for observation in the text and 1½ mark for reasonable explanation of its effect.)   (5)

1.6   Translate from "haec" to "est" (lines 1–2), highlighted in **bold**.
      haec, sicuti exposui, ita gesta sunt, iudices; (5)
      insidiator superatus est, (3)
      vi victa vis vel potius (3)
      oppressa virtute audacia est. (4)
      (15 marks divided by 3.)   (5)

1.7   Cicero refers to Clodius as the "insidiator" (1). By naming him in this way, he presents his argument that Clodius was the aggressor, as fact.   (2)

1.8   1.8.1   Cicero says that it was Clodius and his men who ambushed Milo (1); Milo's retinue then defended themselves against the attack (1) and in the process of defending their master, killed Clodius. (1)   (3)

         1.8.2   Students should be able to recognise that the logical word order would be "vis vi victa (est)" and "audacia virtute oppressa est" (1).

                 Possible suggestions for why he does so include: by inverting the word order, Cicero draws attention to the instrument (vi/virtute) (1); the conquering (victa) and crushing (oppressa) of the aggressor is more emphatic. (1); the repeated "vi-" sounds in this order is a kind of "shock tactic" (1) as it is not in the usual format of a tricolon.   (2)

1.9   The Roman republic/you (the listeners)/all good men (1 mark per group of people)   (2)

1.10   sin hoc et ratio doctis et necessitas barbaris et mos gentibus et feris etiam beluis natura ipsa praescripsit, (9)

       ut omnem semper vim, quacumque ope possent, a corpore, a capite, a vita sua propulsarent, (8)

       non potestis hoc facinus improbum iudicare, quin simul iudicetis omnibus, (6)
       qui in latrones inciderint, aut illorum telis aut vestris sententiis esse pereundum. (7)

       (30 marks divided by 2)   (15)

1.11   1.11.1   ratio doctis/necessitas barbaris/mos gentibus/(feris etiam) beluis natura (ipsa)   (1)

         1.11.2   Cicero seems to be descending through levels of civilisation (1) to make his climactic point that, however wild people may be, they have sufficient sense of right and wrong to understand that they should defend themselves.   (2)

1.12   Students may notice two of: iudicare/iudicetis; vim/vis/vi; iustum/iure (2)

       Students should recognise that Cicero's case is built on the justified use of violence and the ability of the jury to judge this rightly. (1)   (3)

1.13   Students may comment on:

The juxtaposition of "omnem"/"semper", emphasising the fact that all force at any time needs to be defended; the tricolon of "a corpore, a capite, a vita sua", emphasising the escalating threat of violence that needs to be defended; the contrast of "illorum telis" and "vestris sententiis", drawing attention to the shocking possibility that both could be equally destructive; the emphatic placement of "pereundum" at the end, highlighting the unjust outcome of defending your own life.

(1 mark per observation of word order and 1 mark for insight about its effect. Maximum five marks.)   (5)

1.14   Marks awarded according to the following descriptors:

6 marks	Candidate supports his/her argument with three well-developed points and a thoughtful conclusion.
5–4 marks	Candidate supports his/her argument with two well-developed points and a thoughtful conclusion.
3–2 marks	Candidate supports his/her argument with one or two well-developed points but conclusion is not convincing.
1 mark	Candidate provides little support for his/her argument and conclusion is unconvincing.

(6)
[80]

QUESTION 2   HISTORIOGRAPHY

2.1   The crime of killing his mother (1) by contriving a shipwreck (1)   (2)

2.2   tum pavore exanimis et iam iamque adfore obtestans vindictae properam, (6)

sive servitia armaret vel militem accenderet, (3)

sive ad senatum et populum pervaderet, (3)

naufragium et vulnus et interfectos amicos obiciendo: (4)

quod contra subsidium sibi, nisi quid Burrus et Seneca? (4)

expurgens quos statim acciverat, incertum an et ante ignaros. (4)

(24 marks, divided by 2)   (12)

2.3   Answers could include: choice of words, "pavore exanimis"; lack of verb in "quod contra subsidium sibi, nisi quid Burrus et Seneca" giving the sentence a hurried feel; repetition of "iam iamque", indicating his fear of imminent vengeance; "pavore exanimis" at the beginning of the sentence, highlighting the fear driving his response; "armaret … accenderet … pervaderet", pointing to an escalating fear of what his mother might do; "servitia vel militem … senatum et populum", emphasising the different agents she has at her disposal to dispatch; "naufragium … vulnus … interfectos amicos" – another tricolon emphasising three strong charges that could be laid against her son; alliteration of "sive servitia" and "populum pervaderet", drawing attention to the danger of both of these moves.

