

Markscheme

May 2018

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
	Award 0 – automatically awards zero for a given response	
	Tick 1 – automatically awards one point for a given response	
	Incorrect point	
	Ellipse that can be expanded	
	Horizontal wavy line that can be expanded	
	Highlight tool that can be expanded	
	On page comment	
	Unclear content or language	
	SEEN - every scanned page must be annotated or marked as SEEN	
	Good Response/Good Point	
	Caret – indicates omission	
	Vertical wavy line that can be expanded	

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 comment** 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.

Section A

Option A: Vergil

Extract 1 Vergil, *Georgics* 4.494–515

1. (a) Eurydice is likened to smoke/mist dispersing into the air (*ceu fumus in auras commixtus*); Orpheus is likened to a nightingale grieving/weeping (*qualis maerens philomela*). Responses must include all these Latin words. Each simile must be attributed to the correct person at least implicitly.
- (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) Orpheus’s song can calm/charm/placate tigers (accept wild beasts) **[1]**; and cause trees to move/walk **[1]**. Accept ‘he/it moves/draws trees’. Do not accept ‘bring forth’, ‘sway’ or ‘rouse’ (locomotion must be implicit). Accept details from line 510 only.
- (d) Orpheus’s grief is emphasized through the extent of time (*septem menses; totos menses; not ex ordine without menses*) **[1]**; he wept (*flesse*) **[1]**; the wildness of the context (*rupe sub aeria or deserti ad Strymonis undam or gelidis sub antris*) **[1]**; and the power of his song (*mulcentem tigres et agentem carmine quercus*) **[1]**. Accept *tigres* if explained *eg* as ‘he did not mind the company of wild animals’, but *tigres* can only earn 1 mark, *ie* it cannot be rewarded for both wilderness of context and power of song. Accept answers based on style if well argued.

Total: **[10]**

Option A: Vergil

Extract 2 Vergil, *Aeneid* 1.34–49

2. (a) Award **[1]** each up to **[2]** for any of the following details: Juno’s rejection by Paris; Juno’s hatred for the Trojans; Ganymede, the Trojan, as Jupiter’s cupbearer **or** seized by Jupiter. Accept the future destruction of Carthage but **not** the foundation of Rome or the fact that the wound is *aeternum*.
- (b) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.
- (c) Vergil conveys Juno’s anger through the use of numerous stylistic features. Accept a range of substantiated answers, awarding **[1]** each 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:
- *vix e conspectu telluris* (34) shows her impatience to exact revenge
 - inverted *cum* (35) / change from imperfect tenses to implied perfect in *dabant/ruebant/cum* (35–36) to reflect her unexpected or sudden angering
 - direct speech/monologue/soliloquy to give listeners access to Juno’s inner thoughts/feelings: *haec secum* (37) or other relevant reference
 - *mene* (37): *-ne* attached to emphatic word / *me* at beginning of its clause to show how Juno takes the Trojans’ successful journey as a personal insult
 - exclamatory infinitive to reflect Juno’s feeling of outrage: *desistere* (37)
 - ironic particle to reflect indignation: *quippe* (39)
 - comparison with Pallas to illustrate perceived injustice: *Pallasne ... Argivum* (39–40)
 - *-ne* attached to emphatic word to reflect resentment at another’s good fortune: *Pallasne* (39)
 - compound verbs point out the ferocity of Minerva’s punishment to contrast with Juno’s enforced restraint: *exurere* (39), *disiecit* (43), *evertit* (43).
 - hendiadys points out the diminished responsibility of Ajax, whom Minerva is allowed to punish whereas Juno may not punish the Trojan’s deliberate offences: *ob noxiam et furias* (41)
 - the otiose *ipsa* (42) reinforces *Pallasne* to show Juno’s enduring resentment
 - vivid description of Ajax’s death to reflect Juno’s resentment with relevant Latin (44–45)
 - Sibilance/hissing sounds suggest Juno’s bitterness with relevant Latin (line 44 and *passim*)
 - delayed *acuto* (45): the nasty detail shows Minerva’s impunity, which Juno resents
 - archaic *ast* (46) emphasises the resented contrast with Minerva
 - enjambment/polysyndeton/listing of honours/use of majestic *incedo* to draw attention to the magnitude of the outrage: *regina, Iovisque et soror et coniunx* (46–47)
 - contrast (polyptoton) of the objects of anger to point out perceived unfairness (Minerva was offended by one man, Juno by an entire people): *unius Aiakis ... una cum gente* (41–47).
 - the chiasmus in 41 (*unius noxam furias Aiakis*) draws attention to the smallness of Minerva’s insult
 - attention drawn to length of unsatisfied outrage: *tot annos* / present tense of *gero* (47–48)
 - irony/rhetorical questions to suggest indignation: *quisquam ... honorem* (48–49)
 - anger increased by fear of diminished honour: *numen adoret* (48); *imponent honorem* (49)

