



Markscheme

May 2019

Latin

Standard level

Paper 2

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Option A — Vergil

Extract 1 Vergil, *Aeneid* 12.650–664

1. (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) Aeneas is destructive in battle, or similar (*fulminat Aeneas armis*) **[1]**; he is threatening to topple the citadel(s) of the Italians (*minatur deiecturum arces Italum*) **[1]** and destroy them (*exscidioque daturum*) **[1]**; torches are being thrown at the city's roofs (*faces ad tecta volant*) **[1]**.
- (d) One point must come from a description of Latinus's state of mind, such as: he is troubled/confused/panicking **[1]**, For one additional point, he is wondering which side to support **[1]** whom to call son-in-law **[1]**.
- (e) Award **[1]** each up to **[2]** for any relevant point of discussion supported by the Latin text; and **[1]** up to **[2]** for a credible effect such as:
- alliteration (eg *strictis seges*) emphasizes the sound of weapons drawn
 - enjambment (*seges | ferrea*) highlights the number of weapons faced
 - enjambment (*occidit*)
 - juxtaposition (*seges* and *gramine*) emphasizes the difference in the situations of Turnus and his allies
 - interlocking word-order or synchysis (*strictis seges mucronibus ferrea*) emphasizes the metaphor.
 - Synecdoche (*mucronibus*) emphasizes the sharpness of the blades and similarity to grain.
 - Metaphor (*seges*) – emphasizes the impact of the surrounding army by comparing to an unlike thing
 - Metaphor (*lux*) – emphasizing the connection between light and life.
 - Synchysis (*regina dextra ipsa sua*) – emphasizes the queen's death
 - Polyptoton (*acer...aciem*) – sets Atinas as comparable to an entire army in formation
 - Pleonasm (*circum hos utrimque*)– emphasizes the severity of the situation
 - Assonance (*acer Atinas...aciem*) – emphasizes the description of Atinas
 - Do not except imagery as a possible answer.

Total: **[15]**

Option A — Vergil

Extract 2 Vergil, *Aeneid* 12.772–790

2. (a) Aeneas's spear cast hit the tree/ the force of Aeneas' throw/ Aeneas' attack [1] and the spear is stuck in the tree root [1].
- (b) Aeneas has stopped in order to retrieve the spear (*voluit ... convellere ferrum*) [1] which he needs to kill/ pursue/follow Turnus (*teloque sequi*) [1] since he cannot catch Turnus by running (*prendere cursu non poterat*) [1].
- (c) Award [1] each up to [2] for details relevant to Faunus, such as:
- sometimes associated with Pan or Daunus
 - native god to Latins/ people of Laurentum
 - thought to be a king of the Teucrians from Arcadia/father of Latinus
 - a pastoral god/god of countrysides, nature, shepherds
 - has a sacred olive tree
 - horned god/ half-goat/ satyr-like
 - Italian sailors gave offerings/wet clothes to him in thanksgiving for surviving shipwrecks (but do not accept “sea god” or similar)
 - associated with oracular knowledge.
- (d) Award [1] each up to [2] for details supported by Latin quotation, which describe Juturna, such as: she races (*procurrit*) [1] to Turnus disguised as Metiscus (*in faciem aurigae mutata Metisci*) [1] and gives Turnus back his sword (*fratri ensem ... reddit*) [1].

Award [1] each up to [2] for details supported by Latin quotation, which describe Venus, such as: while Venus becomes enraged (*Venus ... indignata*) [1] she approaches (*adcessit*) [1] and pulls the spear from the root. (*telum ... ab radice revellit*) [1].

- (e) Award [1] each up to [4] for any details supported by Latin quotation. Acceptable details include: Aeneas (must be named) is keen and towering (or similar) (*acer et arduus*) [1] with a spear (*hasta*) [1]; and Turnus (must be named) is trusting (*fidens*) [1] in his sword (*gladio*) [1]; The heroes are both prepared to fight again, standing tall (*sublimis*) [1] with their weapons (*armis*) [1] restored to their spirits/ courage (*animisque refectioni*) [1] both are out of breath/tired (*anheli*) [1] both facing each other for battle (*adsistunt contra certamina Martis*) [1].

