



# **MARKSCHEME**

**November 2014**

**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.
- When Latin quotations are required, award no mark if the candidate fails to provide them.

**Elegiac and Lyric poetry**

1. (a) Mark only for length of syllables. Award **[1 mark]** per line if all correct; no mark otherwise.
  - (b) Award **[1 mark]** up to three for each example supported by quotations from the Latin text. Examples may include:
    - hopelessness, sense of desertion: *nulla fugae ratio; nulla spes; omnia muta; omnia deserta*
    - exhaustion, weariness: *languescit; a fesso corpore*
    - desire for justice/revenge: *prodita; fidem*
    - derangement: *inops; ardens; amenti caeca furore*.
  - (c) Award **[1 mark]** for any correct answer connecting the Eumenides (lit. “the well-disposed ones” or similar) with the Furies or Erinyes, avengers of crimes, in particular the breaking of oaths. Ariadne is asking for vengeance for being abandoned by Theseus **[1 mark]**.
  - (d) Award **[3 marks]** for a correct answer, or for an answer with no more than one minor error (tense, number, *etc*); **[2 marks]** for answers with two or three minor errors or one major error; **[1 mark]** for answers with two major errors (or the equivalent). Otherwise, award no mark.
- [10 marks]**

2. (a) The Scythians are (nomadic) populations of northern Europe and Asia **[1 mark]**; the Getans are a (Thracian) tribe on the Danube **[1 mark]**.
- (b) Award **[1 mark]** each up to two for answers such as: their lands are not measured (*inmetata*), so they are common property *or* they are vast; and produce “free” crops (*liberas fruges*, with any appropriate remark or interpretation); cultivation of the same field does not last more than one year; when a person is exhausted their place is taken by another one *or* when the field is exhausted, another field is cultivated in its place.
- (c) Horace touches various themes such as living a simple natural life or following a moral code in private as well as social life. Award **[1 mark]** each up to six for examples of how his views are supported by his poetic style. Examples may include:
- symmetric structure of first four couplets with juxtaposition of material riches and ineluctability of death
  - also *caementis* versus *adamantinos clavos*
  - hyperbole *omne terrenum et mare publicum*
  - personification of *diras Necessitas*
  - remote, exotic people: *Arabum, Indiae, Scythae, Getae*
  - (metalepsis) *rigidi Getae* (= *Getae qui in rigidis locis vivunt*)
  - juxtaposition of exploitation of land (*tuis caementis*) and “natural life” (*inmetata iugera, liberas fruges*, etc)
  - juxtaposition of immoral and moral life, introduced by *melius* and *illic*, etc
  - in detail: *mulier innocens* and *dotata coniunx*
  - insistence on traditional virtues: *virtus, castitas* versus *peccare*.

