

# Markscheme

**May 2019**

**Latin**

**Higher level**

**Paper 2**

14 pages

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 <http://www.ibo.org/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-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 <http://www.ibo.org/fr/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-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: <http://www.ibo.org/es/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-for-a-license>.

## Section A

### Option A — Vergil

#### Extract 1 Vergil, *Aeneid* 12.928–952

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) Aeneas is elsewhere described as violent in battle (*acer in armis*) **[1]**; rolling his eyes (*volvens oculos*) **[1]**; capable of wild grief (*saevi doloris*) **[1]**; vehement (*adverso sub pectore*) **[1]** and burning with rage (*fervidus*) **[1]**. Reluctantly accept *tune...mihi?* and *Pallas...Pallas* if explained fully as stylistic points. Do not accept evidence taken from Turnus's fears, eg *corpus spoliatum*, *ne tende odiis*, or from *dextram repressit*, unless it is explained explicitly as a check on his initial savage instinct.
  
- (c) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
  
- (d) Award **[1]** each up to **[2]** for any of the following: Turnus asks Aeneas to pity (the old age of his father) Daunus (*Dauni miserere senectae*) **[1]**; return him/ his body to his family/people (not 'the Rutulians') (*me / corpus redde meis*) **[1]**; and not to extend his hate (*ulterius ne tende odiis*) **[1]**.

Total: **[10]**

## Option A — Vergil

### Extract 2 Vergil, *Eclogues* 6.1–26

2. (a) Because they want to hear a song [1]; but he has cheated them in the past [1]. Do not accept 'refused' for *luserat*: an element of cheating/trickery must be at least implicit.
- (b) She paints his forehead and temples (*frontem et tempora pingit*) [1]; with red/blood-coloured berry/mulberry (stains) (*sanguineis moris*) [1].
- (c) The poet's vocation is portrayed through numerous literary devices emphasizing the different kinds/genres of poetry and their associated divinities, qualities, and contexts. 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 using the following scale: [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 but will probably come from its first part. They may include:
- Graecism recalls Theocritean origin of the genre (*Syracosio*)
  - quasi-religious vocation of the poet by reference to the relevant Muse (*Thalia*)
  - anastrophe, word-placement of *prima ... nostra ... Thalia*
  - metonymy/hendiadys (*reges et proelia*)
  - the poet directly influenced by the deity expressed by the vivid/enjambement /'cum-historicum' (*Cynthus aurem vellit*)
  - contrast/antithesis (*pinguis ovis, deductum carmen*) to show the herdsman's call to poetry is at least as important as his husbandry
  - golden line (*agrestem...Musam*) to show the poet's desire to create polished poetry
  - litotes draws attention to the deity's direct inspiration on the poet: *non iniussa cano*
  - repetition (*te Vare te*) to highlight that pastoral poetry also can have a worthy objective
  - accept repetition of *si quis* (9) if linked to the question, eg by exploring the relationship between poet and reader
  - direct address by a divinity ("Tityre ...")
  - apostrophe/invocation of the Muses (*pergite, Pierides*)
  - alliteration drawing attention to key themes (*pastorem pascere pinguis ... deductum dicere*)
  - contrast/juxtaposition of poetic themes (*tristia condere bella—agrestem meditabor Musam*)
  - diction that evokes key generic qualities (*agrestem Musam, tenui arundine, captus amore leget*).

Total: [10]

**Option B — History****Extract 3 Caesar, *De Bello Gallico* 7.80**

3. (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) To cover/protect/assist/go to the aid of their retreating troops (*suis cedentibus succurrerent*) **[1]**; to withstand/resist/keep pressure on (not 'sustain') the Roman cavalry (*nostrorum equitum impetus sustinerent*) **[1]**.
- (c) The fact that they were acting / the engagement was taking place in public / in front of others/everyone (*(quod) in conspectu omnium res gerebatur*) **[1]**; the fact that nothing, whether shameful or creditworthy, could be hidden (*(neque) recte ac turpiter factum celari poterat*) **[1]**; desire for praise (*laudis cupiditas*) **[1]**; fear of scorn (*timor ignominiae*) **[1]**. Any two.
- (d) They made a charge against the enemy/Gauls (*in hostes impetum fecerunt*) **[1]**; in close formation (*confertis turmis*) **[1]**; drove them back / before them (*eos propulerunt*) **[1]**. Do not accept evidence from elsewhere in the extract.