Total: [15]

Option B — History**Extract 3 Caesar, *De Bello Gallico* 7.71**

3. (a) To send away his cavalry (*equitatum dimittere*) [1]; in the night (*noctu*) [1]; before the Romans finished the contravallation (*priusquam munitiones ab Romanis perficiantur*) [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) Award [1] each up to [4] for details outlining the comments and supported by Latin quotation, such as: He urged them to consider his safety (*suae salutis rationem habeant*) [1]; to not surrender him (to the enemy) (*neu ... [hostibus] dedant*) [1] for torture (*in cruciatum*) [1]; who deserved so well of the common freedom (*se optime de communi libertate meritum*) [1] and that eighty thousand chosen men would also perish (*milia hominum delecta octoginta una secum interitura*) [1], if they should be more careless (*si indiligentiores fuerint*) [1].
- (d) There was enough for 30 days [1]; rationing might stretch the supply to last longer [1].
- (e) Award [1] mark each up to [3] for any detail supported by Latin quotation such as: he measured out the corn/grain (*frumentum metiri*); in small amounts (*parce*), given out little by little (*paulatim*) he brought his forces into the town (*copias ... in oppidum recepit*). Although the question does not ask about lines 8-9, accept features from 8-9 as well, including: he orders all the corn/ grain to be brought to himself (*frumentum omne ad se referri iubet*); he orders capital punishment for disobedience (*capitis poenam eis qui non paruerint constituit*); he distributes the cattle (*pecus...distribuit*).

Total: [15]

Option B — History**Extract 4 Caesar, *De Bello Gallico* 7.74, 7.76**

4. (a) He built an enclosing wall around the city [1]; and built a defensive wall outside that [1]; following the flattest land [1]; in order to protect against a counter-siege [1].
- (b) He ordered them to collect forage/fodder and corn/grain (*pabulum frumentumque habere omnes convectum iubet*) [1] for thirty days (*dierum triginta*) [1]; in order that the Roman soldiers might not be compelled to go out of the camp (*ne ... ex castris egredi cogatur*) [1].
- (c) Award [1] mark each up to [2] for any relevant detail such as: he was a leader of the Atrebates, as appointed by Caesar; he was Caesar's first envoy to the Britons (do not accept general comment about Britannia, since this is in the extract); he was captured by the Britons and given back to Caesar; he was a cavalry commander for Caesar many times / led a cavalry; he joins Vercingetorix and his allies; he negotiated the surrender of Cassivellaunus; escaped before he was executed with a serious head wound.
- (d) Award [1] each up to [2] for details, such as: He had granted him the kingdom of the Morini [1] and exempted him from taxation [1] and had given him back the laws and codes [1].
- (e) Award [1] each up to [4] for details that state the nature of the Gauls' commitment and are supported by Latin quotation, such as: They were unanimous (*Galliae consensio*) [1] in fighting for their freedom (*libertatis vindicandae*) [1] and restoring their renown for battle (*pristinæ belli laudis recuperandae*) [1] and not influenced by favours or friendship (*neque beneficiis neque amicitiae memoria moverentur*) [1], they all directed their energy and resources to that war (*omnes et animo et opibus in id bellum incumberent*) [1].

Total: [15]

Option C — Love poetry

Extract 5 Catullus, *Carmina* 35

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) One point must come from the fact that Larium is a lake **[1]**; Otherwise, accept any relevant detail about location is correct, such as: in northern Italy/ Lombardy; about 100 miles from Verona; near Milan. Accept a reference to a modern name, such as Lake Como.
- (c) She might call him a thousand times when he is leaving (*milies puella euntem revocet*) **[1]**; throw her arms around his neck/embrace him (*manusque collo ambas iniciens*) **[1]**; beg him to stay (*roget morari*) **[1]**.
- (d) She read Caecilius's poem (*legit incohatam Dindymi dominam*) **[1]**; fell in love (*illum deperit impotente amore*) **[1]**; and now burns with desire or literal (*ignes interiorem edunt medullam*) **[1]**. Latin quotes are not required, but are included for the marker.
- (e) Award **[1]** each up to **[2]** for any relevant point of discussion supported by the Latin text; and **[1]** up to **[2]** for a credible effect, such as:
- personification/apostrophe of papyrus (*papyre*) highlights the literary relationship with Caecilius / reflects ideals of neoteric poets
 - alliteration (*viam vorabit*) emphasizes urgency of the request; also creates a humorous tone to contradict the formal beginning
 - chiasmus (*poetae tenero, meo sodali*) highlights Catullus' intimacy with Caecilius
 - enjambment (*incohatam | Dindymi dominam*) emphasizes the literary work/title or the incomplete nature of Caecilius; work,
 - synchysis (*Sapphica puella Musa doctior*) emphasizes how learned the girl is
 - circumlocution (*Sapphica Musa*) for Erato emphasizes the connection between poetry and erotic love
 - hyperbole (*milies revocet*) stresses the girl's urgency/determination/desire
 - similarly, hyperbolic: *deperit impotente amore; ignes interiorem edunt medullam; Sapphica Musa doctior*
 - diminutive (*misellae*) stresses the intimacy between the girl and Caecilius
 - polyptoton (*incohatam... incohata*) puts focus on the fact that Caecilius hasn't finished his poem and is too distracted with his girl
 - apostrophe (*ignosco tibi... puella*) asserts Catullus' claim on Caecilius as more important than the girl's claim on him
 - metaphor (*ignes interiorem edunt medullam*) highlights passion
 - word picture (*manus collo ambas*) uses words to illustrate the action.

