

Markscheme

May 2023

Latin

Higher level

Paper 2

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Section A

Option A — Vergil

Extract 1 Vergil, *Eclogues* 6.64–86

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) Award **[1]** up to **[2]** for any of the following: Hesiod; Greek poet; he wrote epic poetry; he wrote *Works and Days/Theogony*; he was contemporary with Homer; he symbolizes poetic creation or similar.
- (c) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (d) Award **[1]** up to **[3]** for any of the following: she prepared a meal for Tereus (*dapes illi pararit*); she prepared gifts (*dona pararit*); she sought/made for/went/fled/ escaped to deserts/wilderness/empty places (*deserta petiverit*); she flew over her (own) home/roof (*sua tecta supervolitaverit*).

Total: **[10]**

Option A — Vergil

Extract 2 Vergil, *Aeneid* 12.623–649

2. (a) Award [1] up to [2] for any of the following: she broke the treaties (*foedera turbasti*); she involved herself in the war (or similar) (*in bella dedisti*); she deceived him (*fallis*).
- (b) **EITHER** He fell while calling out (to Turnus) (*voce vocantem ... oppetere*) [1] defeated by a giant blow/wound (*ingenti volnere victum*) [1]
OR he fell/died of a giant wound/blow (*oppetere ingenti volnere victum*) [1] while calling out (*voce vocantem*) [1].
- (c) Turnus' state of mind is described through numerous literary devices emphasising his doubts, fear and acceptance about his destiny, and the grief for his lost friends. 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:

- plurality of details (*dudum...dea*, 632–4) to convey annoyance
- enjambment (638–639), to stress the grief for his dear Murranus
- tricolon (*turbasti, dedisti, fallis*, 633–4) highlights Turnus' recognition of Juturna's machinations
- rhetorical question (*an...videres*, 636) to convey despair
- diction and self-reference in 3rd person (*fratris miseri*, 636) to convey self-pity
- rhetorical questions (*nam quid ago? Aut quae iam spondet Fortuna salutem?*, 637) show his confusion, anguish and anxiety
- alliteration of /v/ and pleonasm (*vidi...vocantem*, 638) to convey shame/helplessness/mourning/frustration
- the use of personal pronouns/possessives to direct attention to Turnus' feelings of guilt and anxiety (*ante meos*, 638; *me voce vocantem Murranum*, 638–9; *quo non superat mihi carior alter*, 639; *nostrum ne dedecus*, 641)
- polyptoton (*ingentem, ingenti*, 640) conveys admiration/grief
- word order (accept plural) (*nostrum...adspiceret*, 641–2) conveys shame/guilt
- rhetorical questions and intensifying compounds (*exscindine...perpetiar*, 643–4) convey determination
- rhetorical questions, alliteration of /t/, self-reference in 3rd person (*dextra...refellam*, 644; *terga...videbit*, 645) convey shame
- rhetorical question and alliteration of /m/ (*usque...est*, 646) convey acceptance of fate
- apostrophe/ invocation to gods and contrast (*vos o mihi Manes este boni, quoniam superis aversa voluntas!*, 646–7) to give a sense of abandonment and anxiety before his imminent fall
- future tense and enjambment (*descendam*, 649) convey acceptance of fate
- litotes (*haud umquam indignus*, 649) to stress the importance of Turnus' honour and pride

Total: [10]

Option B — History

Extract 3 Livy, *Ab Urbe Condita* 22.5.1–7

3. (a) He drew up the lines (*ordines ... instruit*) [1], he encouraged the men (*adhortatur*) [1] and ordered them to stand and fight (*stare ac pugnare iubet*) [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] up to [2] for any of the following:
- they were hemmed in on the sides / by the mountains and the lake (*ab lateribus / montes ac lacus claudebant*);
 - they were hemmed in by the enemy / ahead and behind (*a fronte et ab tergo / hostium acies claudebant*);
 - their only hope of safety lay in fighting (*in dextera/ferro salutis spem esse*);
 - every man became his own commander and urged himself to action (*quisque dux adhortatorque factus*);
 - a new fight arose (*nova exorta pugna est*).
- (d) Award [1] up to [2] for any of the following:
- a normal battle is ordered according to the lines of 'first soldiers', spearmen and 'third lines';
 - the 'antesignani' fight before the standards and the rest of the army behind them;
 - each soldier keeps to his proper legion, cohort and maniple.

