

# Classical languages guide

First assessment 2024

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## Diploma Programme

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## IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.



# IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

As IB learners we strive to be:

## INQUIRERS

We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

## KNOWLEDGEABLE

We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

## THINKERS

We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

## COMMUNICATORS

We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

## PRINCIPLED

We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

## OPEN-MINDED

We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

## CARING

We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

## RISK-TAKERS

We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

## BALANCED

We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

## REFLECTIVE

We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.

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## Purpose of this document

This publication is intended to guide the planning, teaching and assessment of the subject in schools. Subject teachers are the primary audience, although it is expected that teachers will use the guide to inform students and parents about the subject.

This guide can be found on the subject page of the programme resource centre at [resources.ibo.org](https://resources.ibo.org), a password-protected IB website designed to support IB teachers. It can also be purchased from the IB store at [store.ibo.org](https://store.ibo.org).

## Additional resources

Additional publications such as specimen papers and markschemes, teacher support materials, subject reports and grade descriptors can also be found on the programme resource centre. Past examination papers as well as markschemes can be purchased from the IB store.

Teachers are encouraged to check the programme resource centre for additional resources created or used by other teachers. Teachers can provide details of useful resources, for example: websites, books, videos, journals or teaching ideas.

## Acknowledgment

The IB wishes to thank the educators and associated schools for generously contributing time and resources to the production of this guide.

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# The Diploma Programme

The Diploma Programme is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view.

## The Diploma Programme model

The course is presented as six academic areas enclosing a central core (see figure 1). It encourages the concurrent study of a broad range of academic areas. Students study two modern languages (or a modern language and a classical language), a humanities or social science subject, an experimental science, mathematics and one of the creative arts. It is this comprehensive range of subjects that makes the Diploma Programme a demanding course of study designed to prepare students effectively for university entrance. In each of the academic areas students have flexibility in making their choices, which means they can choose subjects that particularly interest them and that they may wish to study further at university.

Figure 1

Diploma Programme model





## Choosing the right combination

**Students are required to choose one subject from each of the six academic areas, although they can, instead of an arts subject, choose two subjects from another area.** Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IB recommends 240 teaching hours for HL subjects and 150 hours for SL. Subjects at HL are studied in greater depth and breadth than at SL.

At both levels, many skills are developed, especially those of critical thinking and analysis. At the end of the course, students' abilities are measured by means of external assessment. Many subjects contain some element of coursework assessed by teachers.

## The core of the Diploma Programme model

All Diploma Programme students participate in the three course elements that make up the core of the model.

Theory of knowledge (TOK) is a course that is fundamentally about critical thinking and inquiry into the process of knowing rather than about learning a specific body of knowledge. The TOK course examines the nature of knowledge and how we know what we claim to know. It does this by encouraging students to analyse knowledge claims and explore questions about the construction of knowledge. The task of TOK is to emphasize connections between areas of shared knowledge and link them to personal knowledge in such a way that an individual becomes more aware of his or her own perspectives and how they might differ from others.

Creativity, activity, service (CAS) is at the heart of the Diploma Programme. The emphasis in CAS is on helping students to develop their own identities, in accordance with the ethical principles embodied in the IB mission statement and the IB learner profile. It involves students in a range of activities alongside their academic studies throughout the Diploma Programme. The three strands of CAS are creativity (arts, and other experiences that involve creative thinking), activity (physical exertion contributing to a healthy lifestyle) and service (an unpaid and voluntary exchange that has a learning benefit for the student). Possibly more than any other component in the Diploma Programme, CAS contributes to the IB's mission to create a better and more peaceful world through intercultural understanding and respect.

The extended essay, including the world studies extended essay, offers the opportunity for IB students to investigate a topic of special interest, in the form of a 4,000-word piece of independent research. The area of research undertaken is chosen from one of the students' six Diploma Programme subjects—or in the case of the inter-disciplinary World Studies essay, two subjects—and acquaints them with the independent research and writing skills expected at university. This leads to a major piece of formally presented, structured writing, in which ideas and findings are communicated in a reasoned and coherent manner, appropriate to the subject or subjects chosen. It is intended to promote high-level research and writing skills, intellectual discovery and creativity. An authentic learning experience, it provides students with an opportunity to engage in personal research on a topic of choice, under the guidance of a supervisor.

## Approaches to teaching and approaches to learning

Approaches to teaching and learning across the Diploma Programme refers to deliberate strategies, skills and attitudes which permeate the teaching and learning environment. These approaches and tools, intrinsically linked with the learner profile attributes, enhance student learning and assist student preparation for the Diploma Programme assessment and beyond. The aims of approaches to teaching and learning in the Diploma Programme are to:

- empower teachers as teachers of learners as well as teachers of content
- empower teachers to create clearer strategies for facilitating learning experiences in which students are more meaningfully engaged in structured inquiry and greater critical and creative thinking

- promote both the aims of individual subjects (making them more than course aspirations) and linking previously isolated knowledge (concurrency of learning)
- encourage students to develop an explicit variety of skills that will equip them to continue to be actively engaged in learning after they leave school, and to help them not only obtain university admission through better grades but also prepare for success during tertiary education and beyond
- enhance further the coherence and relevance of the students' Diploma Programme experience
- allow schools to identify the distinctive nature of an IB Diploma Programme education, with its blend of idealism and practicality.