Total: **[15]**

Option C — Love poetry**Extract 6 Catullus, *Carmina* 62.1–19**

6. (a) Award **[1]** each up to **[4]** for details which outline the poet's comments and are supported by Latin quotation, such as: The evening star has arrived (*vesper adest*) **[1]** This evening has been long awaited (*expectata diu*) **[1]**; and scarcely still lifts the light **[1]** this evening is time to rise (*surgere*) **[1]** /to leave the banquet tables (*linquere mensas*) **[1]**; on this evening the maiden/bride will arrive (*veniet virgo*) **[1]**; and the wedding hymn will be sung (*dicetur hymenaeus*) **[1]**.
- (b) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (c) Award **[1]** each up to **[3]** for details that are supported by Latin quotations, such as: they are unmarried (*innuptae*) **[1]**; they rise up (*consurgite*) **[1]**; they face the boys (*contra*) **[1]**; they watch the boys dancing (*viden ut...exsiluere*) **[1]**; they hear the boys singing (*canent*) **[1]**.
- (d) Because they practiced (*meditantur*) **[1]**; because they have something which is memorable (*habent memorabile [quod sit]*) **[1]**; because they work hard (*penitus... laborant*) they are focused (*tota mente laborant*) **[1]**.
- (e) Award **[1]** each up to **[3]** for any of the following points: they are not paying attention/ their attention is divided; or listening; they will lose; they did not have a care to practice; victory loves care.

Total: **[15]**

Option E — Social criticism

Extract 7 Horace, *Satire 1.6*

7. (a) He is of Etruscan/Lyidian/Anatolian heritage [1]; he is of very high birth/very generous [1]; his maternal grandfather led troops [1] as did his paternal grandfather [1].
- (b) Award [1] each up to [2] for details supported by Latin quotation, such as: most people disdain him (*plerique solent naso adunco*) [1]; because his father was a freedman (*libertino patre*) [1] because he is of low birth (*ignotos*) [1].
- (c) Award [1] each up to [3] for details supported by Latin quotation, such as: they award offices to the unworthy (*honores dat indignis*) [1]; they are slaves to fame (*famae servit*) [1]; they are easily impressed by titles and ancestors / death masks (*stupet in titulis et imaginibus*) [1]. The mob is stupid (*stultus*) [1] and foolish/ silly (*ineptus*) [1].
- (d) Mark only for length of syllables. Award [1] per line if all correct; [0] otherwise.
- (e) Award [1] each up to [2] for any relevant point of discussion supported by the Latin text; and [1] up to [2] for a credible effect, such as:
- hendiadys (*potestatem et regnum*) emphasizes the nature of Tullus's power
 - enclosing word order / chiasmus (*viros nullis maioribus ortos*) highlights low origins of great men
 - chiasmus (*dat indignis et fama servit*) highlights Horace's disgust at the mob's choices
 - hyperbaton of *quidquid* put Maecenas and Lydorum next to each other and invites comparison between M and others of similar descent
 - chiasmus (*me libertino patre natum*) highlights central role of father's status/parentage in establishing man's social standing
 - polysyndeton (*et vixisse... et... auctos*) emphasizes the completeness of such men's characters
 - litotes (*non umquam pretio pluris*) highlights how little Laevinus was worth in character
 - repetition (*longe longeque*) stresses how much better H and M are than the common people
 - Rhetorical question (*quid oportet...?*) to highlight the distance people and intellectuals.
 - Interrogative pronouns repetition (lines 15-16) to stress Horace's disdain to common people opinions.
 - Lack of balance between Maecenas (lines 1-4) and Horace's description (lines 5-6) to emphasize their different social origins.

