

Markscheme

May 2017

Latin

Higher level











Paper 2

15 pages

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The following are the annotations available to use when marking responses.

Annotation	Explanation	Associated shortcut
	Caret – indicates omission	Alt+1
	Incorrect point	Alt+2
	Ellipse that can be expanded	Alt+3
	Horizontal wavy line that can be expanded	Alt+4
	Highlight tool that can be expanded	Alt+5
	On page comment – justifies application of assessment criteria	Alt+6
	Unclear content or language	Alt+7
	SEEN - every scanned page must be annotated or marked as SEEN	Alt+8
	Good Response/Good Point	Alt+9
	Vertical wavy line that can be expanded	Alt+0

You **must** make sure you have looked at all pages. Please put the **SEEN** annotation on any blank page, to indicate that you have seen it.

When using the *On Page Comments* annotation, please keep the following in mind:

- Avoid covering the candidate’s own writing. This can be done by writing your comments in the margins then running the arrow attached to the ‘on-page comment’ annotation to the appropriate place.
- Provide all comments in the target language.
- You may provide summative comments at the end of the script, but please do NOT record numerical marks on the scripts.

Section A

Option A: Vergil

Extract 1 Vergil, *Georgics* 4.315–332

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. Allow any quantity (anceps, macron or breve) for the final syllable of the line. Award **[1]** per line if all correct; **[0]** otherwise.
- (c) *Thymbraeus* is derived from Thymbra (accept recognisable misspellings but not Thymbrus or the like) **[1]**; award **[1]** for a further specific reference, *eg* a town in the Troas; where a temple/oracle of Apollo stands; Achilles was wounded there, *etc.*
- (d) Award **[1]** each up to **[3]** for any point, with quotation from the extract, such as:
- the new practice of bugonia evokes the theme of rebirth (of the bees and of the beekeeper's fortunes (*hanc artem, nova experientia*))
 - the death of the bees is parallel to the "death" of Aristaeus and of Orpheus/Aristaeus' bees have died (*amissis ... apibus/morboque fameque*)
 - the idea of apotheosis (*caelum sperare*)
 - Aristaeus demands destruction of fruitful trees (*felices erue silvas,*)
 - Aristaeus demands destruction of specified farm goods or animal farming (*fer stabulis ignem*).
 - Aristaeus demands destruction of specified vegetable crops (*interfice messes/ure sata/in vites molire bipennem*). (These three examples are alternatives and count as a single point. The element specified must match the quoted Latin.)
 - work is the counterpart for the death/loss fated for mortal creatures (*vitae mortalis honorem*)
 - other answers on their merits.

Total: **[10]**

Option A: Vergil

Extract 2 Vergil, *Aeneid* 1.234–249

2. (a) *contraria fata* refers to the fall of Troy **or** the future/rise of Rome [**1**]; *eadem fortuna* refers to the misfortune (or similar, but must have a negative connotation) of the Trojan survivors/Aeneas (and his companions), *etc* [**1**]. A gross error invalidates the point, *eg* Troy has fallen, contrary to the fates (*contraria fata*)
- (b) Award [**1**] for a correct location of the Timavus river such as: it flows into the Adriatic/gulf of Trieste/Venice; in Illyricum/Illyria/Histria; between Italy and Slovenia (accept Croatia); northern Italy. Do not accept the Mediterranean Sea or references to *regna Liburnorum*. Award [**1**] for the correct explanation of *montis* as: this is an underground river and thus it flows from a rock/mountains (into the sea) **or** the river emerges from the rocks/cliffs **or** similar. The river(s) must be understood to emerge from (*proruptum*) and not merely to flow down the side of the *mons*.
- (c) Accept a range of substantiated answers, awarding [**1**] up to [**4**] for any point supporting the argument. Then award up to [**2**] for the coherence and clarity of the argument using the following scale: [**2**] if the argument is supported by 3-4 developed points; [**1**] if the argument is supported by 1-2 developed points; [**0**] if the argument is supported by no developed points or if no details from the text are given.