The five approaches to learning (developing thinking skills, social skills, communication skills, self-management skills and research skills) along with the six approaches to teaching (teaching that is inquiry-based, conceptually focused, contextualized, collaborative, differentiated and informed by assessment) encompass the key values and principles that underpin IB pedagogy.

## The IB mission statement and the IB learner profile

The Diploma Programme aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IB, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the Diploma Programme represent the reality in daily practice of the organization's educational philosophy.

## Academic integrity

Academic integrity in the Diploma Programme is a set of values and behaviours informed by the attributes of the learner profile. In teaching, learning and assessment, academic integrity serves to promote personal integrity, engender respect for the integrity of others and their work, and ensure that all students have an equal opportunity to demonstrate the knowledge and skills they acquire during their studies.

All coursework—including work submitted for assessment—is to be authentic, based on the student's individual and original ideas with the ideas and work of others fully acknowledged. Assessment tasks that require teachers to provide guidance to students or that require students to work collaboratively must be completed in full compliance with the detailed guidelines provided by the IB for the relevant subjects.

For further information on academic integrity in the IB and the Diploma Programme, please consult the IB publications *Academic integrity, Effective citing and referencing*, *The Diploma Programme: From principles into practice* and *General regulations: Diploma Programme*. Specific information regarding academic integrity as it pertains to external and internal assessment components of this Diploma Programme subject can be found in this guide.

## Acknowledging the ideas or work of another person

Coordinators and teachers are reminded that candidates must acknowledge all sources used in work submitted for assessment. The following is intended as a clarification of this requirement.

Diploma Programme candidates submit work for assessment in a variety of media that may include audio-visual material, text, graphs, images and/or data published in print or electronic sources. If a candidate uses the work or ideas of another person, the candidate must acknowledge the source using a standard style of referencing in a consistent manner. A candidate's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

The IB does not prescribe which style(s) of referencing or in-text citation should be used by candidates; this is left to the discretion of appropriate faculty/staff in the candidate's school. The wide range of subjects, three response languages and the diversity of referencing styles make it impractical and restrictive to insist on particular styles. In practice, certain styles may prove most commonly used, but schools are free to

choose a style that is appropriate for the subject concerned and the language in which candidates' work is written. Regardless of the reference style adopted by the school for a given subject, it is expected that the minimum information given includes: name of author, date of publication, title of source, and page numbers as applicable.

Candidates are expected to use a standard style and use it consistently so that credit is given to all sources used, including sources that have been paraphrased or summarized. When writing text candidates must clearly distinguish between their words and those of others by the use of quotation marks (or other method, such as indentation) followed by an appropriate citation that denotes an entry in the bibliography. If an electronic source is cited, the date of access must be indicated. Candidates are not expected to show faultless expertise in referencing, but are expected to demonstrate that all sources have been acknowledged. Candidates must be advised that audio-visual material, text, graphs, images and/or data published in print or in electronic sources that is not their own must also attribute the source. Again, an appropriate style of referencing/citation must be used.

## Learning diversity and learning support requirements

Schools must ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents [Access and inclusion policy](#) and [Learning diversity and inclusion in IB programmes](#).

The documents *Meeting student learning diversity in the classroom* and *The IB guide to inclusive education: a resource for whole school development* are available to support schools in the ongoing process of increasing access and engagement by removing barriers to learning.

## Nature of the subject

### Classical languages

Students of classical languages aim to achieve competence in Latin or Classical Greek to experience ancient texts in the most immediate way possible. The course focuses on the reading of unadapted Latin or Classical Greek literature, but this is complemented by students' examination of other linguistic, historical, archaeological, and art historical evidence, to better understand the classical world.

Three areas of exploration ground the study of this evidence and provide a framework for students as they build their proficiency in the classical language, develop their analytical and interpretative skills, and further their understanding of the historical, cultural, political, and artistic concerns reflected in the texts they study.

These areas of exploration invite students and teachers of classical languages to engage in a fully integrated study of language, literature, and culture, and to position themselves not as passive readers or receivers of the classical world, but rather as active participants in an ongoing classical tradition.

The course aims to develop this active participation in three key ways:

- asking them to consider the role they, their classmates, and teachers play in confirming, challenging, and negotiating the meaning of texts
- helping students to generate their own personal connections between the study of the classical world and their own (or other) languages, literatures, and cultures
- encouraging students to use the classical language as a medium for their own, original expression.

By fully integrating the study of language, literature, and culture, and by encouraging students to see a role for themselves as users of the language, the classical languages course allows students to build deep, meaningful, and lifelong understandings. These not only prepare them for further study in the classics or other areas, but also equip them with tools to lead responsible, meaningful lives beyond the confines of the classroom.

### Language B

Students develop proficiency reading, speaking, writing and listening in an additional language they have previously studied.