Total: **[10]**

## Option B — History

Extract 4 Livy, *Ab Urbe Condita* 22.4.1–5

4. (a) So that he could rouse the anger of the enemy (*quo iram hosti acuat*) [1]; (and prompt them) to avenge allies (*ad vindicandas sociorum iniurias*) [1].
- (b) Award [1] each up to [2] for a range of relevant, specific geographic indicators (modern or ancient), such as: in/near/south of Arezzo/Arretium OR south of Faesulae-Fiesole; in (southern) Tuscany; in the Chiana Valley; in (western) Etruria; near/west of Perugia/Perusia; near/east of Tuoro; now Monte Gualandro. Do not accept references to Cortona or Lake Trasimene (mentioned in the extract), or north Italy/north of Rome (too vague in the context of the option).
- (c) Hannibal's strategy and tactics are highlighted by Livy through 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 using the following scale: [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 may include:
- Hannibal's cunningly directed violence highlighted through careful diction: otiose *omni*, intensive prefix in *pervastat...*
  - Hannibal's ability to choose his ground well: *nata* (mildly metaphorical), *perangusta*, *paulo patescit* (with alliteration of /p/), *tumulis tegentibus* (with alliteration of /t/)
  - listing of different troop units (*Afris, Hispanis, Baliares, equites*) to show careful planning / use of different military techniques (with explanation)
  - interlocking word order: *in patientiorem campum pandi agmen coepit*
  - diction chosen to emphasize spatial relationships in the geography chosen for the ambush: *ibi, inde, ubi, paulo latior, etc*
  - repetition: *clausum/a lacu ac montibus*
  - asyndeton: *inexplorato postero die, angustiis superatis*
  - Hannibal's successful use of surprise: *non deceptae insidiae* with ellipsis and anastrophe
  - Hannibal's satisfaction at his success: parenthetic *id quod petierat*, laconic *habuit hostem* (with alliteration of /h/)
  - contrast of Flaminius's carelessness and Hannibal's deceit: [Hannibal] *equites locat ut clausa omnia essent*; [Flaminius] *solis occasu pervenisset, inexplorato, vixdum...superatis*.
  - historic present (*passim*) to make Hannibal's actions more immediate/ruthless.

Total: [10]

**Option C — Love poetry****Extract 5 Ovid, *Amores* 1.4**

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) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (c) Accept either of the following two independent pairs: **EITHER:** Just as Hippodamia (or equivalent name) drove centaurs to violence (*Atracis ambiguos traxit in arma viros*) **[1]**, so Ovid is nearly driven to seize his love (*vix a te videor posse tenere manus*) **[1]**; **OR** (unlike a centaur) the poet does not live in the woods (*nec mihi silva domus*) **[1]** and his limbs do not fuse into (the body of) a horse / he does not have a horse's legs (*nec equo mea membra cohaerent*) **[1]**.
- (d) Touch his foot (*mihi tange pedem*) **[1]**; touch her cheek(s) (*tange genas*) **[1]**; touch her earlobe (*pendeat extrema aure manus*) (ignore *mollis*) **[1]**. Accept other valid responses supported by the text.

Total: **[10]**

## Option C — Love poetry

Extract 6 Catullus, *Carmina* 51

6. (a) Award [1] each up to [2] for any of the following: because another is looking at his love (*te spectat*) [1]; sitting near/across from her (*sedens adversus*) [1]; hearing her laugh (*ridentem audit*) OR she is pleased with his rival (*ridentem*) [1]. Accept that his rival attends/ogles Lesbia repeatedly (*identidem*) [1].
- (b) *lumina* refers to his eyes (the identification must be present even if implicit) [1]; accept any reasonable analysis, such as: the poet faints, suffers a dizzy spell, becomes blinded by the sight of the girl (presume figurative sense), etc [1].
- (c) Catullus highlights the effects of love by focusing attention on its physical effects and repercussions. 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 using the following scale: [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 may include:
- anaphora (*ille*) shows obsessive focus on the envied rival
  - hyperbole (*par esse deo, superare divos*) highlights the strength of desire-induced jealousy
  - chiasmus (*te spectat, audit ridentem*) highlights the object of desire
  - juxtaposition (*ridentem, misero*) shows the odd effect of Lesbia's pleasure on the lover
  - enjambment (eg *omnis | eripit sensus; tenuis | flamma*) highlights the senses/symptoms
  - the effect of seeing the object of desire is instantaneous (*simul adspexi*)
  - hyperbole (*nihil est super mi*) shows the poet noticing Lesbia to the exclusion of all else
  - asyndeton / list shows the combined effect of sense experiences (with Latin from 9-12)
  - word choice/diction highlights the effects of desire (*torpet; demanat; tintinant*).
  - anaphora / repetition of *otium* (13-15) highlights how desire can distract, or how distraction leaves room for desire
  - apostrophe to himself (*Catulle*, line 13) warns Catullus of the dangers of *otium* / the need to focus on other things
  - Each physical effect is highlighted by the mode of expression:
    - *lingua sed torpet* (9): hyperbaton reflects faltering speech
    - *flamma* (10): the metaphor reflects the change in temperature
    - *sonitu suo* (10): the alliteration reflects the rushing sound of blood in the ears
    - Accept that the onomatopoeia of *tintinant* (11) makes the effect on the sense of hearing more vivid
    - **EITHER** *nocte* (12) left to the end/anastrophe **OR** the juxtaposition/contrast of *lumina nocte* (12) shows how complete the darkness is **OR** how utterly overcome the poet is

