

Markscheme

November 2016

Latin

Higher level

Paper 2

9 pages

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Section A

Option A: Vergil

Extract 1 Vergil, *Aeneid* 1.8–22

1. (a) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (b) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (c) Samos is an island off the coast of Asia Minor **[1]**; award **[1]** for a more specific reference, *eg* near Mycale; south of Chios; *etc.*
- (d) Award **[1]** each up to **[3]** for discussion, with quotation from the extract, of a central theme of the *Aeneid*, such as: the anger of Juno (*numine laeso*); the nature of the hero Aeneas (*insignem pietate virum*); the labour of Aeneas to reach Italy (*labores*); the warlike nature of Carthage (*Karthago ... asperrima belli*); fate (*si qua fata sinant*); other answers on their merits.

Total: **[10]**

Option A: Vergil

Extract 2 Vergil, *Georgics* 4.516–529

2. (a) Award **[1]** each up to **[2]** for relevant points, such as: it was an offer to the Underworld deities; to return Eurydice to life; it was of no use because Orpheus looked back.
- (b) The head is carried down the Hebrus river (*gurgite cum medio portans Oeagrius Hebrus*) **[1]**; it is crying out the name “Eurydice” (*ah miseram Eurydicen! ... vocabat*) **[1]**.
- (c) The intensity of Orpheus’s love is matched by the horror of his death. Vergil enhances the pathos of the scene by stressing the most poignant moments with rhetorical devices. Accept a range of substantiated answers, awarding **[1]** each up to **[4]** for stylistic remarks or any detail such as:
 - anaphora/repetition: *Eurydicen*
 - assonance: *nulla ... non ulli*
 - ekphrasis (a vivid description of a scene or, more commonly, a work of art) of the death of Orpheus
 - alliteration and/or assonance *eg* of -v-, -m-, and -o- sounds
 - asyndeton: *nulla ... non ulli*
 - hyperbolic imagery of the head of Orpheus: *marmorea caput a cervice revulsum*
 - exclamation: *ah miseram Eurydicen!*

Award up to **[2]** for the coherence and clarity of the argument: **[2]** if very coherent and well-argued; **[1]** if coherent and partially argued; **[0]** if incoherent and poorly argued.

Total: **[10]**

Option B: History**Extract 3 Tacitus, *Annals* 2.71**

3. (a) An untimely death by natural causes (*si fato concederem*) [1] would lead to anger against the gods (*iustus mihi dolor etiam adversus deos*) [1]; but he was being killed (*scelere ... interceptus*) [1].
- (b) Award [3] if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award [2] if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award [1] if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award [0] if the work does not reach a standard described by the descriptors above.
- (c) That a successful soldier did not die in war [1] but by the treachery of a woman [1].
- (d) To remember the wishes of the dead [1]; and to do what was asked [1].

Total: [10]

Option B: History**Extract 4 Suetonius, *Tiberius* 24.1–2**

4. (a) *belva*: monstrous thing (or similar) [1]; *servitutem*: slavery [1].
- (b) When the Senate deems it appropriate [1] to grant him repose [1].
- (c) Suetonius gives a negative portrayal of Tiberius by stressing the clever dissimulation of his desire to access imperial power. Accept a range of substantiated answers, awarding [1] each up to [4] for stylistic remarks or any detail such as:
- *principatum* at beginning of sentence followed by concessive (*quamvis ... dubitasset*)
 - explicit judgement: *impudentissimo mimo*
 - symmetric sentences: *nunc ... increpans ... nunc ... suspendens*
 - climax leading to exclamation *aut agat*, etc.
 - chiasmus *quod polliciti ... praestare ... quod praestet ... polliceri*
 - quotation of Tiberius's own words: *dum veniam*, etc.

Award up to [2] for the coherence and clarity of the argument: [2] if very coherent and well-argued; [1] if coherent and partially argued; [0] if incoherent and poorly argued.

Total: [10]

Option C: Love poetry**Extract 5 Tibullus, *Elegies* 1.1, 1–18**

5. (a) Tibullus is of little means (*paupertas*) in contrast with those who accumulate riches or land [1]. His life is inactive (*iners*) in contrast with those who have to look after their land **or** are committed to military life [1].
- (b) Mark only for length of syllables. Award [1] per line if all correct; [0] otherwise.
- (c) An endless/perpetual fire (*adsiduo igne focus*) [1]; piles of products (*frugum acervos*) [1]; good/sweet/dense must in abundance (*pinguia musta*) [1].
- (d) Award [3] if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award [2] if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award [1] if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award [0] if the work does not reach a standard described by the descriptors above.

Total: [10]

Option C: Love poetry**Extract 6 Catullus, *Carmina* 45**

6. (a) The flame of love burning [1] is greater/sharper than the heat of Libya and India [1]. Accept similar analyses as long as the elements of the comparison are made explicit.
- (b) In the same year (probably around the date of composition of the poem) Caesar invaded Britain [1] and Crassus took command in Syria [1].
- (c) The poem describes a situation of reciprocal, fulfilled and auspicious love, displaying many features typical of Catullus's love poems. Award [1] each up to [4] for stylistic remarks or any detail such as:
- use of plural for singular: *suos amores*
 - word-order: *omnes ... annos*
 - alliteration: *pote plurimum perire*, etc.
 - formulaic repetition *hoc ... adprobationem*
 - use of diminutives: *Septimille*
 - metaphor of love as fire: *ignis*
 - anaphora/repetition: *unam ... uno*.

Award up to [2] for the coherence and clarity of the argument: [2] if very coherent and well-argued; [1] if coherent and partially argued; [0] if incoherent and poorly argued.