### Language ab initio

Students develop proficiency reading, speaking, writing and listening in an additional language they have not previously studied.

### Distinction between SL and HL

The SL and HL syllabuses share a common list of prescribed core and companion texts, and a common set of areas of explorations through which to explore them. This serves to facilitate course planning when SL and HL students are taught together. However, the difference in recommended teaching time (150 hours at SL and 240 hours at HL) signals a clear distinction between the demands on the students studying at these levels.

The levels distinguish themselves particularly with respect to the breadth of study: HL students are required to read two prescribed core texts, one in prose and one in verse, whereas SL students read only one. The

additional course hours allow for greater depth of study, too, as HL courses will allocate more teaching hours to ongoing language development.

At assessment, HL students demonstrate their understanding and analysis of unseen and prepared texts in both literary forms in Papers 1 and 2, respectively. (The analysis of unseen text is not a requirement for SL students.) In addition, the HL-only composition task requires students to write original prose in the classical language that fulfills stated communicative or persuasive intentions, as well as to engage meaningfully with a variety of sources as they draft their compositions.

Given that many classical language courses are taught with SL and HL students in the same room, the course has been designed such that the skills and understanding required for the assessment of HL students will equally benefit SL students in preparation for their assessment tasks.

## Classical languages and the core

### Classical languages and theory of knowledge

The theory of knowledge course gives students opportunities to both consolidate and build upon their understanding in other DP courses by inviting them to consider the nature of knowledge, themselves as knowers and thinkers, and the ways in which we come to know things.

The nature of both the TOK and classical languages courses allow for meaningful integration of the knowledge and skills of one course with those of the other.

Discussions of meaning, form and language that investigate how languages communicate messages might lead to considerations of the values and limitations of translation and the effect of a language or text's ambiguity or precision in communicating meaning.

The area of exploration that focuses on text, author, and audience engages directly with the core theme of the TOK course, knowledge and the knower. In the TOK course, students must reflect on where they are as knowers and thinkers, and what influences and values have shaped their perspectives (and those of the groups or cultures with which they identify). When students bring this understanding to the interpretation, analysis, or even authoring of a text, they do so with more sensitivity as to how they glean meaning from or can inject meaning into a text, why that meaning sometimes must be negotiated with their peers, or why prevailing interpretations of a text by people from different times, places, and cultures may vary widely.

Lastly, the coursework components for classical languages are inquiry-based tasks that allow students to step outside the role of literary analyst and into that of, among others, the archaeologist, historian, or author. The TOK course's focus—through the areas of knowledge—on the scope, perspectives, methods, and ethics of practitioners in those fields, supports students of classical languages in making responsible and cogent interpretations in their research dossier and/or HL compositions.

To support teachers of classical languages in integrating TOK into their classrooms, the description of each of the course's areas of exploration includes a series of guiding questions. In each case, the last several guiding questions probe the relationship between the exploration of a classical language, literature, and culture, and the nature of knowledge. These questions, and similar ones introduced by teachers and students, support the skills and mindsets developed by TOK in a context specific to the study of Latin or Classical Greek.

### Classical languages and creativity, activity, service

The classical languages course provides opportunities for students to extend their experiences to the realm of creativity, activity, service (CAS). When students engage with the characters or the situations portrayed in classical texts, they achieve a better understanding of others and of themselves while developing the capacity for both sympathy and empathy. The course also requires students to reflect on the perspective they (or others) bring or have brought to the interpretation and analysis of classical texts. This practice in reflection is useful for CAS as students consider the resulting effects of their experiences and projects, and subsequently plan for future action.

An important aim of the classical languages course is to encourage students to consider the lasting relevance of classical languages, literatures, and cultures. Each student's research dossier must identify a

starting point—effectively an inspiration for their line of inquiry about the classical world. This starting point may, potentially, come from a source in their local context. This might translate to an interest in completing a CAS experience or project that addresses the ongoing relevance of the classical world in their community. Embarking on a CAS experience or project might in turn enrich the course by helping students better understand the classical language or literature, or the situations included in the texts.

A wide range of connections can be made between CAS experiences or projects and classical languages. Some examples include:

- planning a walking tour of local sites that feature classically-inspired art or architecture, including a discussion of the way in which each site makes use of references to the classical world. Three strands—creativity, activity, and service—would be involved if the students created the tour themselves. Activity and creativity would be involved if the student participated in the walking tour and then produced a creative response to it. Simple participation in the tour would only constitute activity.
- planning and hosting an event in which students perform recitations of classical texts or translations thereof, followed by a reflection on how the performance deepened or changed their understanding of the text. This would involve creativity.
- designing and developing a literary magazine for publication and display at school functions that includes student's translations of and creative responses to classical texts and/or original writing in the classical language. This would involve creativity and service.
- developing and running a language learning club for younger students in the school or community who are interested in Latin or Classical Greek. This would constitute creativity and service.

The connections between a subject and CAS can result in a single experience or may be developed into a project.

No matter what final shape this connection takes, CAS experiences or projects must be distinct from, and may not be included or used in, the student's DP course requirements.

