Diploma Programme
Programme du diplôme
Programa del Diploma

International Baccalaureate
Baccalauréat International
Bachillerato Internacional

Markscheme

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Latin

Higher level and standard level

Paper 2

International Baccalaureate
Baccalauréat International
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Markbands for Option A, question 2 / Option B, question 4 / Option C, question 6 /Option D, question 8

The extended response questions are marked using the criteria and markbands below. These have been reproduced from the *Classical languages guide.*

Paper 2- Extended response

Criterion A: Knowledge, understanding, and use of evidence

In relation to the prompt, how much knowledge and understanding of the prescribed core text does the response demonstrate?

How meaningfully and relevantly does the response incorporate evidence from sources beyond the core text?

Marks	Description
0	The response does not meet the standard described below.
1-2	The response demonstrates little knowledge and understanding of the core text and its contexts in relation to the prompt. The response does not meaningfully incorporate evidence from sources beyond the core text.
3-4	The response demonstrates some knowledge and understanding of the core text and its contexts in relation to the prompt. The response incorporates evidence from sources beyond the core text with some relevance to the prompt.
5-6	The response demonstrates good knowledge and understanding of the core text and its contexts in relation to the prompt. The response meaningfully incorporates evidence from sources beyond the core texts; examples have direct relevance to the prompt

Criterion B: Analysis and evaluation

To what extent does the response include analysis and evaluation of how the choices of language, technique, style, and/or broader authorial choices shape meaning and create effect?

Marks	Description
0	The response does not meet the standard described below.
1-2	The response is descriptive and/or contains little relevant analysis of textual features and/or the broader authorial choices. The response contains no meaningful evaluation of how such features and/or choices shape meaning or create effect.
3-4	The response contains some appropriate analysis of textual features and/or broader authorial choices but is reliant on description. There is some evaluation of how such features and/or choices shape meaning or create effect.
5-6	The response contains appropriate and at times convincing analysis of textual features and/or broader authorial choices. There is effective evaluation of how such features and/or choices shape meaning or create effect.

Option A

Prescribed core text: Prose — Cicero, *Pro Caelio* 31.2–32.5

1. (a)   Award **[1]** up to **[2]** for any of the following: he thinks they're unbelievable/senseless; he thinks they originate from Clodia; he believes they're due to the hatred / a quarrel between her and Caelius.

    (b)   Award **[1]** up to **[3]** for any of the following answers: because she is at the heart of the case (*hac sola)*; because she claims to have lent money to Caelius (*aurum Caelio commodasse)*; and that he prepared to poison her (*venenum ab hoc sibi paratum esse*); because she behaves differently to a Roman matron (*secus quam matronarum sanctitas*)

    (c)   There is no longer any charge about Caelius (*nec crimen*) **[1]**, the accusers no longer have resources to attack him (*nec opes ad oppugnandum*) **[1]**, they as lawyers must repeal/repel the accusations (*eos qui insectantur repellamus*) **[1]**.

    (d)   He accuses Clodia and Clodius of being incestuous **[1]**, by pretending he confuses the brother with a husband **[1]**.

    (e)   He thinks she is promiscuous **[1]**, since she is friends with everybody **[1]**.

    (f)   Award **[1]** up to **[4]** for each plausible point of analysis addressing how Cicero portrays Clodia in a negative light and **[1]** up to **[4]** for a relevant supporting quotation. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:

    - pun/paronomasia (*amica…inimicitias)* focuses on Clodia's promiscuity as a "friend of everyone.
    - chiasmus *(amicam omnium…cuiusquam inimicam)* focuses on Clodia's promiscuity as a "friend of everyone"
    - general topical discussion about the focus on Clodia's promiscuity as a "friend of everyone" *(nec enim muliebris umquam inimicitias mihi gerendas putavi, praesertim cum ea quam omnes semper amicam omnium potius quam cuiusquam inimicam putaverunt)* Quotation can be broken into relevant parts.
    - use of irony/preterition (Cicero says he won't talk about her – but then does), (*de qua ego nihil dicam nisi depellendi criminis causa)* highlights how her vices are such that he can't help expanding on them
    - negative insinuations/reprehensio: Clodia's incestuous relationship with her brother (*cum istius mulieris viro — fratrem volui dicere; semper hic erro.)*
    - superlative (*crudelissimo*) emphasizes the depiction of the quarrel with Caelius as a lover's quarrel.
    - parallel construction (*magnum odium…crudelissimo discidio*) emphasizes the depiction of the quarrel with Caelius as a lover's quarrel.
    - general topical discusión about the depiction of Clodia's quarrel with Caelius as a "lover's quarrel", a great hatred / very cruel (*magnum rursus odium video cum crudelissimo discidio exstitisse)*
    - constructions of characters responding to comedy or to a love plot: the *adulescens*, the *meretrix*, the *matrona*, the *servus*.
    - contrast between Clodia and the figure of Roman *matrona* (*matrem familias secus quam matronarum sanctitas postulat nominamus; semper amicam omnium*).
    - paronomasia/ delayed position of nota (*cum Clodia, muliere non solum nobili verum etiam nota*) focus on Clodia's reputation / notoriety, at odds with her noble birth