Total: [15]

Option E — Social criticism**Extract 8 Martial, *Epigrams* 1.35**

8. (a) Martial writes improper poems (*versus parum severos*) [1]; that a teacher would not read (*nec quos praelegat ... magister*) [1]; to students/in school (*in schola*) [1].
- (b) Martial's poems are like husbands [1] who will not please their spouses [1] without being sexual (or more literal) [1].
- (c) The law is that these sorts of poems must titillate (*pruriant*) [1]; wedding songs must use wedding language (*verbis talassionis*) [1]; the Floralia was known for shameless public (sexual) behaviour (*quis Floralia vestit*) [1]; prostitutes aren't proper as are matrons (*stolatum ... meretricibus pudorem*) [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) A Gallus is a castrated priest of Cybele [1] while Priapus is a god with a grossly huge member [1].

Total: [15]

Option G — Villains

Extract 9 Sallust, *Bellum Catilinae* 2

9. (a) Award [1] each up to [3] for details that outline Sallust's judgment and are supported by Latin quotation, such as: human affairs would be more settled (*aequabilius atque constantius sese res humanae haberent*) (Accept *aequabilius* or *constantius* or both) [1]; all things would not shift from one man to another (*neque aliud alio ferri*) [1]; or be all mixed up or confused (*neque mutari ac misceri omnia*) [1]. if wartime virtue were maintained in peacetime (*si animi virtus in pace ita in bello valeret*) [1].
- (b) Because there is sloth (*desidia*) [1] instead of hard work (*pro labore*) [1]; lust and arrogance (*lubido atque superbia*) [1] instead of self-control and equity (*pro continentia et aequitate*) [1]. Fortune is changed with character at the same time (*fortuna simul cum moribus immutatur*) [1].
- (c) One focused on some kind of work (*aliquo negotio intentus*) [1]; seeking fame (*famam quaerit*) [1] with some ennobling enterprise or honourable pursuit (*praeclari facinoris aut artis bonae*) [1].
- (d) Nature [1] will show each their different paths (must capture the distributive for full marks) [1].
- (e) Award [1] each up to [2] for any relevant point of discussion supported by the Latin text; and [1] up to [2] for a credible effect, such as:
- epigrammatic statements highlight his argument (eg *nam imperium facile iis artibus retinetur, quibus initio partum est; in magna copia rerum aliud alii natura iter ostendit*)
 - chiasmus (*praeclari facinoris aut artis bonae*) emphasizes elements of a good life
 - hendiadys (*mutari ac misceri*) emphasizes his views about change
 - anaphora/parallelism (eg *pro labore desidia, pro continentia et aequitate lubido atque superbia*) highlights key comparisons.
 - polysyndeton (*neque ... ferri neque mutari ac miscere*) highlights the compounding ills of men of bad virtue having power
 - tricolon/ asyndeton (*arant, navigant, aedificant*) creates sense of completeness in these examples of men who live active/productive lives
 - metonymy (*ventri atque somno*) for gluttony and sloth highlights the animalistic nature of the desires of men with no virtue
 - Archaisms (*lubido, optimum...*) add solemnity to the topic.
 - Personification (*lubido atque superbia invasere*) to strengthen the power of both illnesses.
 - Juxtaposition (*contra natura corpus voluptati, anima oneri fuit*) Highlights the difference between these two elements of life.

Total: [15]

Option G — Villains**Extract 10 Vergil, Aeneid 10.729–746**

10. (a) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (b) Award **[1]** each up to **[3]** for details supported by Latin quotation, such as: He beat the earth (*tundit humum*) **[1]** with his heels (*calcibus*) **[1]**; and bled on his weapons, or more literal (*tela cruentat*) **[1]**. Breathing out his last (*expirans*) **[1]** Accept references to *sternitur* if it refers to literal description of dying/being laid low; and to *infelix* as a descriptor of the manner of his death (*eg* died in an unlucky way).
- (c) He will be avenged (*non me inulto*) **[1]**; Mezentius will not rejoice for long (*nec longum laetabere*) **[1]**; the same fate awaits him (*te fata prospectant paria*) **[1]**; on the same fields (*eadem arva*) **[1]**.
- (d) Award **[1]** each up to **[3]** for any point of discussion that addresses Mezentius's physical or emotional response, such as: he smiles (*subridens*); but with anger (*mixta ira*); he dismisses/disdains Orodes's response (*nunc morere*); stating that Jupiter will determine his fate (*de me pater viderit*).
- (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]**