## Classical languages and extended essay

An extended essay in Latin or Classical Greek provides students with an opportunity to investigate in-depth a topic of personal interest in the context of the Roman or Greek world. The chosen topic will normally focus on a non-trivial aspect of the language, literature or civilization of the ancient Roman or Greek world, about which scholarly opinion is divided.

In keeping with the integrated nature of study in classical languages, extended essays in Latin or Classical Greek, even when on a topic related to Roman or Greek culture, must demonstrate the interrelationship between the classical language, literature and culture. Unlike the research dossier submitted for assessment in a classical languages course, in an extended essay in Latin or Classical Greek, students should combine analysis with evaluation in using both primary and secondary sources to arrive at their own thesis on the topic, thereby adding their interpretation to the scholarly opinions that already exist on the subject.

The classical languages course is designed to provide students with multiple opportunities to pursue interests that could be developed into a topic for exploration in an extended essay. First, the nature of study does not artificially differentiate between learning about language, literature, and culture, seeing all three as inherently overlapping and valid avenues for the exploration of any text. Second, students in classical languages are exposed to the works of a variety of authors, in the prescribed readings and in the work done for ongoing language development. In planning their courses, and ongoing language development in particular, teachers may consider whether students would benefit from opportunities to explore individual interests through the study of self-chosen texts, or texts chosen in coordination with the teacher.

Further guidance on extended essays in Latin and Classical Greek can be found in the [Extended essay subject guide](#). Students are reminded that work submitted for an extended essay must not be based on work submitted for any other DP assessment component.

## Classical languages and international-mindedness

International-mindedness is a multifaceted concept that captures a way of thinking, being, and acting characterized by an openness to the world and a recognition of our deep interconnectedness to others. Being open to the world means being committed to trying to understand it, and being willing to see beyond immediate situations and boundaries. This has always been the case, and continues to be critical for IB students who will inherit an increasingly globalized world in which emerging technologies will continue to blur traditional distinctions between the local, national, and international.

The classical languages course supports the development of international-mindedness in students by promoting multilingualism and by allowing students to reflect on their own perspectives, cultures, and identities by studying those of the ancients. Studying Latin or Classical Greek develops in students not just the capacity to express themselves through the classical language, but also to appreciate that their languages, cultures, and world views are some of many that exist worldwide.

Discussions of the classical world often leave us with the paradoxical feeling that we are simultaneously very similar to and different from the ancients. The distance between us and the ancients, which can expand and collapse in an instant, allows for fruitful discussion of diverse values, beliefs, and experiences. Most importantly, it allows us to use our knowledge of the past to inform our understanding of the present, in which the IB mission calls all students to action to make the world more peaceful and sustainable for everyone.

## Engaging with sensitive topics

The classical languages course allows students to engage with a broad range of texts, approaches, ideas, stimuli and interpretations that address topics of personal, local and global significance. Those topics and issues, and the texts in which they are contained, are, however, products of cultures whose values and perspectives are very different from our own. The classical tradition, too, is not without its examples of people using classical models to advance agendas that run counter to the mission of the IB: to create a better world through intercultural understanding and respect.

As such, classical languages courses may involve the study and discussion of, as well as critical reflection on, texts whose content and messages may be sensitive or mature. The texts may challenge students intellectually, personally, or culturally because they come into tension with deeply held views, embedded attitudes, or personal experience.

For these reasons, teachers should carefully consider the guidance and support their learning communities require to engage in meaningful, respectful discussion of the syllabus content, particularly in relation to discussions of race, gender, sex, or religion. Providing a safe environment for discussion is an important role for the teacher. In general, approaching sensitive topics in a classical languages course must be done through an intellectually-critical lens, avoiding gratuitous excess and/or superficial treatment to honour the IB's commitment to international-mindedness and intercultural respect.

In the HL composition, students must submit a piece of original Latin or Classical Greek writing. The work submitted for assessment must not:

- express ideas or use language that incites or condones prejudice or discrimination
- inappropriately reference socially-taboo subjects
- incite or condone the hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

## Prior learning

The classical languages course is designed for students who have already been introduced to Latin or Classical Greek language and culture, since the syllabus requires the study of Latin or Classical Greek texts in the original language. Before undertaking these courses, students must have been exposed to some Latin

or Classical Greek, and have some familiarity with the grammar, syntax, and vocabulary of the classical language studied. However, it is not a requirement that students should have studied unadapted ancient literature before beginning the course.

At the end of the course, all students will be expected to be able to read, analyse, and discuss classical literature written in the original language. In addition, HL students will be expected to submit a short original composition in prose in the classical language.

## Links to the Middle Years Programme

The Middle Years Programme (MYP) is designed for students aged 11 to 16 and, as an integral part of the IB continuum, can directly lead into the DP. The MYP classical languages course is designed both to develop students' understanding of the languages and cultures of Rome and Classical Greece, and provide them with a skills base to facilitate further language learning.

For all students, the conceptually-focused nature the MYP classical languages course provides a meaningful foundation for transition to both the syllabus component and the assessment component of the DP course.