(2 marks for each example and explanation of its effect. Maximum six.)   (6)

2.4   2.4.1   Seneca was a philosopher. He was Nero's teacher when Nero was a child and his political advisor as emperor (1); Burrus was a prefect of the praetorian guard, the emperor's "security service" and Nero's other main political advisor (1).   (2)

2.4.2   Suggestions could include: Nero may have deliberately kept them "out of the loop", fearing that they would not approve; although Agrippina interfered in matters of state, she also had some restraining power over her son, which would be in Seneca and Burrus' interest to maintain. Or because they had decent moral values (or so he thought).

(1 mark for each reasonable suggestion.)   (1)

2.4.3   Possible reasons could include: They needed time both to consider which response Nero would find acceptable and which also was an effective solution; They were taken aback by the imminent removal of Agrippina and had to consider what the political dynamic would look like without her; neither wanted to speak first and contradict the other when giving difficult advice to Nero. Or they were simply horrified but realised their own lives could be in danger if they reprimanded him.

(1 mark per reasonable suggestion.)   (2)

2.5   2.5.1   Agrippina was the daughter of Germanicus, a Roman general to whom the military had sworn allegiance (1), so many of the military would be reluctant to attack her (1). Whilst the praetorians had a loyalty to the emperor (1), they also had a loyalty to the wider house of Caesar and so would not want to kill a member of Caesar's household. (1)

              (Maximum 2 marks.)   (2)

    2.5.2   He suggests that Anicetus, the instigator of the shipwreck, should finish off what he started, i.e. kill Agrippina.   (1)

2.6   qui nihil cunctatus poscit summam sceleris. (4)

    ad eam vocem Nero illo sibi die dari imperium (4)

    auctoremque tanti muneris libertum profitetur: (4)

    iret propere duceretque promptissimos ad iussa. (4)

    (16 marks divided by 2)   (8)

2.7   2.7.1   *e.g. Anicetus is a man who shows no compunction about fulfilling the ultimate crime of murdering the emperor's mother, but without hesitation demands the "honour" of the task.*

              The description of his character should include his willingness to commit the ultimate crime of murder (1) and the speed with which he demands it (1) or the fact that he indicated it was a singular honour.   (2)

    2.7.2   Alliteration of "summam sceleris" and the sibilance of the whole sentence to highlight the sinister nature of what he is willing to undertake; placement of "poscit" in the middle of the sentence to focus on his demand to be allowed to fulfil the crime; balance of "nihil cunctatus" at the beginning of the sentence with "summam sceleris" – highlighting that, despite the awfulness of the crime, nothing holds him back.

              (1 mark for each example.)   (2)

2.8   Nero is writing to the senate (1) to explain why Agrippina has died. (1)   (2)

2.9   adiciebat crimina longius repetita, quod consortium imperii (9)

    iuraturasque in feminae verba praetorias cohortes (7)

    idemque dedecus senatus et populi speravisset, (6)

    ac postquam frustra habita sit, (5)

    infensa militi patribusque et plebi dissuasisset donativum (9)

    et congiarium periculaque viris inlustribus struxisset. (8)

    (44 marks divided by 4)   (11)

2.10 "iuraturasque in feminae verba praetorias cohortes": Tacitus highlights the scandal of cohorts of soldiers swearing an oath of loyalty **to the words of a woman**, by placing "feminae verba" in the middle of the clause; "idem dedecus" – he immediately clarifies his moral judgement on her action through naming it as "dedecus"; "infensa militi patribusque et plebi" – in this tricolon Tacitus highlights that her actions were hostile to all layers of society in Rome; "pericula viris inlustribus" – the juxtaposition of "pericula" and "viris inlustribus" is intended to sound ominous, and to induce fear in the senators to whom he is writing.

