

Markscheme

May 2018

Latin

Standard level

Paper 2

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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.

Option A: Vergil**Extract 1 Vergil, *Aeneid* 1.314–334**

1. (a) Threissa refers to Thrace/ Thracian **[1]**; award **[1]** additional mark for any detail such as: this Harpalyce was raised as a warrior; raised in the woods after the death of her father; routed Neoptolemus and his men; turned to cattle thievery; was extremely fleet of foot; she was a princess; she was an Amazon
- (b) Award **[1]** each up to **[4]** from any of the following: she has her bow on her shoulders; her hair is loose; her knees are bare; her tunic tied in a knot; she is a huntress.
- (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) Venus is seeking one of her sisters (*quam ... sororum*, no marks for sisters). Award **[1]** each up to **[2]** for any detail such as: wearing a quiver (*succinctam pharetra*); wrapped in a lynx skin (*succinctam...tegmine lyncis*); (*succinctam* is necessary for one of the points, but can be omitted for the second) chasing a boar (*apri cursum ... prementem*); wandering here (*hic errantem*); shouting (*clamore*)
- (e) Award **[1]** each up to **[3]** for any valid response that identifies a major point of Aeneas's response, such as: Aeneas has not seen or heard the sister(s); Aeneas does not know how to address the stranger; but assumes she is divine; Aeneas hesitates whether she is a nymph or Phoebus's sister (Diana); Aeneas declares that he and his men are shipwrecked; Aeneas asks for information; Aeneas vows sacrifices if she will help them.

Total: **[15]**

Option A: Vergil**Extract 2 Vergil, Aeneid 1.405–422**

2. (a) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (b) Award **[1]** each up to **[3]** for any point such as: Lest anyone be able to see them (*cernere ne quis eos ... posset*); lest anyone be able to interact with/touch them (*neu quis contingere*); or impede their path (*neu quis ... molirive moram*); lest anyone be able to question them about their arrival (*aut veniendi poscere causas*).
- (c) Award **[1]** each up to **[3]** for any point such as: She went to her seat/home (*suas sedes*); where her temple is (*ubi templum illi*); on the island of Paphos/city of Paphos on the island of Cyprus (*Paphum*; island or identification of Cyprus needed for mark; do not accept just Paphos); there were 100 altars (*centum arae*); with burning incense (*Sabaeo ture calent arae*); and fragrant with fresh garlands (*sertis recentibus halant*).
- (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.
- (e) Award **[1]** each up to **[2]** for the figures of speech supported by a quote and **[1]** up to **[2]** for each relevant explanation, eg:
- diction/word placement/enjambment of *falsis ludis imaginibus* emphasises Aeneas's perception of false treatment by Venus
 - chiasmus of *veras audire et reddere voces* highlights Aeneas's sadness at not being addressed directly by his mother
 - enclosing word-order (*multo ... amictu*) highlights the mist shrouding Aeneas
 - alliteration of –m (eg *miratur molem ... magalia*; etc) emphasizes Aeneas's grief.
 - Polysyndeton (*ne...neu...-ve...aut*) – highlights Venus's forethought in helping Aeneas;
 - Assonance of a sounds in 420-422 (*adversasque adspectat desuper arces*, etc.) highlights Aeneas's wonder and amazement
 - Polyptoton (*dextrae...dextram*) mimics the act of holding hands/ highlights the sign of tenderness.

Total: **[15]**

Option B: History**Extract 3 Tacitus, *Annals* 3.18**

3. (a) There is historical precedent (or similar) **[1]**, namely that Marcus Antonius made war on the Republic/state/fatherland **[1]**; Julius Antonius had outraged the family of Augustus **[1]**.
- (b) Award **[1]** each up to **[3]** for any of the following: Tiberius did not seize his inheritance (*concessitque ei paterna bona*) **[1]** because he was not motivated by money (*satis firmus ... adversum pecuniam*) **[1]** and he didn't uphold the demand for *ignominia* (*M. Pisonem ignominiae exemit*) **[1]** because the acquittal of Plancina had shamed him/made him lenient (*tum pudore absolutae Plancinae placabilior*) **[1]**.
- (c) Valerius Messalinus proposed a golden statue **[1]** in the temple of Mars Ultor **[1]**; Caecina Severus proposed an altar **[1]** to Vengeance **[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.

Note: Listing the recipients of the thanks (ie Tiberio...Drusoque) should not be accepted as connection.

- (e) Messalinus neglected to include Claudius's name **[1]**; Asprenas insinuated that the omission was deliberate **[1]**.