The key and related concepts introduce students to overarching ideas that are re-introduced in the DP course through the three areas of exploration. Students who complete the full MYP sequence in classical languages also begin to practise these skills in the context of reading unadapted ancient literature.

The assessment objectives of the MYP course—understanding language, comprehending texts, analysing texts, and connecting cultures and societies—are all directly relevant to the knowledge and skills demanded by the assessment components in the DP.

## Links to the Career-related Programme

The IB Career-related Programme (CP) is a framework of international education that incorporates the vision and educational principles of the IB into a unique programme specifically developed for students who wish to engage in career-related learning. The CP's flexible educational framework allows schools to meet the needs, backgrounds and contexts of students.

The aim of the CP is to provide students with both an academic and practical foundation to support both their further studies and specialized training, thereby ensuring their success in the workforce. Taking a course in classical languages will support this aim by developing linguistic, analytical and creative skills through a variety of receptive, productive, and interactive tasks.

Specifically, students of classical languages may use the course as part of a course of study geared towards future work in communications fields, or in fields like programming, which value an understanding of the precise relationships between form and meaning and an understanding of syntax or linguistics.

More generally, the classical languages course provides opportunities for students to collaborate and be better prepared for an effective participation in an ever-changing world of work. Through the approaches to learning skills, CP students are encouraged to become reflective, creative and critical thinkers, and confident communicators. Through the study of a wide range of texts, students are encouraged to think about the needs, perspectives, values and attitudes of other people. In general terms, the requirements of the course encourage them to be independent learners and global citizens through the study of a variety of texts and perspectives.



# Approaches to the teaching and learning of classical languages

In its approaches to learning, the IB has identified a set of cognitive, affective, and metacognitive skills that will prepare students not only for the requirements of IB's programmes, but also for further study, the world of work, and more broadly, adulthood in the 21st century.

The approaches to learning equip students with the thinking and information-processing skills required for academic study, complemented both by skills that allow them to monitor and reflect on their learning, and by strategies for behavioural and emotional management. Ultimately, these allow them to engage meaningfully, take risks, and overcome challenges.

As a set of skills, the approaches to learning can be taught and improved with meaningful, carefully-designed practice, and by providing the necessary feedback and challenges to help students grow. The classical languages course was designed to allow opportunities for the integration and development of the approaches to learning.

Students' development of skills occurs equally from carefully-designed instruction that reflects the IB's approaches to teaching, and from a set of pedagogical principles that underpin IB programmes. These approaches to teaching both facilitate the development of cognitive, affective, and metacognitive skills, and allow the IB to embody a constructivist, student-centred approach to education.

## Approaches to teaching

### Teaching based on inquiry

One of the pedagogical principles that underpins all IB programmes is that of teaching based on inquiry. Being inquirers is one of the attributes of the IB learner profile, where the process of inquiry is seen as the development of students' natural curiosity, together with the skills needed to enable them to become autonomous lifelong learners. The most significant aspect of inquiry-based teaching is that students are actively engaged in their own learning, constructing their own understandings and interpretations.

The areas of exploration in classical languages encourage students to make personal connections that deepen their understanding of how the classical language communicates meaning. For example:

- meaning, form, and language prompt students to consider how the classical language functions similarly to or differently from other languages they know, and to hone this focus through active use of the classical languages
- a focus of the area of exploration on text, author, and audience is students' understanding that the role of reading in generating meaning is an active one, informed by their background, curiosities, and perspectives
- time, space, and culture affords endless possibilities for students to consider how the classical world influenced and was influenced by other cultures, allowing them to pursue their own interests as they develop linguistic, literary, and cultural understanding.

Experiential learning—as accomplished by students conducting field trips, site or museum visits, or even assuming the role of author when they write in the classical language—provides a natural avenue for inquiry-based teaching.

In the assessment components, inquiry comes to the fore in the two coursework components. In the research dossier, completed by all students, a research question focuses an independent investigation of primary sources to answer it. HL students, in creating an original Latin or Classical Greek composition, must devise self-generated intentions and work to ensure their composition fulfills them.

## Teaching based on conceptual understanding

Concepts are broad and powerful organizing ideas that have relevance both within and across subject areas. Exploring concepts helps students build the capacity to engage with complex ideas. Discussion of the “big ideas” behind a topic can help students get to the heart of why they are learning what they are learning. There is also a strong link between teaching through concepts and moving students to higher-order thinking.

Unlike other DP courses, neither the classical languages curriculum nor assessment is constructed around a set of key concepts. That is not to say, though, that concept-based teaching has no value as an approach to teaching the course.

Indeed, the areas of exploration have been designed to generate meaningful conversations around broad ideas that are applicable beyond the confines of the classical languages course: for example, the relationship between form—of a word, sentence, text, or even a piece of art or material culture—and the meaning it conveys; similarly, how audience, context, and purpose interact to help or hinder us as we seek to interpret a text, answer a question about the classical world, or convey ideas of our own in Latin or Classical Greek.