Total: **[10]**

Option B: History**Extract 3 Tacitus, *Annals* 3.3–4**

3. (a) In order that the grief of Tiberius and Augusta appear a match for hers **[1]**; and in order that they might seem affected/influenced by the mother's example **[1]**. Note: the motivation must be to make Tiberius and the Augusta look as good as Antonia, not *vice versa*.
- (b) Award **[1]** for answers that describe its purpose, such as: a mausoleum; a memorial; it is the tomb of Augustus *etc.* Award **[1]** for the location, which may be identified with ancient or modern markers (NOT "Rome", but on the Campus Martius; near the Tiber; between the Tiber and the Flaminian Way; on the Piazza Augusto Imperatore). Do not accept the Capitol/Palatine/central Rome without further qualification.
- (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) Tiberius is distressed because the people support Agrippina (*studia hominum accensa in Agrippinam*) **[1]**; because they elevate her (*decus patriae appellarent OR solum Augusti sanguinem appellarent OR unicum antiquitatis specimen appellarent*) **[1]**; because the people pray the gods preserve her line (*deos integram illi subolem precarentur OR subolem superstitem precarentur*) **[1]**.

Total: **[10]**

Option B: History**Extract 4 Suetonius, *Tiberius* 42.2**

4. (a) The censor [1] (publicly marks an individual); reducing their status/honour [1]. Accept answers that address the case of C. Cestius Gallus *eg* he was expelled from the senate/condemned before the senate (but not judicially)/ (formally) recorded as an immoral person [1] by Augustus as censor [1]. Do not accept 'disgraced by Augustus'.
- (b) Any two of the following: he was from an unknown family **or** he was himself unknown/strange (*ignotissimum*; accept appropriate range of meaning for *ignotus*) [1]; he could drink/drain an amphora of wine (*epotam vini amphoram*) [1]; he was a partner of Tiberius's pleasures/dining (*in convivio propinante se*) [1].
- (c) Suetonius describes Tiberius's outrageous behaviour through the use of various figures of speech. Accept a range of substantiated answers, awarding [1] each 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:
- contrast of moral behaviours (*olim ... notato* and *cenam ... condixit*)
 - diction focused on corruption: *libinosus, prodigus*, etc
 - Tiberius's hypocrisy: *a se ante paucos dies...increpito*• hendiadys: *libidinosus ac prodigus; immutaret aut demeret*
 - indecency suggested by *nudis*
 - a public magistracy cheapened by being reduced to a dinking game prize: *ob epotam...amphoram*
 - alliteration for emphasis (*sestertia*) *ducenta donavit pro dialogo*
 - ironic use of *ea lege*
 - ironic topic for a large reward (*boleti, ficedulae*)
 - the nonsense of the rewarded topic is emphasised by the polysyndeton in the listing: *boleti et ficedulae et ostreae et turdi* (5)
 - antithesis of superlatives *ignotissimus* and *nobilissimus*
 - climax of the appointment of an official position *a voluptatibus*.

Total: [10]

Option C: Love poetry**Extract 5 Propertius, *Elegies* 3.23**

5. (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) Award **[1]** up to **[2]** for any appropriate comment such as: they could placate (not please/court) the girls in his absence (*sine me norant placare puellas*); they are an effective means of communication (*verba diserta loqui*); they were not an expense for him (*non fixum aurum*); the tablets were faithful to him (*mihi fideles*); they made good things happen/produce good results/ are successful (*effectus promeruere bonos*).
- (c) Award **[1]** each up to **[3]** for figures of speech with relevant description, supported by quotations from the text, such as:
- repetition (*periere*) reflects the poet's lamentation
 - repetition (*sine me*) emphasizes the 'cleverness' of the tablets
 - personification (*norant; loqui*) highlights the usefulness of the tablets
 - *haec* (11) anticipated / interlocking word order (*haec illis mandata tabellis*) to draw attention to the intimate nature of the message
 - juxtaposition of *lente* and *moratus* (12) to add to the woman's chiding of the poet for his indolence/arrogance
 - anaphora (*an*) creates an upraising tone
 - litotes (*non bona ... crimina*) emphasizes the malice of the rumours
 - exclamation (*me miserum*) heightens emotion
 - enjambment (*puella | garrula*) highlights *puella's* qualities; *etc.*
- (d) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.