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

**[12 marks]**

**Epic**

3. (a) Award **[1 mark]** each up to three for accurate answers supported by examples such as:
- Dido should not consume her youth in mourning: *solane perpetua maerens carpere iuventa*
  - she should enjoy the sweetness of love and having children: *nec dulcis natos, Veneris nec praemia noris*
  - the dead do not care for this: *id cinerem aut Manis credis curare sepultos*
  - she should not refuse a dear love: *placitone etiam pugnabis amori*
  - she is surrounded by hostile people: *quorum consederis arvis*, etc
  - this is the gods' design: *dis equidem auspicibus*, etc
  - a future of glory is awaiting Dido's people: *quam tu urbem*, etc.
- (b) Mark only for length of syllables. Award **[1 mark]** per line if all correct; no mark otherwise.
- (c) The following two points should be highlighted: Dido's brother Pygmalion became king of Tyre **[1 mark]** after killing her husband Sychaeus out of greed **[1 mark]**. Other answers to be marked on their merits.
- (d) Award **[3 marks]** for a correct answer, or for an answer with no more than one minor error (tense, number, etc); **[2 marks]** for answers with two or three minor errors or one major error; **[1 mark]** for answers with two major errors (or the equivalent). Otherwise, award no mark. **[10 marks]**
4. (a) Award **[1 mark]** each up to two for any correct detail referring to Dido's reception of the Trojans such as their being stranded, Dido's invitation to settle there or her offer of help, her infatuation with Aeneas, etc.
- (b) Laomedon, king of Troy **[1 mark]**; taken here as a symbol of perjury (for his refusal to fulfill the promise made to Poseidon and Apollo) **[1 mark]**.
- (c) The passage is built on the contrast between the quiet of the night and the restlessness of Dido with the different options, none of which are feasible except death, that come to her mind. Award **[1 mark]** each up to six for examples such as:
- nocturnal setting, with various implications (quiet, solitude, etc) stressed by *nox* at the beginning of verse
  - lexicon denoting quiet: *placidum, soporem, quierant*
  - frequent alliterations to stress emotionally intense passages: *silvaeque et saeva* (the latter in enjambement with *aequora*); *pecudes pictaeque*; *lacus late liquidos*, etc
  - figures of repetition (anaphora): *quaeque ... quaeque*
  - or assonance: *rursusque resurgens*
  - insistence on *rursus* to indicate a choice that can no longer be made after having already been rejected: see also *procos priores*; *totiens iam dedignata*
  - contrast between the night's quiet and Dido's anguish, abruptly introduced by *at*
  - she cannot find physical nor spiritual quiet: *oculisve aut pectore noctem accipit*
  - abrupt resolution, stressed by the use of the imperative: *quin morere ... ferroque averte dolorem*.

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

**[12 marks]**

## Historiography

5. (a) Performing songs (*ludicrae artes*) [**1 mark**] and writing poetry (*carminum studium*) [**1 mark**].
- (b) Philosophers, representatives, *etc* of the philosophical sects (or similar) [**1 mark**]; they are required by their own doctrines to despise vices and sensual pleasure (or similar); and/or but behave in this way because of hypocrisy [**1 mark**].
- (c) Answers should focus on the significant aspects, awarding [**1 mark**] each up to three for any of the following points: the number of fatalities; the case being examined in Rome/by the Senate/by the highest authorities; the gravity of the sanctions imposed.
- (d) Award [**3 marks**] for a correct answer, or for an answer with no more than one minor error (tense, number, *etc*); [**2 marks**] for answers with two or three minor errors or one major error; [**1 mark**] for answers with two major errors (or the equivalent). Otherwise, award no mark.  
[**10 marks**]
6. (a) Award [**1 mark**] for each up to two for details correctly referring to the situation described in the preceding chapter, such as the introduction of new quinquennial games after the Greek fashion, *etc*.
- (b) Pantomimes or ballet-dancers (without words) [**1 mark**]; they are not allowed to take part in the sacred contests [**1 mark**].
- (c) The extract presents a long list of specious arguments aimed at “screening this licence under respectable names”, whereas in the last lines the historian’s perspective emerges through a marked change in syntax. Award [**1 mark**] each up to six for examples such as:
- the hypocrisy of the arguments is attributed to the *pluribus*: the multitude, the majority
  - juxtaposition of *ipsa licentia* and *honesta nomina*, underlined by the adversative *tamen*
  - the indirect speech (*oratio obliqua*) clearly refers these as somebody else’s opinions: *abhorruisse, accitos, editos*, *etc*
  - the juxtaposition (with assonance): *laetitia magis quam lasciviae* may refer to implicit or explicit critics of the turn things had taken
  - the specious arguments appealing to traditional Roman values of the *maiores* such as *parsimonia* (opposed to *sumptus*)
  - the historian’s perspective is clearly introduced by the adverb *sane*
  - and is in the indicative mood: *transiit, exarsere*, *etc*.