(2 marks per example and explanation of its effectiveness. Up to 6 marks.) (6)

2.11 As Claudius' niece and part of the imperial family, Agrippina may have been complicit in some of its outrages. As his wife, she contrived to ensure Nero's promotion to emperor. However, for much of Claudius' reign, while he was married to Messalina, she had limited power. So Nero's claim seems far-fetched. (2)

2.12 aut a muliere naufraga missum cum telo unum, (8)

qui cohortes et classes imperatoris perfringeret? (7)

ergo non iam Nero, cuius immanitas omnium questus anteibat, (9)

sed Seneca adverso rumore erat, (5)

quod oratione tali confessionem scripsisset. (7)

(36 marks divided by 4) (9)

2.13 Tacitus emphasises the unlikeliness of someone being sent by a woman fresh from a shipwreck by placing "naufraga" in the middle of "muliere … missum" and by the alliteration of "muliere … missum"; the juxtaposition of "cum telo unum" (one man with a spear) with "the cohorts and fleets of the commander", alliterated with "cohortes … classes", drawing out the mismatch of the two.

(2 marks per claim and how Tacitus draws attention to their dubious foundations. Up to 4 marks.) (4)

2.14 *Marks awarded according to the following descriptors.*

6 marks	Candidate refers closely to evidence from both passages as well as the wider narrative of the prescribed text. His/her conclusion is fair and thoughtful.
5–4 marks	Candidate refers to evidence from both passages to produce a fair conclusion but with little reference to the wider narrative; candidate refers to evidence from both passages and the wider narrative but conclusion is not definitive.
3–2 marks	Candidate makes one or two references to the passages and wider text to produce a conclusion that is not convincing.
1 mark	Candidate makes vague references to the passages and/or wider text to make a conclusion that is not convincing.

(6)

[80]

80 marks

SECTION B   **POETRY**

QUESTION 3   **EPIC**

3.1   The river Lethe.   (1)

3.2   He is watching the souls that have been shut up (1) and that are about return to the light above the world. (1)   (2)

3.3   He is thinking about the number of his descendants, his dear grandchildren (1); the fates and fortunes of men (1); their customs and deeds (1).   (3)

3.4   isque ubi tendentem adversum per gramina vidit
Aenean, alacris palmas utrasque tetendit,
effusaeque genis lacrimae et vox excidit ore:
"venisti tandem, tuaque exspectata parenti
vicit iter durum pietas? datur ora tueri,
nate, tua et notas audire et reddere voces?
sic equidem ducebam animo rebarque futurum
tempora dinumerans, nec me mea cura fefellit.

    (2 marks per line)   (16)

3.5   isque ubi tendentem adversum per gramina vidit
Aenean, alacris palmas utrasque tetendit**,**

    (Maximum 2 marks per line; –½ for each error; ½ for each correct caesura.)   (5)

3.6   Virgil describes the mutual action of father and son through the mirroring of "tetendit"/"tendentem"; use of the word "alacris" to describe Anchises' palms, making the intensity of his desire to see his son visible; "genis" is surrounded by the words "effusae" and "lacrimae" to indicate that Anchises' tears flow down from his eyes and over his cheeks in streams; Virgil uses the word "excidit" to describe the words falling out of Anchises' mouth, indicating the lack of control he has owing to his emotion; delay of "Aenean" to the next line (enjambement) so that, just as Aeneas comes into Anchises' view, he comes into the readers'.

    (2 marks per example and reasonable explanation of its effect.)   (6)

3.7   Someone with pietas exercised a sense of reverence towards the gods (1) and duty towards his fellow man. (1)   (2)

3.8   lands (1); water (1); dangers (1)   (3)

3.9   Queen Dido, who nearly succeeded in keeping Aeneas in Rome (1) rather than his continuing his journey to Rome (1), and is, therefore, a danger to his sense of mission.   (2)

3.10   3.10.1 Virgil is referring to the Campus Martius (1).   (1)

        3.10.2 Throughout these lines there are repeated "m" sounds (1), echoing the mournful grief of the Roman people (1). Repeated "s" sounds (1) reflecting despair and disillusionment (1).   (2)