- lexical ambiguity refering to Clodia through the use of the term "*mulier*", which often alludes to low class women or to countermodels of acceptable women, and "*amica*", which also implies a sexual connotation.
- shift in the focus onto Clodia *alone* as the instigator/ possibly financier of the case (*res est omnis in hac causa … hac sola rem*) Note the hyperbaton of the word order here.
- Clodia's transgression of her social role (puns *amica/ inimica; mulier/matrona/ mater familias, frater/ vir.*)
- chiasmus/litotes (*agam modice nec longius progredior)* insistence that the author is showing restraint suggests more accusations are possible.
- focus on things that are well known by others (*sed intelligis…Cn. Domiti/ omnes…putaverunt*) with the implication that these things that must be true.
- repetition/polyptoton (*inimicitia/ inimicam*) repeatedly emphasizes the hateful nature of Clodia.

2. (a) Mark in accordance with the markbands on page 3.

2. (b) Mark in accordance with the markbands on page 3.

Option B

Prescribed core text: Prose — Livy, *Ab Urbe Condita* 2.10.1–7

3. (a) Award **[1]** up to **[2]** for any of the following: military posts surround it; there were walls*;* and the river Tiber Do not accept answers from *Pons Sublicius…Romanae habuit.*

(b) He saw the Janiculum taken by a sudden assault **[1]**, the enemy rushing down from it **[1]**, and his own men/ people abandoning their posts/ranks/lines and weapons. **[1]**

(c) He declared that it was in vain for them to seek safety in flight (*nequiquam fugere*) **[1]**, because they were leaving the bridge open behind them *(si transitum [pontem] a tergo reliquissent*) **[1]**, and soon there would be more of the enemy on the Palatine and the Capitol than there were on the Janiculum. (*iam plus hostium in Palatio Capitolioque quam in Ianiculo)* **[1]**

(d) He was going to the head of the bridge (*vadit in aditum)* / he was facing the enemy for battle (*obversis ad ineundum proelium armis)* **[1]** while the others were turning their backs in flight (*cedentium terga*) **[1]**

(e) The enemy were astounded (*obstupefecit hostes*) **[1]**, two men were kept by a sense of shame from deserting him (*duos cum eo pudor tenuit*) **[1]**.

(f) Award **[1]** up to **[4]** for each plausible point of analysis addressing how Livy depicts Horatius Cocles as a hero and **[1]** up to **[4]** for a relevant supporting quotation. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:

- parallel structures (*alia muris, alia Tiberi*) allude to Rome's frontiers and stress the place of the bridge and thus the importance of Horatius's sacrifice
- comparison/metaphor (*munimentum; ipso miraculo*) comparing Horatius to a physical fortification/ supernatural force
- identification of Horatius and the fate of Rome (*id munimentum illo die fortuna urbis Romanae habuit.*)

- alliteration (*obsistens obtestansque*) highlights Horatius' decisiveness, bravery, and leadership
- emphatic placement/ word choice (*unus* vir) representation of Horatius as a standout figure
- contrast(*insignisque inter conspecta cedentium pugna terga*) – contrast between Horatius and the other Romans;
- juxtaposition (*praedicere ut pontem ferro, igni, quacumque ui possint, interrumpant: se impetum hostium, quantum corpore uno posset obsisti, excepturum*) emphasises the difference between what he tells his men to do and what he will do
- tricolon/ succession of verbs (*deprehensans, monere, praedicere*) highlights Horatius' leadership skills in battle
- asyndeton/tricolon (*praedicere ut pontem ferro, igni, quacumque ui possint, interrumpant*) highlights Horatius's leadership skills in battle and shows his immediate actions;
- word cholce (*ipso miraculo audaciae obstupefecit*) highlights response to his bravery from others (even enemies are astonished)
- candidates may draw connections between Horatius's heroic characteristics and other exemplars of Roman heroic behaviour

4. (a) Mark in accordance with the markbands on page 3.

