Diploma Programme
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Programa del Diploma

Markscheme

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Latin

Higher level

Paper 2

International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

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 linquo*) 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 stigmate 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.
- Polyptoton (*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.