Total: **[10]**

Option C: Love poetry**Extract 6 Tibullus, *Elegies* 1.1.19–40**

6. (a) *Canis* refers to the “Dogstar”/Sirius [1]; which heralds the onset of the summer/summer heat [1]. Credit any other analysis connected to the Dogstar/Sirius as a trope.
- (b) Any two of the following: the land is purified by the sacrifice of a lamb (*agna est hostia*) [1]; among rustic young men/local population (*rustica pubes*) [1]; with prayer (*clamet* or *messes/vina date*) [1]. Do not accept points from lines 21 or 35–36.
- (c) Tibullus emphasizes his humble circumstances, pious disposition, yearning for rusticity and his moral qualities (freedom from avarice). Accept a range of substantiated answers, awarding [1] each 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 word placement/enjambment of *vos ... custodes ... Lares* (19–20) highlights his devotion
 - contraposition/contrast/chiasmus of *felicis quondam nunc pauperis* (19) and *innumeros iuencos ... agna parva* (21–22) emphasizes his (now) humble means
 - word choice to underline his reduced means/needs: *pauperis agri* (19), *exigui soli* (22), *agna parva* (22), *vivere parvo* (25), *exiguo pecori* (33), *paupere mensa* (37)
 - repetition of *agna* (22–23) as sacrifice shows his piety
 - word choice/diction highlights his self-portrayal as a farmer (*rustica* 23; exclamation of the rustic rite)
 - repetition of *iam modo iam* (25) highlights his simple (rustic) needs
 - he yearns to be content with poverty: *possim contentus vivere parvo* (25)
 - he yearns for stability: *nec deditus esse viae* (26)
 - enjambment/assonance of *sub umbra ... aquae* (27–28) depicts his peaceful nature.
 - metrical parallelism to contrast opposites: *sed Canis aestivos / arboris ad rivos* (27–28) (but only if linked to the poet’s character)
 - extensive use of agricultural imagery (eg *tenuisse bidentem* 29; *stimulo increpuisse boves* 30) emphasizes his rustic independence
 - he is pious: prayer and religious observance with supporting Latin, eg enjambment/hiatus to highlight the imperative *parcite* (34) but also *passim*.

Total: [10]

Option D: Women**Extract 7 Livy, *Ab Urbe Condita* 2.13.7–10**

7. (a) Cloelia had escaped ('the camp' at least implicitly) **[1]** and one of the following: by swimming across the Tiber/river **[1]**; with a band of girls/ young women (= *virginum*, so not just 'women' or 'other hostages') **[1]**; under a rain of hostile darts **[1]**; eluding the sentinels **[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) Award **[1]** each up to **[3]** for points of analysis supported by relevant Latin text, such as: he values that she stands out from other women (*alias haud magni facere*); he values her deed because it surpassed those of Roman heroes (*supra Coclites Muciosque ... facinus esse* – accept that he values her over Cocles and Mucius (*supra Cocles Muciosque* but without *facinus*)); her status/return as a hostage over the treaty (*si non dedatur obses, pro rupto foedus se habiturum*). Accept her integrity/her safety (*intactam/ inviolatam*).
- (d) Award **[1]** each up to **[2]** for any outcome supported by the relevant Latin text, such as: the Romans re-affirmed the terms of the treaty (*pignus pacis ... restituerunt* or *ex foedere restituerunt*); Cloelia's virtue was preserved (*tuta ... virtus fuit*); Cloelia's virtue/courage was honoured **or** she was honoured for her courage/virtue (*honorata ... virtus fuit*) Porsinna praised her (*laudatamque virginem*); she was given part of the hostages (*parte obsidum se donare*) **or** she was promised part of the hostages (*parte obsidum se donare dixit*). Answers must come from the specified lines only.