Total: **[15]**

Option B: History**Extract 4 Tacitus, *Annals* 3.5**

4. (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) His body was surrounded by *imagines*/ death masks from his families **[1]**; he was mourned publicly/in the forum **[1]**; he was eulogized from the rostra **[1]**; every tradition was observed **[1]**.
- (c) *imagines* were the death masks of ancestors **[1]**; used in public funerals to celebrate the family's history **or** any explanation for the presence of *imagines* from both the Julii and the Claudii (*ie* who these families are and why it's significant that they are both included) **[1]**.
- (d) Germanicus's body was cremated abroad (*corpus ... externis terris crematum*) **[1]**; the funeral rites should have been more elaborate (*plura decora ... par fuisse*) **[1]** because they were not given at the time of death/before (*prima fors negavisset*).
- (e) His brother did not travel more than one day to meet the body **[1]**; his uncle did not travel beyond the walls/gates of the city **[1]**; none of the traditional mourning practices were ordered **[1]**. Award **[1]** up to **[3]** for any specific practice from Tacitus's list.

Total: **[15]**

Option C: Love poetry**Extract 5 Catullus, *Carmina* 45**

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) Literally, it means “burned,” “toasted,” “toasty,” “torrid” or “hot regions” **[1]**; poetically, it describes the extent to which he will travel for his love (or similar) **or** it describes the fire of love **[1]**.
- (c) Award **[1]** each up to **[2]** for relevant historical explanations such as: the naming of these regions is taken to identify a date of 55 BC; Caesar entered Britain (in 55 BC); Crassus entered Syria (at the same time); award **[1]** up to **[2]** for literary explanations such as: the places represent far flung regions of the world; using the dangers of distant travel this is a common trope of love poetry; the plurals are used to exemplify the characteristics of named places (eg wealth) rather than identify specific locations; the desire to have *otium* instead of military honours (*Britanniasque*) or wealth (*Syrias*).
- (d) Award **[1]** each up to **[2]** for figures of speech supported by a quote such as:
- alliteration: *paratus ... pote plurimum perire; animis amant amantur; multo mihi maior*; etc
 - polyptoton: *amant amantur*
 - hyperbole: *solus in Libya Indiaque tosta caesio veniam obvius leoni*
 - diminutive: *Septimille, misellus*
 - repetition: *hoc ut dixit, Amor, sinistra ut ante*
 - enjambment: *curiosi possint*
 - rhetorical question: *quis ... vidit.*
 - Assonance: *tenens in gremio “mea... Acme”*
 - Chiasmus: *unam Septimius misellus Acmen*
 - Metonymy: *Veneris* for love
- Do not accept: direct speech; descriptions of imagery.
- (e) Award **[1]** each up to **[2]** for any relevant point of discussion and **[1]** up to **[2]** for a credible effect, such as:
- hyperbole accentuates the male lover’s desire (lines 3–7)
 - convivial situation/Greek name emphasizes the uncertain social status of the woman (lines 1–2)
 - divine auspices emphasise that love is (ambiguously) propitious (lines 17–19)
 - focus on the physical effect of love shows its severity (lines 15–16).

Line numbers are given for examiner reference only.

Total: **[15]**

Option C: Love poetry**Extract 6 Propertius, *Elegies* 2.19.1–18**

6. (a) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (b) There will be no lovers/seducers there (*nullus corruptor*); **[1]** who could charm/seduce her (*te blanditiis non sinat esse probam*) **[1]**; there will be no fights under her window (*nulla rixa ante tuas fenestras*) **[1]**; nor people disturbing her sleep/shouting at her/her sleep will not be disturbed (*tibi clamatae somnus amarus*) **[1]**.
- (c) The games **[1]**; temples **[1]**.
- (d) Award **[1]** each up to **[4]** for any of the following: Cynthia brings incense (*feres ... tura*); to a shrine (*sacello*); sacrifices a goat (*haedus corruet ante focos*); performs choral duties (*choreas imitabere*); pulls up her dress/bears her calves (*nuda...sura*).
- (e) 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: **[15]**

Option D: Women**Extract 7 Livy, *Ab Urbe Condita* 2.13.1–6**

7. (a) Scaevola means “lefty” or “left-handed” [1]; the name was given because he burned off his right hand **or** it is a *cognomen ex virtute* (not just *cognomen*) **or** similar explanation [1].
- (b) Porsinna sued for peace (*pacis condiciones ... ferret Romanis*) [1]; because he had been scared by the first attack (*moverat eum ... primi periculi casus*) [1] which failed only by chance (*a quo nihil se praeter errorem insidiatoris texisset*) [1]; and was worried there would be many more (*subeunda dimicatio totiens, quot coniurati superessent*) [1]. Quotations in this section can be shorter as long as it is clear that student understands the meaning.
- (c) The Tarquins should be restored to power (*de Tarquiniis in regnum restituendis*) [1]; their lands should be restored to the Veientes (*de agro Veientibus restituendo*) [1]; The Romans must give hostages (*obsides dandi Romanis*) [1]; for the Etruscan garrison to leave the Janiculum (*si Ianiculo praesidium deduci*) [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.
- (e) Mucius inspired women to a similar level of bravery [1]. Award [1] for any action of Cloelia, such as: she evaded the guards, she became leader of the women, she swam across the Tiber, she restored the hostages.

