

# Markscheme

**November 2020**

**Latin**

**Higher level**

**Paper 2**

No part of this product may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without written permission from the IB.

Additionally, the license tied with this product prohibits commercial use of any selected files or extracts from this product. Use by third parties, including but not limited to publishers, private teachers, tutoring or study services, preparatory schools, vendors operating curriculum mapping services or teacher resource digital platforms and app developers, is not permitted and is subject to the IB's prior written consent via a license. More information on how to request a license can be obtained from <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

Aucune partie de ce produit ne peut être reproduite sous quelque forme ni par quelque moyen que ce soit, électronique ou mécanique, y compris des systèmes de stockage et de récupération d'informations, sans l'autorisation écrite de l'IB.

De plus, la licence associée à ce produit interdit toute utilisation commerciale de tout fichier ou extrait sélectionné dans ce produit. L'utilisation par des tiers, y compris, sans toutefois s'y limiter, des éditeurs, des professeurs particuliers, des services de tutorat ou d'aide aux études, des établissements de préparation à l'enseignement supérieur, des fournisseurs de services de planification des programmes d'études, des gestionnaires de plateformes pédagogiques en ligne, et des développeurs d'applications, n'est pas autorisée et est soumise au consentement écrit préalable de l'IB par l'intermédiaire d'une licence. Pour plus d'informations sur la procédure à suivre pour demander une licence, rendez-vous à l'adresse suivante : <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

No se podrá reproducir ninguna parte de este producto de ninguna forma ni por ningún medio electrónico o mecánico, incluidos los sistemas de almacenamiento y recuperación de información, sin que medie la autorización escrita del IB.

Además, la licencia vinculada a este producto prohíbe el uso con fines comerciales de todo archivo o fragmento seleccionado de este producto. El uso por parte de terceros —lo que incluye, a título enunciativo, editoriales, profesores particulares, servicios de apoyo académico o ayuda para el estudio, colegios preparatorios, desarrolladores de aplicaciones y entidades que presten servicios de planificación curricular u ofrezcan recursos para docentes mediante plataformas digitales— no está permitido y estará sujeto al otorgamiento previo de una licencia escrita por parte del IB. En este enlace encontrará más información sobre cómo solicitar una licencia: <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

## Section A

### Option A — Vergil

#### Extract 1 Vergil, *Aeneid* 12.735–757

1. (a) He was in a rush (*praecipitem*) [1]; he was alarmed (*dum trepidat*), or similar [1].
- (b) A ring of Trojans (*Teucric corona*) [1]; a marsh (*palus*) [1]; and walls (*moenia*) [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 A — Vergil****Extract 2 Vergil, *Eclogues* 6.41–63**

2. (a) Pasiphae must wander, cursed (*infelix, tu erras*) [1], while the bull enjoys a good life (*ille ruminat herbas*, or similar relevant evidence from these lines) [1].
- (b) They must close the woodlands meadows (*claudite nemorum saltus*) [1] to keep the bull from encountering her (*si qua obvia oculis nostris*, or similar) or returning to the city (*perducant stabula ad Gortyniā*) [1].
- (c) Silenus’s song is made vivid through numerous literary devices emphasizing vision, emotion, and contrasts. 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: [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, which must address the question, may be taken from anywhere in the extract. They may include:

- Juxtaposition in time (*Caucasiasque volucres, furtum Promethei*) emphasizes the punishment of Prometheus.
- Repetition (*Hyla, Hyla*) highlights desperate cry of the Argonauts and creates an aural effect captured in *sonarent*.
- Contrast (*Proetides implerunt mugitibus agros, sed non tam...*) emphasizes the perversion of Pasiphae.
- Diction emphasizing colours and sight (*niveum, nigra, viridi; vestigia, oculis*) highlights the visual experience.
- Word order/enjambment (*musco ... amaro | cortices; proceras erigit alnos*) draws attention to the plight of Phaethon’s sisters.

Total: [10]

**Option B — History**

**Extract 3 Caesar, *De Bello Gallico* 7.72–73**

3. (a) It was to be 20 feet wide (*pedum viginti*) [1]; with straight sides (*directis lateribus*) [1]; and as deep as it was wide (*solum tantundem pateret quantum summae fossae labra distarent*) [1].
- (b) To guard against a surprise or night attack (*de improviso aut noctu*) [1]; to be out of range of missiles during the day (*interdiu tela*) [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) When Roman troops' strength was reduced [1]; because they were scavenging for food [1]. Consider other relevant circumstances described in the extract.

Total: [10]

**Option B — History****Extract 4 Livy, *Ab Urbe Condita* 22.5.1–5**

4. (a) Virtue, not prayers would save them (*nec votis sed virtute, or similar*) [1]; and less fear brings less danger (*quo timoris minus ... eo minus periculi*) [1].
- (b) The fog limited sight [1]; and confused the source of sounds **or** they had to rely on sounds [1].
- (c) The confusion of the situation is highlighted through the use of various stylistic features. 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: [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, which must address the question, may be taken from anywhere in the extract. They may include:

- Hendiadys (*strepitu ac tumultu*) emphasizes the confusion.
- Irony emphasizes the fear brought on by peril (*opprimerenturque quidam onerati magis iis quam tecti*).
- Assonance (*clamores circumferebant ora oculosque*) highlights the confusion of battle.
- Use of military terminology (*non illa ordinata ... aut manipulo esset*) emphasizes the chaos of battle (because it describes what did not happen).
- Tricolon (*nec in sua legione aut cohorte aut manipulo*) highlights the free-for-all nature of the battle.