Total: [10]



**Option E — Social criticism****Extract 7     Martial, *Epigrams* 1.41**

7. (a) Gades is in the SW of Spain **[1]**; or the island on which the city stands **[1]**; or in Andalusia **[1]**; or is modern Cadiz **[1]**; or near (Straits of) Gibraltar / Pillars of Hercules **[1]**. Accept other specific, relevant geographical details, modern or ancient. Do not accept near Africa/Morocco.
- (b) Tettius Caballus was a famous buffoon/comedian **[1]**; this is a hyperbolic claim about Caecilius's self-perceived greatness/wit/talent **[1]**; or similar relevant analysis.
- (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) Award **[1]** each up to **[3]** for any of the following supported by relevant Latin text:
- a house-born slave/jester/buffoon (*verna*)
  - a pedlar (*ambulator*)
  - a bean(cake)-seller (*vendit qui cicer*)
  - a snake-keeper (*custos/dominus viperarum*)
  - a fishmonger's slave (*pueri salariorum*)
  - a sausage cook (*qui tomacla circumfert cocus*) **OR** a sausage-seller (*qui tomacla circumfert popinis*)
  - a street poet (*urbicus poeta*)
  - a corrupt businessman/auctioneer/teacher (*improbis magister*)
  - a blustering lecher (*bucca dicax cinaedi*)

Do not accept evidence from *qui...vitreis* (4-5) on its own.

Total: **[10]**

### Option E — Social criticism

#### Extract 8 Horace, *Carmina* 1.2

8. (a) Pyrrha was the wife of Deucalion / daughter of Epimetheus / Pandora / only woman to survive the flood [1]; this refers to the time of the great flood [1]; this new storm is so fierce that a new universal flood is feared [1]. Any two.
- (b) This is the *Regia*/royal palace in the *Forum Romanum*/Via Sacra/built by king Numa [1]; the residence of Julius Caesar as Pontifex Maximus, whom Augustus will avenge [1]; it was located on low-lying ground at the foot of the Palatine Hill and so would be affected by the feared flood [1]. Award [1] mark for any other valid explanation. Any two.
- (c) Horace emphasizes the topsy-turvy or uncertain nature of the ages 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 using the following scale: [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 may include:
- repeated /is/ (*satis, terris, nivis, grandinis, misit*) evokes hissing wind and so frightening
  - alliteration of /rr/ (*terris, rubente, terruit*) reflects rolling thunder
  - epithets / enjambment highlight the negative (eg *rubente dextera; dirae grandinis; grave saeculum, pavidae dammae*)
  - *sacras iaculatus arces*: extreme anger of city's patron
  - repetition / metrically isolated *terruit urbem* highlights fear/uncertainty
  - *grave* promoted in its clause highlights the negativity of the Flood
  - Anastrophe / enjambment (*rediret saeculum*) reflects the apparent return to a feared past
  - *adynata* highlight the topsy-turvy world (*piscium summa genus haesit ulmo; superiecto natarunt aequore dammae*); accept interpretation as light-hearted
  - alliteration of /p/ (*Proteus pecus*) highlights the strange / unnatural event contemplated (accept interpretation as light-hearted treatment)
  - vivid appeal to the reader's recent experience (perfect *vidimus*) to portray terrifying flood/natural disaster
  - enjambment highlights suspense and danger (*retortis | undis*)
  - the supine *deiectum* attributes malevolent purpose to the river (frightening upset of normality)
  - ancient/venerable sites (*monumenta regis, templa Vestae*) are singled out for destruction, reflecting the anguish caused by the reversal of the city's fortunes
  - the overthrow of normality is so great/disturbing that Jupiter himself seems to disapprove (*Iove non probante*)