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

[**12 marks**]

## Letters

7. (a) Award **[3 marks]** for a correct answer, or for an answer with no more than one minor error (tense, number, etc); **[2 marks]** for answers with two or three minor errors or one major error; **[1 mark]** for answers with two major errors (or the equivalent). Otherwise, award no mark.
- (b) Claudius joins the recital suddenly (*subitum*) while Pliny's contemporaries take their time **[1 mark]**; he is unexpected (*inopitatum*) while they have to be reminded well in advance and pushed (*rogatus et identidem admonitus*) **[1 mark]**. Accept references to the fact that Claudius found out by chance, whereas Pliny's contemporaries are invited explicitly.
- (c) Award **[1 mark]** each up to two for any reason such as: the abundance of recitals (*nullus fere dies*); the delight Pliny takes in such recitals (*iuvat me*); the readers being mostly his personal friends (*erant sane plerique amici*).
- (d) Pliny does not want to give the impression (*ne videar*) **[1 mark]** of attending others' lectures **[1 mark]** just to make them attend his owns in return **[1 mark]**.

**[10 marks]**

8. (a) *legatus* (ambassador) **[1 mark]** to the province of Achaia (Greece) **[1 mark]**.
- (b) Award **[1 mark]** each up to two for any detail such as: he must keep up with the reputation he earned as quaestor in Bithynia; with the tribute he had been paid by the emperor; with having been given this position almost as a reward; with having already been put to the test; and with having one's reputation ruined being worse than not gaining it.
- (c) This letter is intended as a piece of advice to a friend who is going to take up administrative responsibilities in Achaia. As an exhortation, it makes use of vivid language supported by numerous figures of speech. Award **[1 mark]** each up to six for examples such as:
- repetition (polyptoton): *contemnitur ... contemptum ... contemnit; tui ... tibi; tibi ... tecum ... te ... tuae*
  - rhetorical questions: *an contemnitur?*
  - asyndeton: *qui imperium qui fasces habet*
  - anaphora (repetition): *male ... male; quid ... quid; onerat ... onerat; ne ... ne*
  - juxtapositions: *valentior amor ... quam timor; timor abit ... manet amor* (with chiasmus); *ille in odium hic in reverentiam* (with asyndeton); *ordinatione civilibus ... libertate pretiosius; ordinatio eversione, libertas servitute*
  - tricolon: *tribunatus, praetura ... legatio*

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

**[12 marks]**

## Philosophy

9. (a) A wide range of answers can be given, but they should include the following: the argument is about the mortality of the soul [**1 mark**]; the soul is affected by the alterations of the body (example of wine might be given) [**1 mark**]; illnesses (such as epilepsy) affect both body and soul (and therefore are a proof of its mortality) [**1 mark**]. Do not accept generic mentions (*ie* without any specific reference) of Lucretius’s Epicureanism and atomistic theory.
- (b) Award [**3 marks**] for a correct answer, or for an answer with no more than one minor error (tense, number, *etc*); [**2 marks**] for answers with two or three minor errors or one major error; [**1 mark**] for answers with two major errors (or the equivalent). Otherwise, award no mark.
- (c) The violence of the disease agitates the soul [**1 mark**] as the waves boil up because of the strength of the winds [**1 mark**].
- (d) The presence of a sharp (*acer*) [**1 mark**] humour/fluid (*umor*) [**1 mark**].

[10 marks]

10. (a) Accept any accurate remark, but answers should substantially highlight that: the gods exist [**1 mark**]; but they do not get involved with us [**1 mark**].
- (b) Mark only for length of syllables. Award [**1 mark**] per line if all correct; no mark otherwise.
- (c) The passage describes the bright abodes of the gods, opposed to the opacity of the representations of the Underworld. Award [**1 mark**] each up to six for any correct reference to the poetic features of the composition, which include elements such as:
- vocabulary of vision: *apparet* (at beginning of verse) *divum numen*; contrasted with *apparent Acherusia templa*; *dispiciantur*
  - visual juxtapositions: *nubila ... innubilus aether*
  - visual characterisation of the snow as *cana* (in alliteration with *cadens*)
  - luminosity of sky: *large diffuso lumine ridet*
  - the earth as visual obstacle to the contemplation of truth: *nec tellus obstat*
  - truth is “uncovered”: *manifesta patens ... relecta est; natura claranda*
  - fear of death characterised by opacity: *suffundens mortis nigrore*
  - other figures of speech such as alliteration, repetition, *etc*.

[12 marks]

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