

Markscheme

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Latin

Higher level

Paper 2

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Section A

Option A — Vergil

Extract 1 Vergil, *Eclogues* 6.23–40

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) A coastal city **[1]**; in Thrace. **[1]** Accept other relevant geographical identifiers.
- (c) Award **[1]** up to **[3]** for any of the following: the joining of first elements, or more literal; in the void; the formation of the orb of the earth; the formation of land masses; the containment of the sea.
- (d) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.

Total: **[10]**

Option A — Vergil**Extract 2 Vergil, Aeneid 12.875–895**

2. (a) Turnus should stop delaying **or** withdrawing/shirking/hesitating (*quae mora or quid retractas*) **[1]** and should stop running **or** must fight (*non cursu or certandum est*) **[1]**; accept similar relevant evidence from these lines. Do not accept points from *opta ... terra* (lines 892–893).
- (b) He does not fear Aeneas (or his words) (*non me terrent*) **[1]** but fears the gods, especially hostile Jupiter (*di me terrent et Iuppiter hostis*) **[1]**. Accept “he shook his head” (*caput quassans*).
- (c) Fate and mortality are made vivid through numerous literary devices emphasizing fate and the inevitability of the encounter. Accept a range of substantiated answers, awarding **[1]** up to **[4]** for any point supporting the argument and up to **[2]** for the coherence and clarity of the argument: **[2]** if very coherent and well argued; **[1]** if coherent and well argued; **[0]** if incoherent and poorly argued or if no details from the text are given. Points may include:
- Repetition (*iam, iam linquō*) emphasizes Juturna’s grief at the inevitability of her withdrawal from battle and Turnus’s death.
 - Enjambment (*magnanimi Jovis*) highlights Jupiter’s inexorable will.
 - Contrast (*vitam, mortis, immortalis*) emphasizes Juturna’s immortality and Turnus’s mortality.
 - Juturna’s rhetorical questions highlight Turnus’s mortality and death.
 - Alliteration (*certandum est comminus*) highlights the inevitable conflict.
 - Irony (*opta ardua pennis | astra sequi clausumve cava te condere terra*) draws attention to Turnus’s human nature in contrast to Juturna.

Total: **[10]**

Option B — History**Extract 3 Livy, *Ab Urbe Condita* 22.3.1–6**

3. (a) The Roman army [1]; was in position around Arretium [1].
- (b) Award [1] up to [3] for any of the following: to learn the plans and temper of the consul (*consulis consilia atque animum*); the geography of the area, or more literal (*situm regionum itineraque*); sources of provisions (*copias ad commeatus expediendos*); and anything else important (*cetera quae cognosse in rem erat summa omnia cum cura inquirendo*).
- (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) By showing him how much destruction (*quantam maximam vastitatem ostendit*) [1]; was possible through slaughter and fire (*potest caedibus incendiisque*) [1].

Total: [10]

Option B — History**Extract 4 Caesar, *De Bello Gallico* 7.81.3–82**

4. (a) Award **[1]** up to **[2]** for any of the following: They caught themselves on the “spurs”/defenses (*se stimulis induebant*); they sank into the pits (*in scrobes delati*); they were pierced (*transfodiebantur*); they were hit with javelins (*traiecti pilis*).
- (b) They feared that they would be surrounded **[1]**; by a flanking attack from the encampment **[1]**. Accept a range of responses that capture both ideas.
- (c) The discipline and/or valour of the Roman troops is highlighted through various stylistic features. Accept a range of substantiated answers, awarding **[1]** up to **[4]** for any point supporting the argument and up to **[2]** for the coherence and clarity of the argument: **[2]** if very coherent and well argued; **[1]** if coherent and well argued; **[0]** if incoherent and poorly argued or if no details from the text are given. Points may include:
- Anaphora (*ut superioribus ... ut cuique*) emphasizes the disciplined response of the Romans.
 - Parallelism (*dum longius ... posteaquam propius*) highlights the careful preparation of the Romans.
 - Alliteration (*tormentis tela*) highlights the effectiveness of the Roman counter-attack.
 - Use of individual names (*Marcus Antonius, Gaius Trebonius*) highlights individual discipline and bravery in taking initiative.
 - Asyndeton (*multis undique vulneribus acceptis nulla munitione perrupta*) highlights the valour of the Romans against the attack.

Total: **[10]**

Option C — Love poetry

Extract 5 Ovid, *Amores* 1.6.55–74

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) He attempts it using prayers (*precibus*) **[1]**; and threats (*minis*) **[1]**.
- (d) The poet speaks to his garland (*corona*) **[1]**; he fears the garland will tell the mistress (*dominae testis eris*) **[1]**; how he spent his time so badly (*temporis absumpti tam male*) **[1]**. Accept a variety of responses supported by these quotations from the text.