Points may include:

- emphatic positioning of *certe* and *pollicitus* to reflect feeling of betrayal
- anaphora/repetition in initial question: *hinc ... hinc* to reflect emotional shouting/haranguing
- anaphora/repetition of *qui mare, qui terras* **or** contrast of *mare* and *terras* to reflect the universal extent of what was promised but is now apparently denied
- anastrophe in *quae te ... sententia vertit?* to reflect a distraught state of mind
- Repeated/accusatory questioning (*quae ... vertit? quem ... laborum?*) to reflect angry insistence on a justification for Jupiter's conduct (Do not accept rhetorical questions.)
- words denoting Jupiter's fatherhood/authority (*genitor, rex magne*) to draw attention to the perfidy of his betrayal
- synonymy of *occasum ... ruinas* to reflect the extent of her suffering
- contrast of this with *hoc* (pronominal in emphatic position) to reflect how she has been cheated of her only consolation
- *solabar* (enjambement, before caesura, imperfect tense) to reflect that she has lost her only consolation
- polyptoton of *fatis* and *fata* to reflect a fair deal faithlessly violated
- the metaphor of *repndens* also reflects a fair deal faithlessly violated
- comparison/paradigm of *Antenor* (with supporting Latin) surviving the war and his new life: any instance of Antenor's adventures mentioned here compared or contrasted with specific adventures of Aeneas, whether taken from the prescribed Latin text or elsewhere in the *Aeneid*
- alliteration of /p/ in *proruptum et pelago premit* to reflect spluttering and envious rage
- polysyndeton/enjambement in *locavit ... et ... dedit ... armaque fixit Teucrorum* to reflect the contrast of Antenor's success with Aeneas's tribulation
- alliteration of /p/ and /k/ in *placida compostus pace quiescit* to reflect either Antenor's peace or Venus's resentment of it or pleonasm of *placida pace*
- vivid description of places: *Illyricos ... sinus; intima ... regna Liburnorum*; the entire description of *Timavus*.

Total: [**10**]

Option B: History**Extract 3 Suetonius, *Tiberius* 34–35**

3. (a) Award **[1]** for a relevant analysis, such as Tiberius sought to return to more old fashioned public moral behaviours; and **[1]** up to **[2]** for each example with quotation of the Latin text such as: Tiberius aimed to curb public demonstrations of affection **or** to avoid the spread of disease (*cotidiana oscula prohibuit*); Tiberius aimed to curb public demonstrations of affection (*cotidiana oscula prohibuit*); to discourage extravagant public giving (*strenarum commercium*); beyond the appropriate time (*ne ultra Kal. Ian. exerceretur*); to return moral control of publically disgraced women to their families (*matronas prostratae pudicitiae...*). Accept claims that Tiberius wished to curb public demonstrations of affection (*cotidiana oscula prohibuit*).
- (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) Women gave up their rank and/or publicly declared status as prostitutes (to avoid punishment for adultery) **[1]**; men subjected themselves to some infamous sentence by their own initiative **or** managed to get degraded **[1]**.
- (d) “*sortitio*” is an appointment by lot **[1]**; in this context to determine the *provincia* or sphere of duty (it refers to a subsequent political appointment) **[1]**.

Total: **[10]**

Option B: History**Extract 4 Tacitus, *Annals* 2.83**

4. (a) *Carmen Saliare* was an archaic hymn; sung by the Salii/Salian priests; as they danced/capered/leapt; related to the cult of Mars/Quirinus [1] (not: praised certain members of the imperial family); the *sacerdotes* (or *sodales*) *Augustales* were an order of priests instituted to oversee the cult of Augustus **or** were priests of Augustus [1].
- (b) The oak crown was traditionally awarded for saving the life of a Roman citizen [1]. The implication is that Germanicus had contributed to saving/the safety of the state/its citizens [1].
- (c) Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument. Alternatively, accept examples of the magnitude of an honour [1] contrasted with an example of honour diminished/forgotten [1]. Then award up to [2] for the coherence and clarity of the argument using the following scale: [2] if the argument is supported by 3-4 developed points; [1] if the argument is supported by 1-2 developed points; [0] if the argument is supported by no developed points or if no details from the text are given. Points may include:
- contrast (chiasmi with *variatio*) of motivations for the honours: *amore in Germanicum aut ingenio validus*
 - old as well as new honours were decreed: *reperiti decretique* (with further relevant examples)
 - three arches are listed with polysyndeton (*arcus ... Amano*) to create an impression that the number was excessive
 - ambiguity about real background of Germanicus's death: *mortem ob rem publicam obisse*
 - the hyperbole/litotes in *haud facile quis numerum inierit* is an implicit criticism of an excessive cult
 - Tiberius was less enthusiastic than some to honour Germanicus: he reduced the honour of the *clipeus* : (*solitum / paremque ceteris dicaturum*, or similar) and was firm in his insistence on restraint (anastrophe in *adseveravit Tiberius*)
 - Tiberius is portrayed as altogether stingy, wishing to allow no more than the minimum (*satis inlustre*)
 - even at the time some of the honours were either seen as excessive or not really heartfelt (*statim omissa sunt*) and their popularity/effectiveness was not longlasting (*vetustas oblitteravit*)