Total: **[10]**

Option D: Women**Extract 8 Vergil, Aeneid 11.648–663**

8. (a) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.
- (b) The Thermodon River is in Turkey/Anatolia/ Asia Minor **[1]**. Award **[1]** for any other specific reference, such as: now known as the Terme River; northern (Turkey); Pontus; it empties in the Black Sea. Do not accept reference to *Threiciae* or to the fact that the Amazons lived in the area.
- (c) Camilla is presented as a fearsome warrior in the tradition of the Amazons. Accept a range of substantiated answers, awarding **[1]** each 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:
- *medias inter caedes* (648) shows her intense involvement in the fighting
 - she is confident: *exsultat* (648)
 - attention is drawn to her weapons, eg *pharetrata* (649)
 - elaboration/list of weapons/anaphora of *nunc* (650–651) emphasizes her capacity for varied styles of warfare: varied diction: *manu, dextra*; varied weapons: *hastilia, bipennem*
 - she is a quick shooter: *denset* (650) highlighted by its position at the end of the line
 - her sheer energy is pointed out by the negative adjective/ litotes *indefessa* (651)
 - evoking of Artemis highlights her status as virgin warrior: *aureus ex umero sonat arcus et arma Dianae* (652)
 - her splendid weapons are pointed out at opposite ends of the line: *aureus...arma Dianae* (652)
 - the clatter of her weapons as she fights/moves (*sonat* 652) is reflected by the holodactylic line / onomatopoeic coincidence of stress/ictus
 - the poet admires her ability to shoot behind her: *etiam in tergum* (653)
 - she can shoot behind her while riding away, no mean feat: *converso arcu* (654)
 - interlocking word order emphasizes her skill as an archer: *spicula converso fugientia dirigit arcu* (654)
 - heroic epithet evokes comparison to Achilles/epic warrior: *dia Camilla* (657)
 - examples for comparison/simile highlight her skill: *Hippolyte* (661), *Penthesilea* (662) (some evidence of understanding of who Hippolyta and Penthesilea were is required)
 - she is compared to heroines of mythic status in an extended ring-composition: *Amazon, Amazones...* (645 and 660–663)
 - Do not accept points that do not address the question, eg those that discuss the prowess of Camilla's companions.

Total: **[10]**

Option F: Good living**Extract 9 Seneca, *De Tranquillitate Animi* 2.11–13**

9. (a) Desires in the mind (*mentibus / cupiditates*) are likened to external wounds (or similar) on the body (*ulcera/scabiem*) **[1]** that enjoy what brings pain/distress/ being scratched (*delectat quicquid exasperat* or *dolore delectent* or *voluptati esse laborem/vexationem*) **[1]**. Both terms of the simile must be supported by Latin to earn the first mark.
- (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) *Bruttios* refers to Bruttium, the southern tip of Italy (or modern Calabria, the toe of Italy) **[1]**; *Lucaniae* refers to the region of southern Italy or the region inhabited by Oscan tribe the Lucani (modern Basilicata, the arch/instep) **[1]**.
- (d) Award **[1]** each up to **[3]** for any correct point supported by the relevant Latin text, such as: it is famous/admired for its harbour (*laudatus portus*), has mild weather in the winter (*hiberna caeli mitioris*), and the region/territory/hinterland was affluent/prosperous/splendid (*regio opulenta*). Accept 'its population was of ancient/Greek origin (*antiquae turbae*)'.

Total: **[10]**

Option F: Good living**Extract 10 Horace, *Carmina* 2.16.1–20**

10. (a) Pompeius Grosphus was an extremely wealthy man (rich landowner in Sicily) **[1]**; the poem exhorts him to set aside the pursuit of wealth in favour of *otium* **[1]**.
- (b) Award **[1]** each up to **[2]** for points such as: politics (*consularis lictor*) worries (*tumultus mentis* or *curas*); fear (*timor*); desire (*cupido*).
- (c) Horace uses a variety of stylistic features to highlight the ideals of the happy life by contrasting them with an ambitious pattern of living. Accept a range of substantiated answers, awarding **[1]** each 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:
- juxtaposition/contrast of descriptive vocabulary, eg *parvo bene; levis somnos timor aut cupido, calentes sole, brevi ...aevo multa; splendet...sordidus; paternum...cupido*
 - enjambment: eg *tumultus | mentis, cupido | sordidus, exsul | se quoque fugit, calentes | sole*
 - negative connotations of things associated with ambition: eg *furiosa Thrace, Medi pharetra decori, miseros tumultus mentis, quid iaculamur, patriae ... exsul, somnos ... aufert*
 - rhetorical questions *quid...quid...quis*
 - repetition/anaphora eg *otium*.
 - alliteration (with sound clearly indicated): *submovet miseros tumultus mentis*
 - metaphor/personification: *curas volantis*
 - list of *gemmis, purpura, auro*
 - accumulation of vocabulary from semantic field of luxury with supporting Latin
 - metonymy: *consularis lictor; laqueata tecta*
 - metaphor: *iaculamur*
 - accept apostrophe: *Grosphe*

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.