Total: [10]

Option B — History

Extract 4 Caesar, *De Bello Gallico* 7.70–71

4. (a) it is between/ among/ surrounded/ broken by hills/ hill-country (*intermissam collibus*) [1] and three miles/three thousand paces wide/ long (*tria milia passuum in longitudinem*) [1].
- (b) that each should go back to their state/tribe/city (*quisque eorum civitatem adeat*) [1] and urge all to war/recruit (who were of the right age to bear arms) (*omnes ad bellum cogant*) [1]
- (c) 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:

- all their might is needed (*summa vi*, 2)
- alliteration/juxtaposition (*ipsi se impediunt*, 5) suggesting the fleeing Gauls smothering one another/ the danger of indiscipline
- metaphor/hyperbole (*coacervantur*, 5) draws attention to their trapped situation
- contrast with the Romans (*nostris animus augetur*/: *hostes in fugam coniecti*, 4–5) highlights the Gauls' plight
- terse expression (*fit magna clades*, 6) shows the severity of the massacre
- pleonasm (*magna caedes*, 6), depicting the desperation of the situation
- asyndeton/litotes (*non minus ... irrumpunt*, 8–9) highlighting their frantic actions
- intensifying compounds (*perturbantur, conclamant, perterriti*, 8–9) show severity of fear
- verbs of action and movement (*transire, promoveri, venire, irrumpunt*) to stress the fast actions in the battle
- *ne castra nudentur* (10): utter defeat is on the cards
- details of losses (*multis interfectis, compluribus equis captis*, 10) bring home their extent
- repetition and variation of pronouns (*nonnulli, nonnulli, multis*) to stress the chaos in which the Gauls fell during the battle
- use of the historic present to depict vividly the actions of the battle (*conclamant, nudentur, recipiunt*)
- *omnes ad bellum cogant* (12–13): only a general mobilisation can save them now
- juxtaposition (*sua in illos*, 13) shows how much they depend on each other
- description of torments in Vercingetorix indirect speech (*in cruciatum hostibus dedant*, 14–15) to mirror the possible fate of soldiers if they don't fight/win.
- *milia hominum octoginta* (15): extent of possible casualties if they fail
- diction / details of lack of provisions: *exigue, tolerari, parcendo* (16–17)
- alliteration of /p/ (*posse parcendo*, 17) highlights scarcity of provisions

Total: [10]

Option C — Love poetry**Extract 5 Ovid, *Amores* 1.3**

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) Award **[1]** up to **[3]** for any of the following:
- he does not have great ancestors/parents (*magna parentum nomina*) **OR** he does not come of an ancient family (*non veterum commendant parentum nomina*);
 - he is an equestrian/middle-class (not 'horseman') (*sanguinis auctor eques*);
 - he does not own lands (or more literal) (*nec meus renovatur campus*);
 - his parents are parsimonious (*temperat sumptus parens* **OR** *parcus parens*).
- (c) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (d) Just as Io/Europa/Leda/ the women are named in / are famous through poetry (*carmine nomen habent*) **[1]** so will the poet be sung through the world (*per [...] cantabimur orbem*) **[1]**.

Total: **[10]**

Option C — Love poetry**Extract 6 Horace, *Carmina* 3.26**

6. (a) he was suited to having girlfriends (or similar) (*puellis idoneus*) [1] and did battle not without glory/was successful in love (*militavi non sine gloria*) [1].
- (b) Punish/whip Chloe [1] for rejecting the poet [1] or other sensible interpretations. Accept answers that are closer to the Latin and less interpretative, eg he asks her to touch Chloe with her whip [1] in order to punish her / make her fall in love [1].
- (c) 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:

- contrast (*nuper, non*, 1–2) shows how he has given up love
- comparison of the poet to a soldier of love alluding to the *militia amoris* to depict his past attitude to love (*militavi, gloria, arma*, 2–3)
- litotes (*non sine gloria*, 2) shows him formerly proud of success in love
- personification, to stress the dynamism of changes (*defunctum barbiton*, 3–4, *paries habebit*, 4)
- the contrasting tenses (*vixi, militavi*, 1–2; *habebit*, 4) show his change of lifestyle
- imperative (*ponite*, 6) shows determination to change lifestyle
- the topos of laying aside the equipment of love (*barbiton*, 4; *funalia, vectis, arcus*, 7) show him giving up love
- repetition (*hic hic*, 6), emphasizing the dynamism of speech or his insistence on laying aside love's equipment
- vocabulary related to the *paraclausithyron* (*lucida funalia, vectis, arcus, oppositis foribus*, 6–8), alluding to his previous life as a lover
- listing of three items (with polysyndeton) (*funalia et vectis et arcus*, 7) shows how he rejects all love's equipment
- enjambment (lines 3–4, 5–6), emphasizing the dynamism of change depicted in the poem
- formulaic/traditional/solemn invocation to the goddess/synchysis (*o quae beatam diva tenes Cyprum*, 9) conveys his serious intention to turn away from love
- irony or enjambment (*sublimi flagello tange Chloen semel arrogantem*, 11–12)
- but the prayer to bring Chloe back under Venus' sway (*tange Chloen*, 12) shows that the poet is still in love

Total: [10]

Option E — Social criticism**Extract 7 Horace, *Carmina* 1.2 1–20**

7. (a) snow (*nivis*) [1], hail (*grandinis*) [1], lightning/thunderbolts (*iaculatus*) [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] up to [2] for any of the following: fish (*piscium*) in trees (*ulmo*) [1]; a river/the Tiber flowing backwards (*Tiberim retortis undis ire*) [1]. Accept deer swimming in the sea (*natarunt aequore dammae*) [1].
- (d) Award [1] up to [2] for any of the following: (Rhea) Silvia; Vestal Virgin; raped by Mars; mother of Romulus and Remus; daughter of Numitor; thrown into the river by the Latins/Albans/Amulius. Or any other correct detail. Do not accept: wife of Tiber.