4. (b) Mark in accordance with the markbands on page 3.

Option C

Prescribed core text: Verse — Vergil, *Aeneid* 2.460–485

5. (a) Award **[1]** up to **[2]** for any of the following: approach/attack it with their swords/axes/iron bars/iron (*adgressi ferro*); pulled it from its high seat (*convellimus altis sedibus*); pushed it over (*impulimus*).

(b) Somewhat successful in breaking up the Greeks; it drew a trail of ruin (*ruinam trahit*) **/** fell on a wide part of the Greek ranks (*Danaum super agmina late incidit*) **[1]** however its effect was short-lived (or similar): new Greeks arrived (*alii subeunt*) **/** there was no relief from the missiles (*nec ullum telorum cessat genus*) **[1]** The candidate does not have to explicitly say to what extent the actions were successful, provided the answers indicate some partial level of success.

(c) Pyrrhus rises up/jumps up/leaps up/exults/dances (*exsultat*) **or** flashes in his armour/ in a bronze light (*telis et luce coruscus aëna*) **[1]** just like a snake (*coluber*) **[1]** raises itself to the sun (*arduus ad solem*) **or** twists/coils/unrolls into the light (*in lucem convolvit)* **or** shining and new in its new skin (*novus nitidusque iuventa*) **or** with its chest lifted/raised (*sublato pectore*) **[1]**.

Candidates can earn the third point by analysing other elements of the simile with a reasonable reference to greater contexts, such as references to the fact that Pyrrhus has been hidden away like a hibernating snake,(*frigida sub terra…quem bruma tegebat*) or trained by evil sources like the bad grass consumed by the snake (*mala gramine pastus,*) or eager for battle like a snake darting its tongue (*linguis micat…trisulcis*) supported by relevant quotation.

(d) Automedon was Achilles's charioteer/weapons-bearer – Achilles was Pyrrhus's father **[1];** it suggests Pyrrhus has stepped into his father's footsteps as a fierce fighter / avenger of his father against the Trojans (or other interpretations supported by an understanding of the text and narrative context). **[1]**

(e)   Award **[1]** up to **[3]** for any of the following: he breaks through/smashed the gate/threshold/door with an axe; pulls the door/doorposts from its hinges; cut out a beam; hollowed out/ breached the oak/wood; made/gave a huge window with a wide-mouthed hole.

(f)   Award **[1]** up to **[4]** for each plausible point of analysis addressing the strength and ferocity of the Greek forces, including Pyrrhus, and **[1]** up to **[4]** for a relevant supporting quotation. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:

* word choice (*Danaum solitae naves et Achaia castra)* highlights extensive presence of the Greek forces around Troy, suggesting the strength of the Greek occupying army*;* use of *castra* and *solitae* suggesting the settled nature of the Greeks
* anaphora/ half line ((*nec saxa, nec ullum telorum…cessat genus)* The efforts of Aeneas to break the Greek lines can't achieve much/ ;stress the incessant nature of the Greek attack)
* Enjambment (*exsultat*) Depiction of the fierceness of Pyrrhus, one of their leaders; highlights his joy in battle;
* hendiadys (*telis et luce aenea*) focusing on his weapons;
* simile comparing him to a snake (with relevant quote) emphasizing his animalistic ferocity
* Tricolon (*Periphas, Automedon, Scyria pubes)* Collaboration of Pyrrhus's forces in the attack on the palace highlights the strength of their assault*;*
* emphatic positioning (*una*) Collaboration of Pyrrhus's forces in the attack on the palace highlights the strength of their assault
* emphatic positioning (*ipse inter primos*) Pyrrhus stands out among his forces
* word choice (*correpta, perrumpit, vellit, excisa, cavavit*) Pyrrhus's breach of the palace shows his strength and ferocity (short clauses with verbs describing his brutal actions –
* word choice (*aeratos…trabe firma … robora)*emphasizing the strength of the door that is still insufficient
* enjambment (*limina perrumpit/ aeratos/ robora*) emphasizing the strength of the door that is insufficient.
* juxtaposition (*adparent Priami … armatosque vident)* contrast of the innermost parts of the palace where Priam shelters, and men bearing arms, suggests the violation of the attack on the palace

6. (a)   Mark in accordance with the markbands on page 3.