Total: **[10]**

Option C — Love poetry**Extract 6 Horace, *Carmina* 1.22**

6. (a) The Hydaspes is a river [1] made famous by association with Alexander the Great (who won a battle there) [1]. Accept other reasonable responses that demonstrate the historical or literary significance of the Hydaspes.
- (b) He was wandering beyond the boundary marker (*ultra terminum*) [1] in the forest (*in silva*) [1].
- (c) Horace highlights the connections between an upright life and lack of misfortune through a variety of stylistic features. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given. Points may include:
- Chiasmus (*integer vitae scelerisque purus*) highlights the purity that brings safety.
 - Polysyndeton (*non, nec, neque*) emphasizes the variety of physical threat.
 - Assonance (*militaris... latis alit aesculetis*) highlights the wolf (danger).
 - Contrast (*arida nutrix*) highlights the source of danger (lion).
 - Parallelism (*dulce ... dulce*) emphasizes the peace moral purity brings.
 - Enjambment (*ultra terminum*) highlights the poet's vulnerability as he wandered.

Total: [10]

Option E — Social criticism

Extract 7 Martial, *Epigrams* 11.32

7. (a) Award **[1]** up to **[3]** for any of the following: toga (*toga*); hearth (*focus*); bed (*lectus*); blanket (*teges*); young (*puer*) or old (*senior*) enslaved person; maid (*ancilla*); child (*infans*); latch (*sera*); key (*clavis*); dog (*canis*); wine-cup/cooking vessel (*calix*).
- (b) The addressee is equated in age or manner **[1]** to mythological Nestor, king of Pylos **[1]**.
- (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) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.

Total: **[10]**

Option E — Social criticism

Extract 8 Martial, *Epigrams* 12.61

8. (a) That Martial writes an epigram (*ne carmen faciam*) [1] attacking him (*in te*) [1].
- (b) A drunk poet [1]; who writes with substandard materials (or more literal) [1]. Accept “who writes graffiti in latrines”.
- (c) Martial emphasizes Ligurra's arrogance through a range of stylistic features. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given. Points may include:
- Chiasmus (*frustra metuis cupisque frustra*) shows Ligurra's mock humility.
 - Assonance (*breve vividumque*) emphasizes the poem that may attack Ligurra's pride.
 - Hyperbole and contrast (*non papilionibus molesti*) emphasizes Ligurra's insignificance compared to his own fancied *leones*.
 - Irony (*frons stigmatē non meo notanda*) equates Ligurra with an enslaved person.
 - Enjambment (*carbone rudi putrique creta | scribit carmina*) emphasizes what kind of poem Ligurra actually deserves.

Total: [10]

Option G — Villains

Extract 9 Livy, *Ab Urbe Condita* 3.46.7–10

9. (a) Because he wanted to give his messengers time [1]; to reach the camp [1].
- (b) It signified that each member of the crowd was prepared (*quisque paratum*) [1] to support Icilius (*ad spondendum Icilio*) [1].
- (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) He went home (*domum se recepit*) [1] and wrote to the camp (*in castra scribit*) [1] so that Verginius might be detained (*Verginio commeatum dent* or *in custodia habeant*) [1].

Total: [10]

Option G — Villains

Extract 10 Vergil, Aeneid 10.719–735

10. (a) Award **[1]** up to **[2]** for any of the following, supported by Latin quotation: he was from Corythus (*Corythi de finibus*); a Greek (*Graius*); an exile (*profugus*); having left a wedding (*linquens hymenaeos*).
- (b) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.
- (c) Vergil uses a variety of stylistic devices to highlight the prowess and brutality of Mezentius. Accept a range of substantiated answers, awarding **[1]** up to **[4]** for any point supporting the argument and up to **[2]** for the coherence and clarity of the argument: **[2]** if very coherent and well argued; **[1]** if coherent and well argued; **[0]** if incoherent and poorly argued or if no details from the text are given. Points may include:
- Enjambment (*atram / tundit humum*) highlights his defeat of Acron.
 - Simile (*leo ... sic*) highlights the brutal nature of Mezentius.
 - Diction (*impastus, vesana fames*) emphasizes the lion's (Mezentius's) brutality.
 - Juxtaposition (*alacer Mezentius hostis*) highlights Mezentius's prowess.
 - Polypoton (*viro vir*) emphasizes heroic clash.
 - Contrast (*haud furto melior sed fortibus armis*) highlights Mezentius's prowess.

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. |