

Markscheme

November 2018

Latin

Higher level

Paper 2

14 pages

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Section A

Option A: Vergil

Extract 1 Vergil, *Aeneid* 1.405–422

1. (a) Holding hands (*dextrae iungere dextram*) [1]; listening (*audire voces*) [1]; and responding (*reddere voces*) [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) It is on Paphos (*Paphum (abit)*); there are 100 altars (*centum arae*); with Sabean incense (*Sabaeo ture*); and fresh garlands (*sertis recentibus*). Do not accept “principal abode” (*sedes*).
- (d) He is on a hill/above the city (*ascendebant collem/(urbi imminet)*); above the height of the city's towers (*desuper arces*); facing the citadel (*adversas arces*). Accept other responses on their merits.

Total: [10]

Option A: Vergil**Extract 2 Vergil, Georgics 4.423–442**

2. (a) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (b) Award **[1]** each up to **[2]** for any of the following details: a fire; a beast/wild animal; a river/water.
- (c) The weather/climate is described through the use of numerous stylistic features emphasizing heat. 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: *torrens sitientes*
 - Interlocking word order: *torrens sitientes Sirius Indos*;
 - Chiasmus: *medium sol igneus orbem*
 - Enjambment: *ardebat, hauserat*
 - Repetition of heat and thirst words: *torreo, ardeo, haurio, coqueo, tepefacio; sitientes (sitio), siccus.*
 - Vivid description of the effect of heat: *ardebant herbae et cava flumina siccis faucibus ... tepefacta coquebant.*

Total: **[10]**

Option B: History**Extract 3 Tacitus, *Annals* 2.82–83**

3. (a) Award **[1]** mark each up to **[3]** for any responses such as: it was immediately believed (*statim credita*); it was widely spread (*statim vulgata*); it was the subject of conversation (*quisque obvius ... audita in alios*; or similar); it was passed on with joy (*gaudio*); and prayers of thanksgiving were made, or similar (*moliuntur templorum foris*).
- (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) Germanicus's achievements **[1]**; and that he died for his country **[1]**.
- (d) There was a sepulchre in Antioch, because he was cremated there (*Antiochae ubi crematus*) **[1]**; and a monument in Epidaphne, because he died there (*Epidaphnae quo in loco vitam finierat*) **[1]**.

Total: **[10]**

Option B: History**Extract 4 Suetonius, *Tiberius* 26.1–2**

4. (a) With kings (*reges*) [1]; and rulers (*dynastas*) [1].
- (b) He held three [1]; accept a range of valid responses for a second detail such as: the first (or shortest) a few days long, the second three months, the third (or longest) four and a half months (or ten weeks) [1].
- (c) Suetonius describes Tiberius's humility through the use of various 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:
- Juxtaposition/contrast: *ex plurimis maximisque ... paucos et modicos*
 - Diction focused on moderation/minimal: *paulo minus, paucos et modicos, vix unius, honorari passus est, permisit ea sola condicione*
 - Hendiadys: *plurimis maximisque*
 - Asyndeton: *templa, flamines, sacerdotes*
 - Emphasis on his action to restrict honors: *prohibuit, nisi permittente se, permisit, interecessit*
 - Antithesis of his hereditary right to use honorifics and his refusal to do so: *quamquam hereditarium.*

Total: [10]

Option C: Love poetry**Extract 5 Catullus, *Carmina* 76.1–20**

5. (a) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (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]** mark each up to **[2]** for any answers supported by Latin quotation such as: the gods might render aid because they show pity (*misereri*); because they aid those at death's door (*extremam iam ipsa in morte tulistis opem*); because Catullus has lived a pure life (*vitam puriter egi*).
- (d) Award **[1]** each up to **[3]** for any stylistic features with relevant description, supported by quotations from the text, such as:
- Hendiadys or synonymia (*pestem perniciemque*) heightens outrage
 - Juxtaposition (*sanctam violasse; ingrato gaudia*) emphasizes the significance of the wrong suffered
 - Litotes (*nec foedere nullo*) emphasizes the piety of the man
 - Enjambment (*recordanti ... homini*) highlights the wronged man
 - Apostrophe to the gods and/or to himself (*o di, tu, te, te*) heightens pathos
 - Hyperbole/exaggeration (*quaecumque homines ... bene dicere aut facere*) emphasizes his goodness.