Total: [10]

## Option G — Villains

### Extract 9 Sallust, *Bellum Catalinae* 1

9. (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) Divine (accept ‘rational’), in the spirit/mind **[1]**; and bestial, in the body **[1]**.
- (c) Strength of body (*vi corporis*) **[1]**; the virtue (not strength) of the spirit (*virtute animi*) **[1]**.  
**NB:** ‘*vine corporis an virtute animi* (virtue of the mind and strength of the body)’ = **[1]**. Do not accept planning (*consulto*) and action (*facto*).
- (d) Award **[1]** each up to **[3]** for any stylistic feature and effect supported by the relevant Latin text, such as:
- archaism (*summa ope, maxume, consulto, facto, divorsi, agitabatur, lubidinem*) portrays his writing as weighty/traditional/virtuous/proverbial
  - simile (*veluti pecora*) serves to disparage those who do not strive for excellence
  - metonymy (*ventri*) further disparages/animalises the idle
  - asyndeton / contrast / parallel (*animi imperio, corporis servitio; alterum cum dis, alterum cum beluis*) emphasizes the double nature of humans
  - contrast (*brevis, longam*) shows the importance striving for excellence in the time available
  - alliteration (*fluxa atque fragilis*) highlights the fragility of glory and praise
  - variatio (*gloria est, virtus habetur*) highlights the contrast
  - enclosing word order (*magnum inter mortalis certamen*) emphasizes the debate
  - alliteration (*vi, virtute*) highlights the contrast between the two qualities
  - chiasmus (*incipias, consulto, consulueris, facto*) shows the careful relationship between thought and action
  - juxtaposition / polyptoton (*alterum alterius*) shows the interdependence / equal importance of thought/mind and action/body
  - *variatio* (*pars, alii*) shows the difference in policy among different kings
  - tricolon (*subigere, habere, putare*) shows the progressive decline of man
  - polyptoton / repetition (*maxumam gloriam in maxumo imperio*) highlights the obsessive pursuit of power.

Total: **[10]**

## Option G — Villains

### Extract 10 Livy, *Ab Urbe Condita* 3.44.7–12

10. (a) Because *Quirites* refers to the citizens as a body [1]; because phrases like *fides Quiritium* and *ius Quiritium* (use of Latin terms not required) invoke the legal rights of the citizenry [1]. Accept also evidence from elsewhere in lines 1-3, eg: Verginia's father and betrothed were both well-known and respected [1]; their friends' regard for Verginius and Icilius caused them to support Verginia [1]; the unfairness of her treatment earned her the support of the crowd [1].
- (b) Verginia was born into his household (*domi suae natam*) [1]; but subsequently smuggled into Verginius's household (*in domum Vergini translata*) [1]; and fathered on him (*suppositam ei*) [1]. Any two. Disregard any other details.
- (c) Livy uses a variety of stylistic devices to highlight the power imbalances between men and women, magistrates and citizens, or victims and villains. 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 using the following scale: [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 may include:
- alliteration of /p/ (*pavida puella*) highlights the girl's helplessness
  - adjective choice (*pavida*) conveys Verginia's insecurity
  - enclosing word order (*nutricis fidem Quiritium implorantis*) emphasizes the power of a unified citizenry to protect individuals from villainous behavior
  - chiasmus (*Vergini patris sponsique Icili*) shows that it is these men's patriarchal functions that earn Verginia the people's support
  - diction (*turbam indignitas rei virgini conciliat; a vi tuta erat*) highlights the (damaging/serious/violent) nature of the villain's actions or the vulnerability of Verginia
  - parallelism / repetition (*domi suae natam furtoque inde in domum Vergini translata*) highlights power of men to control women
  - Initial position of *notam* / theatrical/fictional diction (*fabulam, auctorem argumenti*) conveys the manipulation of the powerful
  - inverted usual word order (*dominum sequi ancillam*) shows the prosecutor's attempt to overturn the *vindiciae secundum libertatem* (accept 'presumption of innocence' as a modern equivalent term)
  - the evil choice (*famae prius quam libertatis periculum*) focuses attention on the imbalance of power suffered by unprotected citizens
  - contrast of *iure* and *vi* emphasizes the different nature of the powers that the powerful can employ against citizens.

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.