

# Markscheme

November 2023

Latin

Higher level

Paper 2

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## Section A

### Option A — Vergil

#### Extract 1 Vergil, *Eclogues* 6.1–22

1. (a) *Thalia* is the muse of idyllic poetry [1], his poems are on pastoral themes (or similar) [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) 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: the boys attack him (*adgressi*); they chain him with his own garlands/ the garlands themselves (*iniciunt ipsis ex vincula sertis*); with the help of Aegle (*addit se sociam ... Aegle* or *supervenit Aegle*); who paints his brow (*tempora/frontem pingit*)

Total: [10]

## Option A — Vergil

### Extract 2 Vergil, *Eclogues* 1.28–46

2. (a) He is older/sluggish (*sera* or *inertem* or *candidior barba*) [1]; he is with Amaryllis/Galatea has left him (*postquam nos Amaryllis habet* or *Galatea reliquit*) [1]
- (b) Award [1] up to [2] He is honored twelve days a year with sacrifices / smoking altars (*annis bis senos dies altaria fumant*) [1], he is the first to help Tityrus with his advice (*hic mihi responsum primus dedit*) [1], he told Tityrus to rear his cattle in the ways of old (*pascite, ut ante, boves* or *submitte tauros*) [1]
- (c) The changes in Tityrus's life are described through numerous literary devices emphasizing his hard work with no reward, and the impossibility of liberty in the past, contrasting with the present. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given.

Points may include:

-visual imagery (*candidior postquam tondenti barba*) to stress how long it took before the change took place

-contrast between his situation when with Galatea and Amaryllis (parallel structure *Amaryllis habet, Galatea reliquit*) to emphasize how his life had changed between these periods

-parallel structures (*nec spes libertatis erat, nec cura peculi*) to highlight the negative aspects of life with Galatea.

-litotes (*non umquam*) to stress the negativity and privation of Tityrus's past life.

-rhetorical question (*quid facerem?*), showing Tityrus's anguish and anxiety about his lack of choices before Octavian's *responsum*

-polemic negation (*neque servitio me exire licebat, nec tam praesentis alibi cognoscere divos*) to state Tityrus's impossibility for changing his life in the past.

-enjambment (43-44, *bis senos*), to stress the anxiety of Tityrus when remembering his age of suffering.

Total: [10]

**Option B — History**

**Extract 3 Livy, *Ab Urbe Condita* 22.6.1–6**

3. (a) he noticed where his men were pressed / toiling (*quacumque in parte premi / laborare senserat suos*) [1], and energetically brought help there (*impigre ferebat opem*) [1]
- (b) The consul massacred their legions [1], and laid waste their fields and their city [1].
- (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] up to [3] for any of the following: neither lake nor mountains could hold them back (*nec lacus nec montes obstabant*); they went across ravines and cliffs like blind men (*per omnia arta praeruptaque velut caeci evadunt*); arms and men fell over one another (*armaque et viri super alios alii praecipitantur*); some went into the water (*in aquam progressi*); and submerged themselves up to their heads/shoulders (*quoad capitibus/umeris sese immergunt*)

Total: [10]

## Option B — History

### Extract 4 Livy, *Ab Urbe Condita* 22.3.10–14

4. (a) He implies that the army is too frightened to fight / looking for excuse not to get into battle / he would not honour an order from the Senate / he thinks omens are nonsense [1], and their effect is that the column starts to advance [1].
- (b) The horse threw the consul over his head (*equus consulemque super caput effudit*) [1], the standard could not be pulled up (*signum convelli nequire*) [1]
- (c) Flaminius's eagerness for the fight, his urgency in taking command of his men, and his frustration at the army's hesitance are portrayed through a range of literary devices, particularly in his speeches exhorting his men to action. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given.