3.11   3.11.1 puer – boy; gente – tribe; avos – grandfather; alumno – offspring

              (½ mark per word and its translation.)   (2)

         3.11.2 Iliaca – Trojan; (1) Latinos – Latins; (½) Romula – Roman, offspring of Romulus (½)   (2)

         3.11.3 Virgil cites his famous roots ("Iliaca gente") and looks forward to the hope of his Latin descendants ("Latinos avos"), and the Roman soil which this offspring will lie in, to emphasise that despite coming from such lofty lineage and growing up in such a rich culture, Marcellus could have exceeded even the expectations posed by this. Virgil is also emphasising Marcellus' noble and thoroughly Roman pedigree and, as such, depicting him as the epitome of Roman character and virtue. *Vel sim.*   (2)

3.12   non illi se quisquam impune tulisset
        obvius armato, seu cum pedes iret in hostem
        seu spumantis equi foderet calcaribus armos.
        heu, miserande puer, si qua fata aspera rumpas,
        tu Marcellus eris. manibus date lilia plenis
        purpureos spargam flores animamque nepotis
        his saltem accumulem donis, et fungar inani
        munere.

        (2 marks per line.)   (14)

3.13   obvius armato, seu cum pedes iret in hostem

        seu spumantis equi foderet calcaribus armos.

        (Maximum 2 marks per line; –½ for each error; ½ for each correct caesura.)   (5)

3.14   "*The story of the Roman empire is a paradox of glory and grief.*"

        3.14.1 Marks awarded according to the following descriptors:

6 marks	Candidate is able to explore the themes of glory and grief in the printed texts thoroughly, discerning the different layers at which it is expressed: national, family and personal.
5–4 marks	Candidate is able to explore the themes of glory and grief with at least three references to the text, but without synthesising the evidence.
3–2 marks	Candidate is able to give one of two examples of glory and grief from the printed texts, but without deeper thought about their particular significance.
1 mark	Candidate makes one relevant reference to the printed texts, but displays limited understanding of either theme.

                                       (6)

3.14.2

6 marks	Candidate is able to find the themes of glory and grief expressed in different but similar spheres throughout the prescribed lines and cites at least three examples. Candidate shows great understanding of the different spheres where glory and grief are experienced.
5–4 marks	Candidate is able to find the themes of glory and grief expressed in the prescribed lines and cites at least three examples. May show some understanding of the different spheres where glory and grief are experienced.
3–2 marks	Candidate is able to find the themes of glory and grief expressed in the prescribed lines and cites at least two examples.
1 mark	Candidate is able to find limited evidence of both themes in the prescribed lines.

(6)
[80]

QUESTION 4   ELEGIAC AND LYRIC

4.1   Aspice curvatos pomorum pondere ramos,

      Ut sua, quod peperit, vix ferat arbor onus;

   Aspice labentes iucundo murmure rivos;

      Aspice tondentes fertile gramen oves.

   Ecce, petunt rupes praeruptaque saxa capellae:

      Iam referent haedis ubera plena suis;

   Pastor inaequali modulatur harundine carmen,

      Nec desunt comites, sedula turba, canes;

   Parte sonant alia silvae mugitibus altae,

      Et queritur vitulum mater abesse suum.

   (2 marks per line.)   (20)

4.2   Someone who is in love/trying recover from love/extract himself from a relationship.   (1)

4.3   4.3.1   "pondere"/"onus"/"iucundo"/"fertile"
               (Half mark per word.)   (2)

       4.3.2   Both "iucundo" and "fertile" are placed next to the noun they are qualifying, but each phrase follows and serves to modify a participle and (1) hence both "iucundo murmure" and "fertile gramen" become the focal point of the sentence. (1)   (2)

4.4   Pastor inaequali modulatur harundine carmen,

      Nec desunt comites, sedula turba, canes;

   Parte sonant alia silvae mugitibus altae,

      Et queritur vitulum mater abesse suum.