6. (b)   Mark in accordance with the markbands on page 3.

Option D

Prescribed core text: Verse — Ovid, *Amores* 1.11

7.   (a)   Mark only for length of syllables. Award [1] per line if all correct, [0] otherwise. The final syllable of a hexameter line could be marked as long or short depending on the vowel's length, but a syllaba anceps (X) is permitted. The final syllable of a pentameter must be long.

(b)   Award **[1]** up to **[3]** for any of the following: she is useful in night-time tasks (*ministeriis furtivae noctis);* clever/good at delivering letters (*ingeniosa dandis notis*); persuades her mistress to come to him (*venire ad me hortata Corinnam*); she is loyal to him when he struggles (*laboranti fida reperta mihi*)

(c) She is not hard-hearted (or more literal) **[1],** she is not artless/innocent/simple for her rank **[1],** she is likely to have felt Cupid's bow/been in love before **[1]**

(d) The trope of the *miles amoris* / love as warfare (or similar) **[1]**. It suggests Ovid's sense of commitment to the cause of winning over his beloved / his self-awareness that his labours conform to a different standard of masculinity / he uses a cliché to motivate Nape (or other interpretations based on an understanding of the trope and the poem, such as soldiers and lovers enduring hardship for love/ lovers use strategy to achieve their goals/ conquest in war and love require effort) **[1]**

(e) The poet wants Nape to deliver the message when Corinna is at her leisure **[1]**, but he also wants her to read it immediately **[1]**

(f) Award **[1]** up to **[4]** for each plausible point of analysis establishing the poet's sense of urgency and excitement and **[1]** up to **[4]** for a relevant supporting quotation.

Candidates may focus on Ovid's use of hyperbole and contradictory statements to depict the urgent and intense nature of the lover's feelings, and/or to entertain his reader with facetious stereotypes. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:

- word choice/ flattering language (*docta, ingeniosa, fida, sedula)* His carefully crafted appeal to Nape suggests his urgency as he attempts to persuade her to his cause
- tricolon (*nec silicum venae, nec durum in pectore ferrum, nec simplicitas)* emphasizes how she is not hard-hearted and how she is clever:*;*
- metaphor *(in me militiae signa tuere tuae!)*his depiction of her as a fellow soldier in love's army draws sympathy and inspires Nape
- word choice/imperatives (: *accipe … perfer … pelle moras!)* His instructions to Nape are urgent.
- word choice (*si quaeret quid agam, spe noctis vivere dices*) His instructions to Nape are brief and to the point; the brevity of the statement shows his urgency; no time must be wasted in getting to the point
- The series of paradoxes and contrasts show his urgency and the chaos of his thoughts and feelings.
- Irony (*dum loquor hora fugit)* He cannot waste any time talking but at the same time, he cannot stop himself from talking more and giving more instructions in the following lines
- Contradiction/ parallel structure (*vacuae bene redde tabellas, verum continuo fac tamen illa legat)* His instructions are contradictory (she needs to both give the tablet at a time when Corinna is at her ease – but also give it to her straightaway. –The parallel structure highlights the contradiction)
- Polyptoton (*nec mora/ oculos moretur*) There must be no delay to the delivery of the letter (*nec mora*), but when the poet receives her reply his eyes will linger on the lines (*oculos moretur*); he wishes both to be swift about the business of correspondence, and to linger over it.
- Rhetorical Quesition - Though he has asked Corinna to write, and write a lot (*rescribat multa … odi cum late cera vacat),* he suddenly changes his mind (*quid digitos opus est graphio lassare tenendo?* The rhetorical question interrupting the instructions shows his sudden realisation), and asks her to write just one word (*veni!*)
- Metaphor (*victrices lauro redimere tabellas*)The intensity of his feelings is shown in his promise to consider the tablets as good as the crowned dispatches of the Senate
- Anastrophe (*Veneris media ponere in aede)* suggests the central placement of the tablets in the temple and emphasizes his promise to place them as votives in Venus's temple
- enjambment (*dedicat)* highlights Ovid's lofty aim

8. (a) Mark in accordance with the markbands on page 3.

8. (b) Mark in accordance with the markbands on page 3.