Total: [15]

Option D: Women**Extract 8 Ovid, *Heroides* 1.53–66**

8. (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) Penelope complains that she lacks knowledge (*nec scire mihi licet*) **[1]**; because she cannot find out where Odysseus is (*in quo lateas ... orbe*) **[1]**; or what the cause of his delay is (*quae causa morandi*) **[1]**; and because she has no sure source of information (accept several relevant possibilities, *eg incerta est fama*). Accept other relevant points of discussion supported by quotation of the Latin text, *eg* Odysseus is iron-hearted (*ferreus*), that he is a victor, but absent (*victor abes*).
- (c) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (d) Award **[1]** each up to **[2]** for any stylistic feature supported by a quote and **[1]** each up to **[2]** for any valid description such as:
- chiasmus (*eg digitis charta notata meis*) emphasizes the personal concern of Penelope
 - repetition (*misimus; Pylon/Pylo; Sparten/Sparte*) highlights Penelope's pursuit of information
 - enjambment of *ossa* emphasizes the length of time Odysseus has been gone
 - interlocking word order (*antiqui Neleia Nestoris arva*) stresses the importance of Pylos.
 - Word position: Emphatic placement of *nos* in line 63, emphasizes the personal involvement of Penelope.
- (e) Pylos is in the south-western portion **[1]** of the Peloponnese **[1]**. Accept modern place name (Navarino). Do not accept vague terms such as "Greece".

Total: **[15]**

Option F: Good living**Extract 9 Horace, *Carmina* 2.16.21–40**

9. (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) One must be happy today (*laetus in praesens*) **[1]**; not worrying about the future (*quod ultra est oderit curare*) **[1]**; accepting bitter things with a smile (*amara lento temperet risu*) **[1]**; nothing is fully blessed (*nihil est ab omni parte beatum*) **[1]**.
- (c) Award **[1]** up to **[2]** for relevant details such as: Tithonus was beloved of Eos; who asked Zeus to grant him immortality; but forgot to ask for eternal youth; he wastes away forever **or** becomes a cicada.
- (d) Award **[1]** up to **[3]** for each separate stylistic feature, such as:
- enjambment (*vitiosa ... Cura*)
 - repetition (*ocior*)
 - interlocking word order (*spiritum Graiae tenuem Camenae*)
 - epigrammatic statements (*nihil est ab omni parte beatum*)
 - alliteration (*tibi tollit hinnitum*)
 - hendiadys (*vaccae...greges*)
 - Polypoton/anaphora (*te..tibi...te*)
 - Personification (*scandit...vitiosa...Cura*).
- (e) *Camenae* are Italic Muses **[1]**; they are called *Graiae* because Horace writes in Latin, but uses Greek metres/has Hellenic influences **[1]**; *spiritum tenuem* refers to Horace's poetic voice **or** inspiration **or** to his love/lyric poetry **[1]**.

Total: **[15]**

Option F: Good living**Extract 10 Seneca, *Epistulae Morales* 16.7–9**

10. (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) *opinio* reflects desires **[1]**; which are subjective and limitless **[1]**; while *natura* sets firm boundaries **[1]**; by which “needs” can be satisfied **[1]**.
- (c) Award **[1]** each up to **[2]** for any indicator supported by the Latin text from the following: gold (*auro*); purple clothes (*purpura vestiat*); marble floors (*terram marmoribus abscondas*); statues (*statuae*); pictures (*picturae*); other art objects (*quicquid ars ulla luxuriae*).
- (d) They have a limit (*finita*) **[1]**; they have a (natural) course (*viam*), or similar (*alicubi consistere*) **[1]**. Accept other relevant answers supported by the Latin text.
- (e) Award **[1]** each up to **[2]** for a range of valid responses supported by quotation, with **[1]** for each valid effect described such as:
- parallelism (*si ad naturam ... si ad opiniones*) highlights the contrasting modes of thought
 - elaboration of examples of wealth (*auro, purpura, statuae*, etc) stresses the “endlessness” of unnatural desire
 - alliteration (*eg caecam cupiditatem*) highlights key phrases
 - repetition of key vocabulary (*eg naturalis, desiderium, falsa, opinio*) highlights contrast
 - epigrammatic statements (*eg nullus enim terminus falso est*) emphasize key ideas
 - chiasmus (*eg exiguum natura, opinio inmensum*) emphasizes contrast.

Total: **[15]**