Total: [10]

Option C: Love poetry**Extract 5 Tibullus, *Elegies* 3.2.1–14**

5. (a) Award **[1]** each up to **[3]** for relevant examples of the poet's feelings with supporting quotation, such as: separating lovers is cruel (*qui ... fuit*); the lover's complaint of suffering from separation (*durus ... qui potuit / non ego firmus in hoc*); the lover being heartbroken (*frangit corda dolor*); the lover's loss of shame (*nec mihi ... pudor est*); the lover's fantasising about death (*cum fuero mutatus in umbram / cum ossa favilla teget*); and about others' grief at his death (*fleat ante meum Neaera rogum*). Accept answers based on stylistic analysis if their content is relevant to the question, eg the graphic image of *eripuit* understood in its literal sense; repetition of *dolor(em)* represents the intense grief/pain felt by separated lovers.
- (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) Mark only for length of syllables. Allow any quantity (anceps, macron or breve) for the final syllable of the line. Award **[1]** per line if all correct; **[0]** otherwise.
- (d) Award **[1]** for a figure of speech (supported by a quote) and **[1]** for a valid analysis. Except in the case of an alliteration where the effect relies exclusively on the phonetic feature, some indication that the meaning of the quoted Latin has been understood is necessary before awarding the first mark. Points may include:
- the repetition/parallel word order/enjambment in lines 1–2 to stress individual choice of life
 - the polyptoton of *caram* and *carum* to reflect the lovers' close bond / equal affection
 - dissonance/repetition of d-/f- sounds in lines 2–3 to highlight the harshness of the man who would be an obstacle to love
 - the anaphora of *non* in line 5 to emphasise the strong denial of the lover's strength/strong admission of his weakness
 - juxtaposition of *frangit fortia (corda dolor)* in line 6 to highlight the surpassing power of pain (the whole clause could be a sententia but accept only if interpreted as a generalising statement, not as a report of the poet's feelings in the circumstances)
 - the litotes of *nec mihi ... pudor est* in line 7 to draw attention to the lover's open admission
 - (diction) use of *tenuis* and *favilla* to stress the reduction in death
 - the chiasmus of *meum maesta Neaera rogum* in line 12 reflects the poet's savouring of the pathetic scene that he imagines
 - alliteration of m- sounds in line 12 to stress the mournful scene
 - the anaphora/repetition of *maereat* in line 14 to express the contrast between the two different kinds of mourning **or** to highlight the sadness at his death
 - Accept the contrast/parallel word order of *candidaque ossa* and *nigra favilla* (but only if supported by a suitable analysis of the effect).

Total: **[10]**

Option C: Love poetry**Extract 6 Propertius, *Elegies* 2.17**

6. (a) In the past she accepted and returned his love [1] but now spurns him [1]. Other answers may focus on stylistic aspects, such as the juxtaposition *modo ... nunc*, or the contrast between the envy for his love and the misery of his current situation, and how she is accountable for this; or how he changes from self-pity/feeling sorry for himself as a result of his exclusion to annoyance at her attitude and a preference for suicide.
- (b) Mark only for length of syllables. Allow any quantity (anceps, macron or breve) for the final syllable of the line. Award [1] per line if all correct; [0] otherwise.
- (c) Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument. Then award up to [2] for the coherence and clarity of the argument using the following scale: [2] if the argument is supported by 3-4 developed points; [1] if the argument is supported by 1-2 developed points; [0] if the argument is supported by no developed points or if no details from the text are given.

Points may include:

- the knowledge of the poet as lover in line 3 (*horum vates*)
- the sleeplessness of the lover in lines 3-4 (*amaras explevi noctes; fractus utroque toro*)
- the lover compared to heroic or mythological figures in lines 5-8 (*Tantalea; Sisyphios*)
- the lover as sufferer (emphasised by the comparison with Tantalus and Sisyphus (lines 5-8))
- changes in the lover's situation in lines 11-12 (*modo ... nunc*)
- the lover, frustrated by the beloved's conduct, rages against her in line 13 (*hoc...manus; impia*)
- the harsh physical (and mental) suffering of the lover in lines 13-14 (*nunc iacere ... saxo, etc*), preferring death or self-harm to separation
- the topos of paraclausithyron in lines 15-16 (*in triviis...*) and 3 (*desertus*). (Accept also the lover's recourse to magic.)
- the lover as slave in line 17 (*dominam*)
- the lover's faithfulness even in the face of a faithless beloved in line 18 (*tum ... fidem*).

