



MARKSCHEME

May 2013

LATIN

Higher Level

Paper 2

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General notes:

- The following are to be considered suggestions rather than prescriptions, that is, all points made by candidates to be marked on their merits.
- Any attempt to answer should be acknowledged as such; that should be followed especially in translation, when some candidates depart from literal in favour of a more poetic rendition, faithful, of course, to the original idea.
- The second use of the same figure of speech to answer a style question should be penalized, by not being taken into account: for example, double mention of alliteration.

Elegiac and Lyric poetry

- (a) To have built a monument more durable than bronze [**1 mark**]; to have adapted Aeolian poetry/metres (Sappho and Alceus) to Italian melodies/ways (or similar) [**1 mark**]. Award no mark if no quotation from the Latin is given.
 - (b) Daunus was the legendary King of Daunia, the northern part of Apulia [**1 mark**]. The land of Daunus in southern Italy is the poet's native region/by referring to this part of Italy, Horace wishes to emphasize the rusticity of his origins and humbleness of his life [**1 mark**].
 - (c) Accept a range of substantiated answers, awarding [**1 mark**] (up to six) for any remark such as:
 - symbols of eternity: *aes, pyramides*
 - emphasis on passing of time: *innumerabilis annorum series; fuga temporum*
 - poetic merits confer immortality: *non omnis moriar; multa pars mei vitabit Libitinam*
 - mention of posterity: *usque postera*
 - use of future tenses to underline growing of fame: *moriar; crescam; dicar*

and up to [**2 marks**] for the coherence and clarity of the argument ([**2 marks**): very coherent and well-argued. [**1 mark**): coherent and well-argued. No marks if incoherent and poorly argued or if no details from the text are given).

[**12 marks**]

- (a) *ventitabas* is an imperfect tense [**1 mark**] connoting regularly repeated actions [**1 mark**]. The use of *ventitabas*, the iterative form of *veniebas*, emphasizes the frequency with which Lesbia led Catullus around. [**1 marks**]
 - (b) Award [**2 marks**] for a perfect translation or with one minor error. [**1 mark**] for one major or two minor errors. Otherwise, no marks.
 - (c) The rhetorical device used here is asyndeton [**1 mark**]. By deliberately omitting a conjunction from these clauses, the poet adds to the tone of firm determination [**1 mark**].
 - (d) The poet runs through the different forms of the same word: *quae ... quis ... cui quem ... cuius ... quem ... cui*. This was called polyptoton by the Greeks. In inflected languages polyptoton is the rhetorical device in which the same word is repeated but appealing each time to a different case [**1 mark**]. This rhetorical device is used to show the obsession which takes over Catullus as he imagines what Lesbia will no longer be doing with him [**1 mark**]. It also reveals Catullus's jealousy and worry about her new lovers [**1 mark**]. Also accept other answers (eg questioning)

[**10 marks**]

Epic

3. (a) Award **[2 marks]** for a correct answer, or for an answer with no more than one minor error (tense, number, *etc*). Answers with two or three minor errors or one major error should be awarded **[1 mark]**. Otherwise, no mark should be awarded.
- (b) The poet's intervention suggests that priests think that the sacred rites performance they prescribe and interpret might be of any help to Dido by ensuring her happiness. The priests are unaware of the destructive nature of Dido's love and the depth of her wound; the dramatic irony makes the readers aware of Dido's destiny; *etc* **[2 marks]**
- (c) Accept a range of substantiated answers, awarding **[1 mark]** (up to six) for any remark such as:
- alliteration: *dedit dubiae* (line 55)
 - polysyndeton: *spemque ... solvitque* (line 55)
 - solemn description of sacrifice (lines 57–64)
 - epic epithet for *legiferae Cereri* (line 58)
 - metaphor of flame of love: *incensum, inflammavit* (line 54); *mollis flamma* (line 66); *uritur* (line 68)
 - love as wound: *volnus* (line 67), reinforced by simile (lines 69–73)
 - epic simile (lines 69–73)

and up to **[2 marks]** for the coherence and clarity of the argument (**[2 marks]**: very coherent and well-argued. **[1 mark]**: coherent and well-argued. No marks if incoherent and poorly argued or if no details from the text are given).

[12 marks]

4. (a) To look for new lands **[1 mark]**; to escape from her **[1 mark]**.
- (b) Mark only for length of syllables. **[1 mark]** per line if all correct, no mark otherwise. **[2 marks]**
- (c) King of the Getulians/a neighbouring population **[1 mark]**, one of Dido's suitors, refused by her **[1 mark]**, could make war against Dido because she preferred Aeneas **[1 mark]**.
- (d) Judge on merits using three quotations to support the argument made. **[3 marks]**

[10 marks]

Historiography

5. (a) Award **[2 marks]** for a correct answer, or for an answer with no more than one minor error (tense, number, *etc*). Answers with two or three minor errors or one major error should be awarded **[1 mark]**. Otherwise, no mark should be awarded.
- (b) Marcus Aemilius Lepidus was a great-grandson of Augustus, and Agrippina's brother-in-law. He was suspected of being involved in a conspiracy against the Emperor Gaius Caligula and was executed. Pallas was an ex-slave whom Claudius had employed as his secretary, and who had considerable power under his reign. **[2 marks]**
- (c) Accept a range of substantiated answers, awarding **[1 mark]** (up to three) for any remark on Tacitus's historical method such as:
- use of the two main sources available to him: Cluvius Rufus and Fabius Rusticus
 - pointing out of differences between sources
 - references to other authors: *ceteri auctores*
 - popular belief: *fama*.