In exposing students to works by a variety of authors over the length of the course, teachers and students are given multiple opportunities to note similarities, make connections, and build conceptual understanding.

## Teaching developed in local and global contexts

As individuals, students make sense of the world through the complex interplay of a range of influences: their life experiences, the communities around them, and broader global concerns. Contextualized teaching and learning helps students see connections between ideas and encourages the development of international-mindedness, allowing students to compare and contrast their own situations and those of others.

Grounding teaching in discussions of global contexts is central to the discipline of classical languages, built as it is on the investigation of the languages, literatures and cultures of ancient Rome and Greece. But the classical languages course also allows students to let their understanding of the ancient world take root by connecting and contrasting it with more immediate contexts, including their own.

How students come to acquire the classical language, for example, depends in part on their own language profiles: do they speak highly- or minimally-inflected languages? Do they speak languages with articles, particles, or a middle voice? Do they use languages with rigid or flexible rules about word order? Based on these circumstances, each student may approach and encode an understanding of Latin and Greek differently. Discussions of text, author, and audience may focus on the effectiveness of texts’ messages on ancient audiences and why modern audiences may (or may not) respond differently. Meanwhile, discussions of time, space, and culture allow for examination of the ongoing significance of classics for students’ lives.

## Teaching focused on effective teamwork and collaboration

Collaboration is a key element of learning in the Diploma Programme. It takes place between students but also between students and teachers, as they construct meaning and build understanding together.

In a student-centred classical languages classroom, much of the teaching and learning will revolve around students negotiating the meaning of texts for themselves. Making this work collaborative reinforces the idea that to understand or analyse a text is not to receive an interpretation from a teacher or classmate, but to build it together while accounting for how individual perspectives and contexts relate to those of the group.

The course provides opportunities for students to test out ideas with each other—translations of texts, potential interpretations, drafts of original writing—in a process that simultaneously deepens their disciplinary understandings and sharpens their communication and social skills.

## Teaching designed to remove barriers to learning

Removing barriers to learning is about accommodating the diverse ways in which students learn, and about teachers designing learning experiences that allow students with a range of needs and talents to meet their learning objectives. There is, therefore, an important link between effective and purposeful planning, and teaching that successfully removes barriers to learning.

Teaching to remove barriers to learning involves not just the selection of material to be taught, but the activities the teacher designs for students to engage with that material, and the design of the learning environment. The provision of a variety of prescribed companion texts, as well as the part of the course devoted to ongoing language development, allow teachers to design a course—or, perhaps, several different courses—that meet students where they are: their level of language and previous experience, interests, and how they best learn and consolidate new knowledge and skills. Teachers should consider and experiment with a variety of approaches to learning the language and reading text, and work for and with students to determine what methods, tools, and settings could be suitable for the task at hand.

## Teaching informed by assessment (summative and formative)

Assessment plays a crucial role in both supporting and measuring learning. While formal, criterion-referenced summative assessments are used in the Diploma Programme to assess overall learning, other assessments, both formative and summative, should be used by teachers. These can be used to help teachers and students gauge progress, and help the teacher (and student) make future decisions regarding teaching and learning. Formative and summative assessments, paired with appropriate feedback, can be powerful tools to improve student learning.

Assessment in a classical languages classroom can be both product- and process-oriented. Process-oriented feedback allows students to consider the strengths and weaknesses of how they arrive at answers to their questions, which can demystify skills and processes like translation and textual analysis that some students mistake as innate talent. Other process-oriented assessment can revolve around the use of tools and methods central to the study of classical languages: dictionaries, commentaries, and finding effective support for arguments in primary and secondary sources. Still others help students collate meaningful interactions with texts that might form part of a student's submission for an assessment component.

When given the right support to interpret feedback—whether on summative or formative tasks—students leave with a roadmap to improve the skills necessary for success, having also reinforced the affective skills required for study, work, and beyond.

# Approaches to learning

## Thinking skills

Developing thinking skills is central to the constructivist approach to learning that influences all IB programmes. The teacher in the IB classroom facilitates and shapes learning opportunities that allow students to develop skills of metacognition, reflection, critical thinking, creative thinking and transfer. Deliberate thinking in a classroom situation requires students to respond to questions that require not only remembering but also explaining.

In the course, students develop their facility in the classical language in the service of answering authentic disciplinary problems: how best to interpret classical texts, how best to answer questions about the classical world using primary and secondary sources, and even how best to express themselves in the classical language. A classroom focused on developing students' thinking skills yields benefits in all these areas. To interpret classical texts confidently (or generate their own), students must understand the underlying structures through which Latin and Classical Greek impart meaning and allow literature to be an effective mechanism for an author's purpose in a text. This requires students to personalize their own understanding of language, literature, and culture, and requires learning scenarios that a student-centred, inquiry-based classroom can catalyse.

## Communication skills

Communication skills are important not only for academic success, but also for playing a role in building a congenial learning community. Communication skills help members of the community form and maintain good relationships. Furthermore, an ability to communicate well contributes to the development of students' self-confidence and enhances their future prospects.