Total: [10]

**Option C — Love poetry****Extract 5 Catullus, *Carmina* 62.20–38**

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) Watchmen (are) awake (*vigilat custodia*) **[1]**; thieves hide (*fures latent*) **[1]**.
- (c) Under the influence of Hesperus's light (*tua flamma*) **[1]**; men make oaths (*pepigere viri*) **[1]**; restrain their passion (until Hesperus rises) (*nec iunxere prius quam se tuus extulit ardor*) **[1]**.
- (d) Award **[1]** each up to **[2]** for any stylistic feature and effect supported by the relevant Latin text, such as:
- Contrast (*carpunt tacita quem mente requirunt*) emphasizes the irony of the maidens' complaints.
  - Repetition of words (*avellere, pepigere, Hymen*, etc) emphasizes the formulaic or hymnic qualities of the poem.
  - Diction related to flame (*ignis, ardor, lucens, flamma*) highlights the role of fire in the marriage ritual.

Total: **[10]**

**Option C — Love poetry****Extract 6 Ovid, *Amores* 1.1.13–30**

6. (a) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.
- (b) *Heliconia tempe* refers to Mt. Helicon, the home of the Muses **[1]** who provide poets with their inspiration **[1]**. Accept other reasonable responses that signal the significance of Mt. Helicon or the Muses for poets.
- (c) Ovid highlights his experience of poetic inspiration by expressing the nature of his relationship to Amor.  
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: **[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, which must address the question, may be taken from anywhere in the extract. They may include:

- Diction (*fortiter, regnat, potentia regna*) highlights the power of Cupid.
- Alliteration (*quodque canas accipe*) emphasizes the shooting of the arrow.
- Exclamation (*me miserum!*) highlights the poet's experience.
- Hyperbole (*legit in exitium meum*) emphasizes the totality of Amor's effect.
- Surprise/paraprosdokian (*in vacuo pectore*) focuses attention on the strangeness of his experience of love.

Total: **[10]**

**Option E — Social criticism**

**Extract 7 Horace, *Satires* 1.6.38–64**

7. (a) He is the son of a freedman (*libertino patre natum*) [1] and was a (military) tribune (*tribune*) [1]. Also accept that Horace was a part of Maecenas’s “circle of friends” [1].
- (b) Mark only for length of syllables. Award [1] per line if all correct, [0] otherwise.
- (c) Vergil and/or Varius told Maecenas about him (*Vergilius, post hunc Varius dixere*) [1]; they met face to face (*veni coram*) [1]; later Maecenas invited him to be a friend (*iubesque esse in amicorum numero*) [1]. Accept any other supported response that identifies these three stages.
- (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.

Total: [10]

**Option E — Social criticism**

**Extract 8      Martial, *Epigrams* 11.56**

8. (a) That Chaeremon, when he praises death [1], expects the poet to admire his courage [1], or similar.
- (b) Nestor is the oldest hero in the *Iliad* [1]; he is a frequent metaphor for extreme old age. [1]. Accept any other valid explanation that links Nestor with old age.
- (c) Martial emphasizes the Chaeremon's hypocrisy through a range of stylistic features. 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: [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, which must address the question, may be taken from anywhere in the extract. They may include:

- chiasmus (eg *tuos purpura pexa toros*) highlights wealth that Chaeremon lacks.
- repetition of *o quam* emphasises the irony of Chaeremon's praise of death.
- polysyndeton (eg *et teges et cimex et nudi sponda grabati*) emphasizes Chaeremon's poverty.
- juxtaposition (eg *brevis atque eadem nocte dieque toga*) draws attention to Chaeremon's limited civic duty.
- epigrammatic statement (*fortiter ille facit, qui miser esse potest*) emphasizes the key critique.

Total: [10]

**Option G — Villains**

**Extract 9 Livy, *Ab Urbe Condita* 1.59.6–9**

9. (a) The people were terrified (*pavorem ac tumultum*) [1]; but they grew less afraid because they saw members of the principal men leading them (*anteire primores civitatis*) [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) He began by speaking of the violent lust of S. Tarquinius (*vi ac libidine Sex. Tarquini*) [1]; his rape and murder of Lucretia (*stupro et caede Lucretiae*) [1]; the grief (or similar) of Lucretia's father Tricipitinus (*orbitate Tricipitini*) [1].
- (d) Tarquinius has transformed Romans from warriors (*pro bellatoribus*) [1] into artisans and stone masons (*opifices ac lapicidas*) [1].

Total: [10]

**Option G — Villains**

**Extract 10 Livy, *Ab Urbe Condita* 3.47.4–8**

10. (a) He was in turmoil (*mentem turbaverat*) [1]; because of the force of his madness (*tanta vis amentiae*) [1]; he was impatient (*interfatur*) [1].
- (b) That (Verginia) be sold/handed over (*vindicias*) [1] into slavery (*secundum servitutum*) [1].
- (c) Livy uses a variety of stylistic devices to highlight the horror and distress of the situation. 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: [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, which must address the question, may be taken from anywhere in the extract. They may include:

- Contrast (*vis amentiae verius quam amoris mentem*) highlights the degree of Appius's madness.
- Diction (*foeditas, stupor, atrox*) highlights the shocking nature of the sentence.
- Exaggeration (*placet pecudum ferarumque ritu promisce in concubitus ruere*) emphasizes the father's rage.
- Point-of-view of Livy (*veri similem invenio*) emphasizes that the incredible story is true.
- Contrast (*adsertor virginis a globo mulierum*) emphasizes the agitation of the women in the crowd.

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 <b>and</b> supplementary reading.
4	The response includes specific evidence from both the prescribed passages <b>and</b> 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.

---