Total: [10]

Option D: Women**Extract 7 Catullus, *Carmina* 64.60–75**

7. (a) This question seeks to assess knowledge of conventional poetic imagery and is not principally a style question. Award **[1]** up to **[3]** for each supported point such as: her eyes display her grief (*maestis ocellis*); use of diminutive (*ocellis*) to move to compassion; she is petrified (*saxea*); comparison with a (petrified) bacchante (*(saxea) ut effigies bacchantis*); maritime images to describe her grief (*fluctuat undis*); her hair is in disarray (*non retinens ... mitram*); her clothing is ripped/dishevelled (*non contecta ... amictu*); her breast is bare (*non vincita papillas*); she is unheeding of her clothing (*omnia ... adludabant*); she is called *misera*, a term used typically of distressed lovers. Accept apostrophe to Theseus (*Theseu*) unless it is attributed to Ariadne.
- (b) Mark only for length of syllables. Allow any quantity (anceps, macron or breve) for the final syllable of the line. Award **[1]** per line if all correct; **[0]** otherwise.
- (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) It refers to Venus **[1]** associated with the place/city/mountain/temple of/on Eryx (not Erycina) **[1]**. **Or:** it refers to Eryx, a place **[1]** associated with Venus **[1]**. It must be clear that Eryx is a place, not a person, and that there is a link between Venus and Eryx.

Total: **[10]**

Option D: Women

Extract 8 Ovid, *Heroides* 1.87–102

8. (a) Zacynthos is an island [1] in the Ionian Sea/ off the west coast of the Peloponnese/ west of Greece/between Greece and Italy/near Ithaca/Cephalonia [1]; other specific geographic references accepted on their merits. Accept the Adriatic but not the Mediterranean or Greece or near Dulichium/Samos or part of the kingdom of Ulysses. A gross contradiction invalidates the mark, eg 'west of Greece, in the Aegean'.
- (b) Award [1] up to [2] for each relevant detail about Melanthius such as: he is a character in the *Odyssey* (a source for *Heroides* 1); he is the son of Dolius; he insults and is attacked by Odysseus; he is an example of a bad servant; he favours/ is favoured by the suitors; he is gruesomely executed at the end of the *Odyssey*; etc.
- (c) Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument. Then award up to [2] for the coherence and clarity of the argument using the following scale: [2] if the argument is supported by 3-4 developed points; [1] if the argument is supported by 1-2 developed points; [0] if the argument is supported by no developed points or if no details from the text are given.

Points may include:

- she feels surrounded by suitors from everywhere (*Dulichii, Samii, Zacynthos*: triple list; *in me* is surrounded by *turba luxuriosa*)
- the suitors are too numerous: *turba*; *Pisandrum...alios*: list with polysyndeton)
- contrast between the many suitors (with relevant Latin) and her (singular *me*)
- she feels assailed (*ruunt*: hyperbole)
- the suitors have as much power as kings (*regnant*)
- the suitors are unchecked/out of control (*nullis prohibentibus*)
- she feels that her very guts are not safe (*viscera*)
- word choice (*dilacerantur*)
- the household's resources are depleted (a variety of quotations may be used)
- the rhetorical question (*quid...?*) shows Penelope as feeling that trying to carry on is pointless
- enjambment (*absens ipse*) highlights her loneliness
- her male help is too old or too young (*senex ... puer*)
- Number of suitors contrasted with the reduced number of the faithful (*tres*, emphasised by its prominent position and its separation from *numero*)
- the tricolon of *uxor senex puer* highlights the weakness of Penelope / the party loyal to Odysseus
- she cannot stop the plots against Telemachus (*per insidias paene ... ademptus*)
- Penelope is driven to invoke the gods for help (*di, precor*)
- anaphora/repetition to stress Penelope's invocation to the gods (*ille*).
- Accept comments that the suitors are depraved (*luxuriosa, avidas*) as these qualities would make Penelope feel more assailed.