The development of communication skills in classical languages happens both in the classical language studied and in the language of instruction. What unites these pursuits, though, is a focus on the relationship between authors, their audiences, the purposes of communication and the contexts in which communication occurs.

Whether through reading, writing, or interacting in the classical language or language of instruction, the course exposes students to strategies they can use to experiment with conveying messages appropriate to different purposes. This happens both in writing and, in the classroom, face-to-face. Furthermore, the course's assessments allow students to construct longer, sustained arguments supported by evidence, visual aids, or other tools: a key skill for study and work beyond the DP.

## Social skills

Social skills are closely connected to communication skills in that they relate to the development of the whole learner and foster a learning community. A starting point for developing students' social skills is to acknowledge that people differ, and that these differences should be respected. Similarly, different cultures have different expectations of appropriate behaviours in social situations. The ability to understand the perspectives of others, to form good relationships and to gain an awareness of one's words and actions, are at the heart of many IB learner profile attributes and the development of international-mindedness.

The classical languages classroom is a fertile testing ground for the development of students' social skills. The course's focus on the making of meaning, and how members of a group make meaning together, is supported by respectful, supportive peer-to-peer (or peer-to-teacher) communication. In exploring issues of language, literature, and culture, students should have ample opportunities to collaborate in this process of making meaning. This leads them not only to deeper insights about texts, but also allows them to practise disagreeing, negotiating, compromising, thinking hypothetically, and other strategies to resolve differences of opinion. Encouraging students' social skills will also facilitate discussions of controversial, mature, or difficult course content, by encouraging students to be mindful and respectful of their peers' beliefs, experiences, and where necessary, blind spots.

## Self-management skills

IB students need to learn to persevere and be resilient as individuals. Learning to manage themselves is important for all students, in academic contexts and otherwise.

The organizational and affective skills that make up self-management are critical to success in the classical languages course. Students will encounter the works of several authors over the span of the course, and must therefore develop systems of recording, retaining, and curating important takeaways, reflections on, and responses to these texts; this will support their preparation for the course's assessments. Indeed, successful research dossiers and HL compositions will be born out of the process of generating more evidence than may possibly be included in assessment, and selecting only the sources and ideas that best contribute to the student's argument.

The task of learning a new language requires students to challenge themselves, make mistakes, and learn from them. To do so, students must become comfortable taking risks, adept at reflecting and identifying areas of improvement, and resilient enough to try a second time what they could not do at first. To that end, students' affective skills should be actively cultivated, and encouraged through supportive activities that draw on the empathetic communication and social skills students have simultaneously been building throughout the course.

## Research skills

While good research skills have always been at the heart of academic endeavour, the availability of digital resources and the amount of information easily accessible to students make the development of research

skills a particularly pertinent part of today's education. Learning to use those resources and to put those skills into practice with integrity is an important aspect of learning in all IB programmes.

As a discipline, classics has benefitted from this explosion in digital tools, many of which are openly accessible on the internet, that make the study of language, literature, and culture more accessible than ever. Exposure to the methodology of classicists leads naturally to the exploration of the tools they use in their work, whether to facilitate the interpretation of a text, to write accurate Latin or Greek, or to use non-textual sources to help us answer questions about how the ancients lived their lives.

Students should gain first-hand experience using the variety of analog and digital tools they need to answer the questions they ask about the classical world. They should also learn to understand the limitations of these tools, and the long-term challenges created by an over-reliance on them.

## Aims

### Classical languages aims

The aims of the classical languages course are to:

1. enable students to develop knowledge and skills to engage with, use, and enjoy the classical language
2. enable students to understand and make connections between texts written in the classical language
3. provide students with an appreciation of both the classical world and the perspectives of Roman and ancient Greek people
4. develop students' appreciation of the ongoing relevance and the literary merits of classical texts and the issues raised in them
5. develop students' ability to engage in inquiry that involves both texts in the classical language and other products of classical cultures or their traditions
6. improve students' understanding of their own language(s) and other languages as a basis for work and for further study.

## Assessment objectives

At the end of the classical languages course, students will be able to:

1. demonstrate, in a variety of ways, their understanding of the classical language and texts read in the classical language
2. interpret and analyse texts written in the classical language through their knowledge of literary, stylistic, historical and cultural contexts
3. synthesize evidence from a variety of primary, secondary, and reference sources
4. construct arguments supported by relevant analysis of texts in the classical language and of other products of classical cultures or their traditions.