Total: [10]

Option D: Women**Extract 7 Vergil, *Aeneid* 11.705–724**

7. (a) *furens* **or** *adcensa dolore* because of the unjust reproach **[1]**; *trahit equum* in order to fight on equal terms **[1]**. Other answers to be marked on their merits.
- (b) Winning in the sense of escaping her/gaining his end **[1]** through trickery **[1]**. Accept any answer that conveys these two elements.
- (c) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (d) *consequitur pennis*: pursues in flight like Camilla overcomes his adversary with rapid feet **[1]**. *sublimem*: because he was far away or high on his horse **[1]**. *cruor*: blood like the blood from which she takes her vengeance **[1]**. Other answers to be marked on their merits.

Total: **[10]****Option D: Women****Extract 8 Catullus, *Carmina* 64.50–70**

8. (a) The episode of Ariadne is a story/epic/epyllion enclosed within the major story **or** it is an ekphrasis (a vivid description of a scene or, more commonly, a work of art) **[1]**; its purpose is to contrast the happy union of Peleus and Thetis with the unhappy story of Ariadne **[1]**.
- (b) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (c) Through his poetic technique Catullus stresses how Ariadne's anguish is reflected in her mind and her body. Award **[1]** each up to **[4]**, for stylistic remarks or any detail such as the points listed below with a maximum of **[3]** if only mental or physical distress is discussed.
- alliteration/repetition/consonance/polyptoton *visit visere*
 - alliteration *maestis Minois*
 - imagery *saxea ut effigies* of the bacchante “frozen” in her exaltation
 - metaphor *magnis curarum ... undis*
 - anaphora *non* (lines 63–65)
 - physicality of description *flavo ... vertice; non contacta ... pectus; lactentis ... papillas*
 - anaphora *toto corpore ... pectore ... animo ... mente*.

Award up to **[2]** for the coherence and clarity of the argument: **[2]** if very coherent and well-argued; **[1]** if coherent and partially argued; **[0]** if incoherent and poorly argued.

Total: **[10]**

Option F: Good living**Extract 9 Seneca, *De Tranquillitate Animi* 3.6–8**

9. (a) Award **[1]** each up to **[2]** for answers such as: overcoming the disgust of life (*omne vitae fastidium effugeris*); living each day fully (*nec noctem fieri optabis taedio lucis*); not being a burden to yourself (*nec tibi gravis eris*); *etc.*
- (b) The following two aspects are the most likely to be highlighted, but all answers should be marked on their merits: people will come to you (*multos in amicitiam adtrahes*; or *adfluet ad te optumus quisque*) **[1]** because virtue cannot be hidden (*numquam virtus latet*) **[1]**.
- (c) They are all examples of useless activities/bad use of time, *etc* **[1]**; people are driven to this when they live in themselves **[1]**; and lack any worthy occupation **[1]**.
- (d) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.

Total: **[10]****Option F: Good living****Extract 10 Lucretius, *De Rerum Natura* 1.80–101**

10. (a) It refers to the impiety to which reason/philosophy/atheism could lead **[1]** and to the impious acts committed in the name of religion **[1]**. Different wordings to be accepted as long as the references are clear.
- (b) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (c) Lucretius creates a very pathetic and dramatic scene in order to stress the deleterious effects of religion/superstition. Award **[1]** each up to **[4]** for stylistic remarks or any detail such as:
- repetition (in chiasmus) of *impia ... sceleris/scelerosa*
 - stress of *illa religio* through enjambement
 - alliteration *ductores Danaum delecti*
 - parallel *virginis ... virgineos*
 - word position *maestum ... parentem*
 - alliteration *patrio princeps*
 - juxtaposition *casta inceste*
 - juxtaposition *maesta ... felix*
 - double sense of *exitus*.

Award up to **[2]** for the coherence and clarity of the argument: **[2]** if very coherent and well-argued; **[1]** if coherent and partially argued; **[0]** if incoherent and poorly argued.

Total: **[10]**

Section B

Instructions

Section B is assessed by the assessment criteria found below and published in the subject guide.

Criterion A (Range of evidence) assesses to what extent the evidence represents both prescribed passages and supplementary reading. A candidate is expected to:

- use relevant examples from the prescribed passages to support the response (candidates are not expected to provide exact quotes)
- demonstrate knowledge of historical, political and cultural contexts beyond those embedded in the prescribed passages.

Criterion B (Understanding and argument) assesses how well the response demonstrates understanding of the chosen option. Ideally, a candidate will:

- build a critical analysis that responds directly to the prompt in a clear, logical and imaginative way
- fully address the contexts and background knowledge pertinent to the examples related to the chosen option.

Total: **[12]**

Criterion A: Range of evidence

- To what extent does the evidence represent both prescribed passages and supplementary reading?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The response includes weak evidence from the prescribed passages only.
2	The response includes specific evidence from the prescribed passages only.
3	The response includes evidence from both the prescribed passages and supplementary reading.
4	The response includes specific evidence from both the prescribed passages and supplementary reading.

Criterion B: Understanding and argument

- How well does the response demonstrate understanding of the chosen option?
- How well is the argument constructed?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The response demonstrates a limited understanding of the chosen option without addressing contexts and background knowledge pertinent to the examples. The argument has limited focus, coherence and development.
3–4	The response demonstrates limited understanding of the contexts and background knowledge pertinent to the chosen examples. The argument has focus but has limited coherence and is not developed.
5–6	The response demonstrates an understanding of the chosen option by addressing contexts and background knowledge pertinent to the examples in a limited way. The argument has focus and coherence but is not developed.
7–8	The response demonstrates an understanding of the chosen option by addressing contexts and background knowledge pertinent to the examples. The argument has focus and coherence, and is developed.