Total: [10]

Option F: Good living**Extract 9 Lucretius, *De Rerum Natura* 1.72–86**

9. (a) Award **[1]** each up to **[3]** for different figures of speech (supported by a quote and with relevant analysis). Except in the case of an alliteration where the effect relies exclusively on the phonetic feature, some indication that the meaning of the quoted Latin has been understood is necessary before awarding the mark. Points may include:
- alliteration of /v/ (*vivida vis*) stresses the power of the spirit
 - assonance/alliteration (*flammanitia moenia mundi*) highlights the boundaries of the visible world
 - anaphora/polyptoton *quid ... qua* emphasises the centrality of reason
 - the graphic image of *pedibus opteritur* show the complete defeat of *religio*
 - the chiasitic arrangement of *rationis inire elementa viamque indugredi sceleris* acts as a heading to highlight the argument that he now intends to disprove
 - the metaphorical *viam indugredi* portrays philosophy as either a dangerous route or a gradual process
 - synonymy (*mente animoque; scelerosa atque impia facta*) stresses the opposition of *ratio* and *religio*
 - the enjambment of *illa religio* conveys the author's sarcastic deference towards *religio*
 - *virginis* is contrasted with *turparunt foede*: purity and innocence versus wicked superstition
 - alliteration of /d/ in *ductores Danaum*: confident fanatics
 - Accept also the enjambment of *aram Iphianassai* if its effect is sufficiently explained.
- (b) Mark only for length of syllables. Allow any quantity (anceps, macron or breve) for the final syllable of the line. Award **[1]** per line if all correct; **[0]** otherwise.
- (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) Iphigenia was sacrificed at the altar of Diana/Artemis **[1]**; who is also called Trivia/who is associated with the crossroads **[1]**.

Total: **[10]**

Option F: Good living

Extract 10 Seneca, *Epistulae Morales* 16.3–4

10. (a) *artificium* may simply refer to dialectic [1] and *ostentatio* to rhetoric [1], but accept any explanation that sets the terms *populare*, *artificium* and *ostentationi* in an appropriate philosophical, historical or cultural context, *eg* with a reference to Cynicism, “popular” Stoicism, scholastic dialectic or display oratory, philosophy as entertainment for the dilettanti, social posing as philosophers (*eg* with Greek *pallia* and beards...).
- (b) (Pre)determined events cannot be changed [1]; chance events cannot be foreseen/there can be no preparation against chance events [1]. Also accept more or less literal translations of the last sentence (“God decides for me”; “chance does not allow me to take any decision”), but not generic references to the existence of fate or the rule of god or chance.
- (c) Accept a range of substantiated answers that help stress Seneca’s points about the nature, influence and necessity of philosophy, but also the fictitious opponent’s arguments, awarding [1] up to [4] for any point supporting the argument. Then award up to [2] for the coherence and clarity of the argument using the following scale: [2] if the argument is supported by 3-4 developed points; [1] if the argument is supported by 1-2 developed points; [0] if the argument is supported by no developed points or if no details from the text are given. Points may include:
- epigrammatic/contrasting statements stress the points of the argument by focusing attention on the second element (*non in verbis sed in rebus est*: the influence of philosophy on conduct)
 - asyndeton/parallelism emphasizes the listing of evidence in support of statements (*ut consumatur dies, ut dematur nausia*)
 - use of vocabulary related to forging and making to illustrate the concrete benefits of philosophical studies (*format, fabricat*)
 - alliteration of /f/ and synonymy in *format* and *fabricat* draws attention to the influence of philosophy on its students
 - personification/list of what philosophy does (*format, fabricat, disponot, regit, demonstrat, sedet*) also shows philosophy’s influence on its students
 - seafaring metaphors: *nausia* (literally sea-sickness); *sedet ad gubernaculum*; *per ancipitia fluctuantium*; *derigit cursum*.
 - anaphora/repetition of *nemo* shows the very necessity of philosophy
 - the creation of a fictitious opponent to test his argument (*dicet aliquis*)
 - use of rising tricolon with anaphora for questions emphasizes importance of the questions raised or the accumulation of ‘facts’ adduced against philosophy (*quid ... quid...quid*)
 - the chiasmus of *certa ...potest ... possunt ... incerta* seeks to show that philosophy is equally pointless in both circumstances
 - parallel word choice highlights the non-existence of free will (*aut...aut...; meum consilium/meo consilio*)
 - word choice/diction stresses “uncertainty” of life as a critical concern (*innumerabilia accidunt; casus imperat; nihil praeparari adversus incerta*).
 - Accept the use of gerundives (*agenda, omittenda, petendum*) to highlight the magisterial tone of the passage.

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.