[1 marks](up to three) for any stylistic remark such as:

- linguistic emphasis on Agrippina's excesses and craving for power: *ardore retinendae ... potentiae; eo usque; gloriantem matrem; tantum immanitatis; spe dominationi;* etc
- lexicon of lust/sexual desire: *lasciva oscula ... blanditias; inlecebras; cupitum; novae libidinis meditatio; stuprum; cupidine; libita;* etc
- lexicon indicating strong disapproval of Agrippina's and Nero's actions: *flagitii; profani principis imperium; tantum immanitatis; flagitium;* etc.

and up to **[2 marks]** for the coherence and clarity of the argument (**[2 marks]**: very coherent and well-argued. **[1 mark]**: coherent and well-argued. No marks if incoherent and poorly argued or if no details from the text are given).

[12 marks]

6. (a) Award **[1 mark]** for any of the following details: Domitius Balbus was a man of praetorian rank, whose great age, health and childlessness exposed him to plots. **[3 marks]** Award no marks in the Latin quotation is not given.
- (b) A relative of Domitius Balbus/a man of senatorial rank **[1 mark]**. He forges the will **[1 mark]**, then seals it **[1 mark]**.
- (c) The Lex Cornelia is a law of Sulla against forgery or falsification of wills, or suppression of a true will **[1 mark]**. For grave cases the penalty was deportation to an island with complete loss of property for the principal offender, and exile, relegation or expulsion from the senate for accessory crimes **[1 mark]**.
- (d) Marcellus earned his exemption from punishment to the memory of his ancestors and the Emperor's intercession. **[2 marks]**

[10 marks]

Letters

7. (a) Award **[1 mark]** (up to two) for any of the following:
- *Officium* the Roman boy – aged between 14 and 16 – celebrated his “coming of age”; on this occasion he put on the plain instead of the purple-edged toga.
 - *sponsalia* or betrothal ceremonies involved the signing of a contract between the parents or guardians and the settlement of dowries.
 - At *nuptiae* or marriages the completion of contracts of different sorts was followed with sacrifices and the taking of *auspices*, a feast in the bride’s home and the transfer of the lady to the husband’s home. **[2 marks]**
- (b) The sea and shore are compared with *μουσεῖον* – the name of the reading halls of the great library of Alexandria. Literally, *μουσεῖον* means “the place of the Muses”/Pliny can devote himself entirely to learning. **[2 marks]**
- (c) Accept a range of substantiated answers, awarding **[1 mark]** (up to three) for remarks related to city life such as:
- irony: *constet aut constare videatur*
 - juxtaposition: *singulis diebus ... pluribus iuctisque*
 - monotonous list of duties: *officio togae virilis interfui*, etc
 - juxtaposition: *quo die ... cotidie; necessaria ... inania*
 - use of first person in speech: *quot dies ... absumpsi*
 - negative characterization of commitments: *quam frigidis rebus*.

Up to **[3 marks]** for remarks related to country life such as:

- repetition: *aut lego ... aut scribo ...*, etc
- anaphora: *nihil audio, nihil dico; o rectam ... o dulce*, etc
- repetition (polyptoton): *nemo ... neminem; nulla ... nullo ... nullis*
- witticism *satius ... otiosum esse*, etc.

and up to **[2 marks]** for the coherence and clarity of the argument (**[2 marks]**: very coherent and well-argued. **[1 mark]**: coherent and well-argued. No marks if incoherent and poorly argued or if no details from the text are given).

[12 marks]

8. (a) Pliny recounts a meeting of Trajan’s consilium; this meeting reminds him of an earlier dinner party with Nerva because Iunius Mauricus showed courage on both occasions. **[2 marks]**
- (b) Catullus Messalinus has a dark soul/shows no fear, shame or compassion **[1 mark]**. He has assisted Domitian political purges by proposing severe sentences of punishment when the Senate conducted treason trials **[1 mark]**. Pliny uses a simile to illustrate Catullus Messalinus’s way of applying a sentence of punishment to eliminate every man of worth (lines 11–12: *quo saepius a Domitiano non secus ac tela, quae et ipsa caeca et improvida feruntur, in optimum quemque contorquebatur*) **[1 mark]**.
- (c) Iunius Mauricus is a senator and friend of Plinius **[1 mark]**. From this letter, we learn that he shows courage when he pronounces that the gymnastic games should not be restored to the people of Vienna and also claims that these games should be abolished in Rome (lines 5–7: *cum sentientiae ... posset*). He also shows his courage when he states that Catullus Messalinus would be dining with them if he were alive regardless of his character (lines 12–14: *de huius ... cenaret.*) **[1 mark]**.
- (d) Award **[3 marks]** for a correct answer, or for an answer with no more than one minor error (tense, number, *etc*). Answers with two or three minor errors or one major error should be awarded **[2 marks]**. With two major errors (or the equivalent) award **[1 mark]**. Otherwise, no mark should be awarded.