Points may include:

- specific vocabulary of *Romanitas* in the direct speech (*patria, Penates, Romana moenia*), to emphasize the values the army defends to exhort them to fight
- the imagery of Hannibal slipping through their fingers (*Hannibal emissus e manibus*) highlights his eagerness and frustration at the situation
- the comparison between himself and Camillus (*sicut olim Camillum*) shows him painting himself as a great Roman hero to his soldiers
- comparison (*cum spem magis ipsam quam causam spei intueretur*) to stress the strength of the consul's speech and his desire to fight.
- irony/sarcasm (*effodiant signum, si ad convellendum manus prae metu obtorpuerunt*) to stress the consul's courage as opposed to the fear of the army/his frustration at delays/his disregard for omens
- the common soldiers are inspired by his bravery (*milite in volgus laeto ferocia ducis*); his appearance of fierceness shows effective leadership of the soldiery

Total: [10]

**Option C — Love poetry**

**Extract 5 Catullus, *Carmina* 75, 99**

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) Hung himself from a cross (*suffixum in summa cruce*) [1], shed tears (*fletibus*) [1]
- (c) Mark only for length of syllables. Award [1] per line if all correct; [0] otherwise.
- (d) He handed his wretched lover over to angry love (*infesto miserum me tradere Amori*) [1], tortured him in all ways (*omni excruciare modo*) [1], turned the kiss from sweetness to bitterness (or similar) (*ex ambrosia mutatum saviolum tristius elleboro*) [1].

Total: [10]

### Option C — Love poetry

#### Extract 6 Ovid, *Amores* 1.6.1–20

6. (a) Though the poet was afraid of a number of things before [1], he is now going to know real fear as he falls in love [1] (or other similar explanations).
- (b) He interceded with his mistress on his behalf (*ad dominam pro te tuli*) [1] when he was about to be beaten (*cum stares ad verbera*) [1].
- (c) The poet describes, through a variety of literary features, love controls the poet, subverts normal societal roles and causes a visceral emotional response in the poet. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given.

Points may include:

- chiasmus (*aptaque subducto pondere membra dedit*) to emphasize how love has had a physical effect on him

- personification of love as the poet's teacher (*ille ... leniter ire monstrat / derigit ille pedes*), with the repetition of *ille* and enjambment of *monstrat* to show how love takes a direct role in instructing the poet

- comparison between the things that used to scare the poet (*umbras nocte volantis, strictas in mea fata manus*) and love, which he now fears, suggests that love is more powerful than the threat of even a violent attack

- Cupid's laughter and mocking tone (*risit, fies tu quoque fortis*) show his confidence in his own power over the poet

- short phrases (*nec mora, venit amor*) to highlight how quick love is to exert his power

- diction (*perdere, fulmen*) highlighting love's destructive power over the poet

- love has the power to reverse the social hierarchy, with the poet begging the *ianitor* for help (*ianitor!* direct address; desperate diction on *precor, certe ego ... ad dominam pro te* repetition of pronouns to highlight the reversal) showing love's power to upset the natural order

Total: [10]

**Option E — Social criticism**

**Extract 7 Horace, *Carmina* 1.2.21–40**

7. (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) The Empire/Roman's life is falling **[1]**, Vesta does not listen to prayers any more/Rome's safety is threatened **[1]**, the Romans have behaved sinfully / it is impossible to expiate the crimes of the time **[1]**.
- (c) Apollo: his bright shoulders are clothed in a cloud (*nube candentis umeros amictus*) **[1]**  
Venus: smiling (*ridens*) **or** surrounded by Fun and Desire (*locus circum volat et Cupido*) **[1]**
- (d) fierce battle and polished helmets (*clamor galeaeque leves acer*) **[1]** the face of a soldier looking upon a bloodied enemy (*peditis cruentum voltus in hostem*) **[1]**

Total: **[10]**

## Option E — Social criticism

### Extract 8 Martial, *Epigrams* 1.41

8. (a) Award [1] up to [2] for any of the following: he think he is refined (*urbanus*); he thinks he can be more ingenious than Gabba; and Tettius Caballus (himself).
- (b) The word *nasum* means wit / not everyone can be witty [1]; it is implied that Caecilius is not witty [1]
- (c) Martial's insulting depiction of Caecilius's coarse nature uses a range of literary devices to construct a witty attack, highlighting Caecilius's high opinion of his sophistication and wit, and how he is mistaken in this view. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given.