   (Maximum 2 marks per line; –½ for each error; ½ for each correct caesura.)   (10)

4.5   4.5.1   Summer follows autumn, spring follows summer and winter follows spring.   (1)

       4.5.2   Ovid's variety: any two of the following:
               There are pairs of contrasting nouns, one above the other: autumn – spring, summer – winter, which has a strange logic; summer and winter form the climax to their clauses.
               The long –au and –u sounds show the slowness of autumn, but summer's liveliness is reflected in the many "s" sounds.
               Comment on the slow effect of spondees and accelerating effect of dactyls.
               Two verbs are active and transitive, one is a compound of "esse" and one is passive.   (2)

4.6   There are repeated "m" and "u" sounds (1), which reflect the lowing of the cattle, searching for their young. (1)   (2)

4.7   4.7.1   Ovid describes the life of the "rusticus" defined by growing food, harvesting food, sitting at the fireside in winter, enjoying spring flowers and pressing grapes in the summer.

NB: Students should summarise in their own words, not translate the passage.   (2)

4.7.2   Ovid's description of country life is that it is cyclical and predictable (1). Students should show some familiarity with Ovid's love of city life and so the likelihood is that he does not find this predictability or "down to earth" life an attractive one. (1)   (2)

4.8   Students could refer to the repeated "aspice"/"ecce" in lines 1–5, as if he is trying too hard to pretend that the scene is interesting; Ovid's tongue-in-cheek comment in line 8 about the "comites canes nec desunt", implying that he is trying to live up to the conventions of the country idyll; his side reference to the "sedula turba" also suggests he is deliberately using a deliberately inflated, pompous register; students may also comment on the last few lines where the poet imagines the pressing of wine with bare feet, and does not make this sound like something he aspires to do.

(1 mark per observation and 1 for appreciation of the satire. Up to 6 marks.)   (6)

4.9   In line 1, he suggests that Lesbia's lover is **equal** to **one** god. (1) In line 2, he suggests that he is **greater** than **gods.** (1) Hence the need to place, "si fas est", an acknowledgement that he is stepping over boundaries of what is respectful in the second line. (1)   (3)

4.10   qui sedens adversus identidem te/spectat et audit
dulce ridentem, misero quod omnis/eripit sensus mihi:
lingua sed torpet, tenuis sub artus/flamma demanat, sonitu suopte
tintinant aures gemina, teguntur/lumina nocte.

(5 marks per couplet, divided by 2)   (10)

4.11   "spectat et audit" suggests that Lesbia's friend uses his senses to enjoy her; Catullus has all his senses ripped away, "eripit sensus" (2); Lesbia is "ridentem" but, juxtaposed to the word is "misero", reflecting the contrast in their mood (2); while Lesbia's lover is sitting (suggesting a prolonged conversation) opposite her and looking and listening to her again and again, Catullus has "omnis sensus" taken away from him (2); Catullus refers to the three of them by the pronouns "qui", "te" and "mihi", but Catullus saves "mihi" until last to make his misery in the light of their relationship emphatic (2).

(Up to 4 marks.)   (4)

4.12   This could be justified because there is "nothing left to him" in line 7, perhaps of words from his mouth (1), and from lines 9 onwards, different parts of his face are mentioned, apart from his mouth (1).   (2)

4.13   Students should suggest for what each physical feature is a metaphor, e.g. Catullus is tongue tied "lingua sed torpet", just as he is only able to watch silently and unable to express his emotions to Lesbia; the flame courses through his existence but is unrequited; his ringing ears reflect his inability to think beyond the situation because of emotional distraction; his existence is in darkness because he is not united with his true light.

(2 marks per reasonable suggestion of how a physical symptom relates to his disturbed emotional state. Up to 4 marks.)   (4)

4.14   Paraphrase should include the themes of: the leisure that has destroyed great kingdoms; (1) the same leisure is making Catullus' love sickness worse (1).   (2)

4.15   Marks awarded according to the following descriptors:

5 marks	Candidate pays close attention to the texts and shows good understanding of their subtle undertones and the irony that Ovid's cure for love is exactly the opposite of what Catullus considers he needs.
4 marks	Candidate makes at least two thorough observations about the texts and appreciates the intensity of Catullus and the frivolity of Ovid in his/her evaluation.
3–2 marks	Candidate makes at least two references to the texts but their exploration and evaluation is limited.
1 mark	Candidate makes one relevant reference to the printed texts but displays limited understanding of their tone.