[10 marks]

Philosophy

9. (a) Award **[2 marks]** for a correct answer, or for an answer with no more than one minor error (tense, number, *etc.*). Answers with two or three minor errors or one major error should be awarded **[1 mark]**. Otherwise, no mark should be awarded.
- (b) Award **[1 mark]** (up to two) for any of the symptoms such as: suffering limbs, sweatings and pallor all over the body, stumbling tongue, fading voice. **[2 marks]** No quotation of the Latin is required.
- (c) Accept a range of substantiated answers, awarding **[1 mark]** (up to six) for any remark such as:
- Double elisions in *anim(um) et atqu(e) animam* and *inter s(e) atqu(e) unam* correspond to the sense: the *animus* and *anima* amalgamate to create a single identity.
 - *coniuncta* (line 136) is a neuter plural referring to nouns of different gender; this is especially significant with the matching of *animus* and *anima*.
 - Figurative and vivid language in *sed caput esse quasi et dominari in corpore* (line 138).
 - The word *caput* accompanied by *quasi* highlights *consilium* as not to be associated with the head but located in the breast (line 138–139).
 - Anastrophe: *media regione in* and *haec loca circum* (lines 140 and 141).
 - Assonance: *numen mentis momenque movetur* (line 144).
 - The word *numen* takes up and matches the figure of the mind as head developed in line 138. *Momem* is linked to *numen*; both words are further linked to *mentis*. *Momem* and *numen* are the mind's natural characteristics; *momen* is etymologically connected to *movetur*: *momem movetur* implies that the mind's movement leads to movement of the spirit.
 - The analogy in lines 145–151 presents the mind as capable of experiencing emotion independently of the spirit just as the body's parts can undergo pain independently of the body as a whole.
 - Unique compound *concruciamur* (line 148) and archaic form of the genitive *animai* (line 150).
 - Line 159 is significant for three elisions *ess(e) animam*, *c(um) animo* and *c(um) animi*, two of these three elisions involve the monosyllable *cum*. The elisions correspond to the sense of the close union of mind and spirit in lines 136–137 where the topic is introduced and in line 159 where it is concluded.

and up to **[2 marks]** for the coherence and clarity of the argument (**[2 marks]**: very coherent and well-argued. **[1 mark]**: coherent and well-argued. No marks if incoherent and poorly argued or if no details from the text are given).

[12 marks]

10. (a) Epicurus is identified by his intellectual capabilities, which enlighten the darkness of a tradition of philosophical speculation (*clarum extollere lumen qui primus potuisti inlustrans commoda vitae*), and by his nationality (*o Graiae gentis decus*). [2 marks]
- (b) Mark only for length of syllables. [1 mark] per line if all correct, no mark otherwise. [2 marks]
- (c) Award [3 marks] for a correct answer, or for an answer with no more than one minor error (tense, number, etc). Answers with two or three minor errors or one major error should be awarded [2 marks]. With two major errors (or the equivalent) award [1 mark]. Otherwise, no mark should be awarded.
- (d) Judge on merits using three quotations to support the argument made. [3 marks]
 This image of light versus darkness dominates the first lines of the poem (the eulogy) where the central theme is that of revelation – compare with *video* in line 17. *quid enim contendat hirundo cyncis* (lines 6–7): the twitter of the swallow was equated by the Greeks with the speech of the Barbarians. The comparison between the bee and the poet, commonplace in antiquity, is adapted and developed (lines 10–13). Lucretius derives philosophical honey from the extensive study of Epicurus’s works; by the use of the word *libant* in line 11 it seems to be suggested that in the case of Lucretius his inspiration is not only philosophical but also poetical. The compound word *floriferis* (line 11), common in archaic Roman poetry, exemplifies Lucretius’s poetical capability. Its use gives an archaic note to the poem. Epicurean philosophy is personified (lines 14–15); the word *divina* suggests the quasi-religious respect and admiration in which Epicurus was held. Figurative language: *moenia mundi* (line 16). Through philosophical speculation, Epicurus goes beyond the finite world and reveals the knowledge which enables the triumph over traditional religion. Alliteration in *moenia mundi* draws attention to the shell of ether forming the limits of our world.

[10 marks]