Total: **[10]**

Option C: Love poetry**Extract 6 Tibullus, *Elegies* 3.3.1–20**

6. (a) *Lethaea* refers to Lethe, or the river of death/forgetfulness, or the underworld [1]; *rate* refers to the boat upon which the dead traditionally crossed the river [1]. Award [1] mark up to [2] for any other analysis connected to the means of crossing the river Lethe.
- (b) *Sidonio* refers to a location (the city state Sidon) in Phoenicia (accept other relevant responses, but do not award for "Sidon" without further analysis) [1]; which was famous/known for the purple dye produced (from the *murex*) [1]. Accept other relevant answers noting the cultural value of the *murex*/purple dye."
- (c) Tibullus emphasizes his disdain for the usefulness of wealth (*eg* as a means for securing Naera's love). 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:
- Repetition of *quid prodest* highlights his broad frustration with wealth
 - Allusive reference to symbols/markers of wealth (*Phrygiis columnis, Sidonio murice, multa iugera, etc*) shows their broad appeal
 - Emphatic word placement/enjambment *eg illis ... invidia* highlights attitude towards the danger of wealth
 - Apostrophe of Taenarus and Carystus emphasizes markers of wealth
 - Word choice/diction highlights quantity as unimportant to success (*implesse, multa tura, magnas messes, pondus auri, etc*)
 - Epigrammatic use of *falso plurima vulgus amat* highlights his contrary position on wealth.

Total: [10]

Option D: Women**Extract 7 Vergil, Aeneid 11.664–683**

7. (a) Award **[1]** mark for any stylistic feature supported by quotation and **[1]** for any relevant description supported by quotations from the text, such as:
- Asyndeton/repetition of questions (*quem...quem, aut quot*)/questions in apostrophe emphasizes heroic nature of Camilla
 - Word order/central placement of *transverberat* emphasizes her savagery
 - Alliteration (*mandit humum moriens; praecipites pariterque*) highlights pathos of death
 - Contrast (*virgo to viri*) highlights unusual skill of Camilla
 - *etc.*
- (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) Camilla killed one as he fell from his wounded horse **[1]** and the other as he attempted to aid the first **[1]**.
- (d) Award **[1]** each up to **[3]** for points of analysis supported by relevant Latin text, such as: he is also a huntsman (*venator*); he is mounted (*equo lapyge fertur*); he is oddly/unconventionally armoured (*armis ignotis*); he is armed with a hunting spear (*sparus*); he is conspicuous for his size/physical appearance (*toto vertice supra est*).

Total: **[10]**

Option D: Women**Extract 8 Horace, *Carmina* 1.37**

8. (a) The Salii are priests of Mars **[1]** appropriate to the circumstance because they are renowned for sumptuous celebrations. Award **[1]** mark for any other valid explanation.
- (b) It refers to a strong wine **[1]** from Egypt **or** similar geographical reference **[1]**.
- (c) *Regina* (Cleopatra) is presented as a corrupt woman in ways typical of Roman (misogynistic) discourse. 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:
- Transferred epithet or litotes highlights negative descriptors (*eg regina dementis ruinas; non humilis mulier*)
 - Diction (*funus, contaminato, morbo, furorem, ferocior*) highlights negative outcomes/sickness associated with women in typically misogynist ancient narratives
 - Enjambment emphasizes her unusual (undesirable) nature as a woman in power (*generosius perire, nec muliebriter expavit*)
 - Comparison/simile highlights her animal nature (*velut columbas aut leporem venator; fatale monstrum*)
 - Assonance emphasizes horror of suicide by asp (*eg fortis et asperas ... serpentes*).

Total: **[10]**

Option F: Good living**Extract 9 Horace *Carmina* 4.7**

9. (a) All three are (exemplary) Roman leaders **[1]** all are dead **[1]**; or award **[1]** for any other relevant link.
- (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) Hippolytus was a devoted worshipper of Diana, killed by Theseus **[1]**; Pirithoos attempted to steal Persephone from the underworld and was chained there forever as a consequence **[1]**.
- (d) Award **[1]** each for any stylistic feature and description supported by the relevant Latin text, such as:
- Chiasmus/asyndeton (*gramina campis arboribus comae*) emphasizes the joint return of green at springtime
 - Vivid imagery of nature (*eg frigora mitescunt Zephyris*) highlights similarity between seasonal change and the life cycle
 - Enjambment (*eg tempora di superi*) highlights the ignorance of mankind about its future
 - Assonance (*autumnus fruges effuderit; bruma recurrit iners*) highlights the activity associated with each season.

Total: **[10]**

Option F: Good living**Extract 10 Seneca, *De Tranquillitate Animi* 2.6–8**

10. (a) Because of an inability to regulate the spirit (*intemperie animi*) [1]; fearful or unmet desires (*cupiditatibus timidis* or *cupiditatibus parum prosperis*) [1].
- (b) The source of this unsettled mind is the inability to control desires (*imperare cupiditatibus suis*) [1] or to give in to them (*nec obsequi*) [1].
- (c) Seneca uses a variety of stylistic features to highlight the dangers of changeable resolve. 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:
- Parallelism emphasizes the number of people affected (*et hi qui ... et illi qui*)
 - Repetition highlights the widespread variety of discontent that comes from ill-resolve (*adice ... adice ... adice*)
 - Contrast (*non constantiae vitio sed inertiae*) emphasizes the characteristics of a well-resolved mind
 - Hendiadys (*instabiles mobilesque*) focuses attention on the volatility of the ill-resolved mind
 - Variation (*dolent nec prava, sed frustra voluisse*) emphasizes the moral weakness of the ill-resolved mind.

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.