Points may include:

-comparison/metaphor (*Transtiberinus ambulator, quod otiosae vendit qui madidum cicer coronae, quod custos dominusque viperarum, quod viles pueri salariorum, quod fumantia qui tomacla raucus*, etc.) to emphasize and precise Caecilius' characterization as a vulgar man

-summary of Caecilius character in one single word (*verna*, 2)

-repetition (*quod, quod...*) to intensify the enumeration of negative features; (*videris, videri, videris*) to stress Caecilius's pretensions, contrasting with reality

-enjambment (4-5), to stress the speed of the enumeration, due to the many negative figures Caecilius is compared to

-apostrophe (*Caecili, Caecili*), to personalize the attack

-alliteration (*quid, quo, quid, quod, quare...*) to emphasize the speed and rhythm of the enumeration

-parallel structures (*quod... quod... quod*) to join all comparisons under the same negative perspective

-dilogy /word play / pun (*caballus/ nasum*) to conclude his poem with a comic effect.

Total: [10]

**Option G — Villains**

**Extract 9 Vergil, *Aeneid* 10.689–706**

9. (a) Mezentius is burning with rage (or similar) **[1]**, while the Trojans are feeling triumphant/joyful. **[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) Mezentius gives them to Lausus (*Lauso donat*) **[1]**, the weapons to wear on his shoulders (*arma habere umeris*) **[1]** and the plumes to wear on his crest (*vertice figere cristas*) **[1]**
- (d) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.

Total: **[10]**

**Option G — Villains**

**Extract 10 Livy, *Ab Urbe Condita* 1.59.1–5**

10. (a) Brutus: pulls knife from wound (*cultrum ex volnere ... extractum*) [1]  
The other men: are absorbed in their grief (*luctu occupatis*) [1]
- (b) That a new character had settled in Brutus's chest (or similar) (*novum in Bruti pectore ingenium*) [1]; the strange event (*rei novae*) [1]. Also accept vileness/indignity (*indignitate*).
- (c) Livy constructs the figure of Brutus as a hero through a series of literary devices. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given.

Points may include:

-Repetition (*Brutus, Bruti, Brutum, Brutus, Bruto*) to emphasize the protagonism of this character

-Contrast between Brutus's actions and the other men's passivity and amazement (*Brutus illis luctu occupatis... manantem cruore prae se tenens/ stupentibus miraculo rei*)

- Brutus' oath to stress his determination (*per hunc iuro, vosque, di, testes facio*)

- tricolon (*ferro, igni, quacumque vi*) to stress his commitment to avenging the crime / his outrage / his oratory skills to inspire the men around him

- repetition/parallel structure (*nec illos nec alium*) and alliteration (*regnare Romae passurum*) to stress his determination about there being no more kings in Rome

- amazement of the surrounding men at his revealed character (*stupentibus miraculo rei; chiasmus novum in Bruti pectore ingenium*)

- repetition: *stupentibus miraculo rei .. concient miraculo rei* suggesting an equal importance of the new character of Brutus, and the astonishing nature of the crime

- swift compliance from the men to follow Brutus's orders in taking the oath (*ut praeceptum erat iurant*; word choice on *praeceptum* and, repetition of *iuro ... iurant* showing him as a leader and model for the others)

- parallel construction (*cum patris maestitia tum Brutus castigator lacrimarum*) shows Brutus being as influential on public opinion as sympathy for Lucretia's father

- repeated diction describing him as a leader (*ducem, castigator, auctor, duce*)

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.

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