(5)
[80]

80 marks

SECTION C

QUESTION 5   **RHETORIC**

5.1   si tempus est … certe illud est non modo iustum (1)

        The verbs are in the indicative mood (1) because the condition is open (1).   (3)

5.2   <u>quae</u> multa sunt/<u>cui</u> vim afferebat (2)

        tempus/eo (1)   (3)

5.3   Genitive of description (1) expressed with Gerundive Attraction (1)   (2)

5.4   5.4.1   indicative in a comparative clause   (2)

        5.4.2   subjunctive in an indirect command   (2)

        5.4.3   subjunctive in a "quin" clause/result clause after "quin" after negative main
                clause.   (2)

5.5   5.5.1   ablative of means/manner   (2)

        5.5.2   dative after a compound verb   (2)

5.6   Gerundive of Obligation/Acc and Inf with a gerundive as accusative   (2)
        [20]

QUESTION 6   **HISTORIOGRAPHY**

6.1   6.1.1   ablative of cause or reason   (2)

        6.1.2   accusative; subject in indirect statement/accusative and infinitive   (2)

        6.1.3   possessive dative/dative of advantage   (2)

6.2   Subjunctives (in a conditional clause in indirect speech).   (2)

6.3   futuram esse (–1 mark if "am" ending is not present).   (2)

6.4   Subjunctive in (implied) indirect command.   (2)

6.5   Subjunctive in a temporal clause in reported speech.   (2)

6.6   6.6.1   qui cohortis et classes imperatoris perfringeret/cuius immanitas omnium
                questus anteibat   (1)

        6.6.2   unum/Nero   (1)

        6.6.3   Nominative singular/genitive singular.   (2)

        6.6.4   Subjunctive, relative purpose clause/indicative, relative (adjectival) clause
                in direct statement.   (2)
        [20]

QUESTION 7   EPIC

7.1   7.1.1   tendentem/dinumerans   (1)

        7.1.2   effusae/exspectata   (1)

        7.1.3   tueri/audire/reddere   (1)

7.2   7.2.1   accusative after "per".   (2)

        7.2.2   vocative, addressing his son directly.   (2)

        7.2.3   nominative, subject of "fefellit".   (2)

        7.2.4   "cura" is in the 1st declension and is singular and "gramina" is in the 3rd and
                is plural so they decline differently. The two words represent different cases
                and declensions.   (1)

7.3   7.3.1   subjunctive in a remote conditional, unrealisable (ideal) conditional clause.   (2)

        7.3.2   imperative in a direct command.   (2)

        7.3.3   jussive subjunctive.   (2)

7.4   7.4.1   vocative as "puer" is addressee.   (2)

        7.4.2   ablative, governed by "fungar", a verb that takes the ablative.   (2)
                                                                                                       [20]

QUESTION 8   ELEGIAC AND LYRIC

8.1   8.1.1   imperative in a direct command.   (2)

        8.1.2   indicative in a relative clause.   (2)

        8.1.3   subjunctive in a result clause.   (2)

        8.1.4   infinitive in indirect speech after "queritus" **or** infinitive of Acc and Inf.
                Construction.   (2)

8.2   8.2.1   ablative of the instrument/means/ablative of cause/reason.   (2)

        8.2.2   accusative; object of "tondentes".   (2)

        8.2.3   nominative in apposition to "comites".   (2)

8.3   8.3.1   accusative; object of "spectat"/"audit"/accusative governed by "adversus".   (2)

        8.3.2   dative of disadvantage.   (2)

        8.3.3   ablative cause/reason.   (2)
                                                                                                       [20]

QUESTION 9   SENTENCES FOR TRANSLATION INTO LATIN

9.1   rex nuntium misit ut milites moneret/rex nuntium misit qui milites moneret/rex
       nuntium misit ad milites monendos/milites monitum.   (7)

9.2   (ubi/cum) senex epistulam uxoris (legit/legisset), laetior erat. (accept "epistolam")
       senex epistulam legens.   (8)

9.3   cives expectabant in foro dum imperator adveniret.   (8)

9.4   dum sol oritur/sole oriente, naves portum approprinquantes vidimus.   (8)

9.5   puellae dixerunt se omnes libros legisse quos sibi dedissem.   (9)

[40]

40 marks

Total: 200 marks