Total: [10]

Option E — Social criticism**Extract 8 Martial, *Epigrams* 10.20**

8. (a) Award **[1]** up to **[2]** for any of the following: there is a glittering/slippery statue of Orpheus (*Orphea lubricum*); at the top of the theatre (or any other interpretation) (*vertice theatri*); wild animals were admiring him (*mirantis feras*); including Jupiter's bird/eagle (*avem regis*).
- (b) she should not go during the day (*totos dies*) **[1]** and she should go in the evening (*seras ad lucernas* or *cum furit Lyaeus/cum regnat rosa/cum madent capilli*) **[1]**.
- (c) 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:

- use of diminutives or similar (*libellum, parum severum*) to contrast Martial's literary art with Pliny's erudition and eloquence (*facundo Plinio*)
- contrasts of images (*avemque regis, raptum quae Phryga pertulit Tonanti, caelata est aquilae minore pinna*)
- enjambment (4–5) to stress the movement from Martial to Pliny's house
- hypallage (*dissertam ianuam*, 12–13) compliments Pliny's erudition
- synchysis (*totos tetricae dies Minervae*, 14) highlights Pliny's dedication
- comparison of Pliny with other respectable men: Cicero (*Arpinis... chartis*), *Caton*; and with gods (*Minerva, Tonanti*)
- pleonasm (*peractae*), to emphasize the distance between Martial's house and Pliny's, stressing the comparison between them
- personification (*regnat rosa, madent capilli*) elevates the literary tone to be worthy of Pliny

Total: **[10]**

Option G — Villains**Extract 9 Sallust, *Bellum Catilinae* 8–9**

9. (a) She rules in all things (*in omni re dominatur*) [1], she celebrates and obscures (*celebrat obscurat*) [1] out of fancy rather than truth (*lubidine magis quam vero*) [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) bravery (*audacia*) [1]; fairness (*aequitate*) [1].
- (d) Award [1] up to [2] for any of the following:
- those who attacked (an enemy) contrary to orders (*contra imperium pugnaverant*);
 - those who (when commanded to retreat), retired too slowly (*tardius revocati excesserant*) **OR** those who retired too slowly from the battle (*tardius proelio excesserant*);
 - those who left their standards; (*signa relinquere*) **OR** left their posts (*loco cedere*).

Total: [10]

Option G — Villains**Extract 10 Livy, *Ab Urbe Condita* 3.45.4–11**

10. (a) many people were murmuring (*multi ... fremere*) [1], but no one dared to speak out/protest (*recusare auderet*) [1]. (Accept more literal translations that capture the contradiction/comparison).
- (b) Award [1] up to [2] for any of the following: remove Icilius by the sword (*ferro submovendus*); call on his lictors (*lictores convoca*); order rods and axes to be brought/prepared (*expediri virgas et securas iube*).
- (c) Icilius is determined to keep Verginia and seeks to persuade Appius not to thwart him. 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:

- promoted word order (*ferro submovendus sum*, 4) shows the difficulty of removing him
- hyperbole (*ferro hinc tibi submovendus sum*, 4–5), to show the decision in Icilius's speech, or to justify his indignation
- vocative/ direct/personal/named address (*Appi*, 5) provides a clear addressee
- otiose/pleonastic *ego* (5) shows his determination to get his way
- word order of *virginem ego hanc* (5) shows his commitment to the girl
- repeated future participles (*sum ducturus, habiturus*, 5–6) show clear intent
- exhortations, stressing the bravery and decision of Icilius (*omnes collegarum quoque lictores convoca, expediri virgas et securas iube*, 6–7)
- imperatives (*convoca, iube*, 6–7; *saevite*, 9) challenge the authority of Appius and his colleagues
- listing the symbols of political authority (*lictores, virgas et securas*, 6) show his challenge to authority
- anastrophe and future tense (*non manebit sponsa*, 7) show his determination
- reminders of lost rights (*tribunicium auxilium, provocationem plebi Romanae*, 7–8) whips up the crowd's support
- odious words (*regnum, libidini*, 9) remind the people of Tarquin and steel their resolve against authority
- contrast (*liberos nostros, vestrae libidini*, 8–9) shows determined/open/inexorable opposition
- metonymy/synecdoche (*in tergum, in cervices*, 9) challenge authority
- *pudicitia saltem* (9) shows rhetorically he is willing to sacrifice except *pudicitia*.
- tricolon (*ego, Verginius, omnes*, 10–11) makes Appius aware of extended support for Verginia
- appellation to Appius (*postulo Appi, etiam atque etiam consideres quo progrediare*, 12) is a clear demand
- repetition (*etiam atque etiam*, 12) turns advice to Appius into a threat
- alliteration of *lv* (*Verginius viderit ubi venerit*, 12–13) suggests that it is safe to leave matters with Verginius
- the comparison *vita quam fides* (14) shows his determination to succeed

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.