**In the HL course, the assessments will measure objectives 1, 2 and 3 using both prose and verse texts written in the classical language.**

# Assessment objectives in practice

## Standard level

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
Demonstrate, in a variety of ways, their understanding of the classical language and texts read in the classical language	Paper 1	Students answer questions on an unseen extract that demonstrate both their understanding of the mechanics of the classical language and the text itself.
	Paper 2	Students answer questions that demonstrate their understanding of a prescribed core text.  In an extended response, they demonstrate their understanding of the other texts they have read during the course.
	Research dossier	Students' annotations of primary sources in the classical language demonstrate they understand their contents.
Interpret and analyse texts written in the classical language through their knowledge of literary, stylistic, historical and cultural contexts	Paper 1	<i>Not applicable.</i>
	Paper 2	Students discuss relevant contextual information, as well as stylistic techniques and authorial choices and their effects.
	Research dossier	Students' analysis and interpretation of the primary sources is informed by an understanding of their contexts.
Synthesize evidence from a variety of primary, secondary, and reference sources	Paper 1	Students use a dictionary to assist them in understanding the extract set on the exam.
	Paper 2	In an extended response, students must synthesize evidence from the prescribed core text, as well as other material read during the course.
	Research dossier	Students select a series of primary sources representing a broad, complete treatment of the research question.
Construct arguments supported by relevant analysis of texts in the classical language and of other products of classical cultures or their traditions	Paper 1	<i>Not applicable.</i>
	Paper 2	Students construct an argument based on evidence from the prescribed core text and other sources.
	Research dossier	Students organize sources and annotations to develop a logical argument in response to their research question.



## Higher level

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
Demonstrate, in a variety of ways, their understanding of the classical language and texts read in the classical language	Paper 1	Students answer questions on an unseen extract that demonstrate both their understanding of the mechanics of the classical language and the text itself.
	Paper 2	Students answer questions that demonstrate their understanding of a prescribed core text. In an extended response, they demonstrate their understanding of the other texts they have read during the course.
	Research dossier	Students' annotations of primary sources in the classical language demonstrate they understand their contents.
	Higher level composition	Students' compositions demonstrate an understanding of how the classical language creates meaning. The rationale demonstrates an understanding of source materials and their influence on the composition.
Interpret and analyse texts written in the classical language through their knowledge of literary, stylistic, historical and cultural contexts	Paper 1	Students write a short, guided literary analysis on an unseen extract.
	Paper 2	Students discuss relevant contextual information, as well as stylistic techniques and authorial choices and their effects.
	Research dossier	Students' analysis and interpretation of the primary sources is informed by an understanding of their contexts.
	Higher level composition	In the rationale, students discuss relevant literary, stylistic, historical, and cultural information that informed the composition.
Synthesize evidence from a variety of primary, secondary, and reference sources	Paper 1	Students use a dictionary to assist them in understanding the extract set on the exam.
	Paper 2	Students provide evidence for an argument based on evidence from

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
		the prescribed core text and other sources.
	Research dossier	Students select a series of primary sources representing a broad, complete treatment of the research question.
	Higher level composition	Students' compositions and rationales demonstrate engagement with a variety of primary, secondary, and reference sources.
Construct arguments supported by relevant analysis of texts in the classical language and of other products of classical cultures or their traditions	Paper 1	Students answer one question based on information from both extracts on the exam.
	Paper 2	Students construct an argument based on evidence from the prescribed core text and other sources.
	Research dossier	Students organize sources and annotations to develop a logical argument in response to their research question.
	Higher level composition	Students discuss logical conclusions from their investigation of sources and resources in the rationale.

# Syllabus outline

The areas of exploration described below act as lenses through which students and teachers consider the sources and texts encountered during the course. **They are not parts of the course and need not be approached in isolation, or in the order listed below.**

The number of hours indicated for each area of exploration is therefore neither prescriptive nor restrictive. There is likely to be a great deal of meaningful overlap across the areas in the study of the texts and sources.

Syllabus component	Teaching hours	
	SL	HL
<p><b>Meaning, form, and language</b></p> <p>This area of exploration focuses on how morphology, syntax, and diction interact in the creation of meaning. It considers this not only from a linguistic perspective, but also a literary one: how tone, diction, and stylistic elements can shape meaning and create effect. Meaning, form, and language invites students to consider this both in a receptive context—primarily as a reader of Latin or Classical Greek—but also in productive and interactive contexts, too: as writers, speakers, and interlocutors of the classical language.</p>	70	120
<p><b>Text, author, and audience</b></p> <p>This area of exploration focuses on the interrelationship between texts, authors, and audiences, both ancient and modern. Students consider the role that ancient texts played in communicating powerful thoughts and feelings, and what the role of the audience was (and is) in creating and generating meaning. Text, author, and audience also allows students to consider similarities and differences between texts, authors, literary forms and/or genres, and the ideas expressed in them.</p>	50	80
<p><b>Time, space, and culture</b></p> <p>This area of exploration focuses on the connections between sources and ideas produced in different times and places, and how sources can represent, and be understood from, a variety of cultural and historical perspectives.</p> <p>Students interrogate the historical environments and cultural attitudes that shape the production and reception of texts, to arrive at a more complete understanding of them.</p>	30	40
<b>Total teaching hours</b>	<b>150</b>	<b>240</b>

## Syllabus content

### The classical languages model

The classical languages course, through which students develop skills related to the study of the classical language, its literature, and the broader study of antiquity, is divided into three areas of exploration—the exploration of how **meaning, form, and language** are related; the exploration of the relationship between **text, author, and audience**; and the exploration of the dynamic connections across **time, space, and culture** that the study of the classical world allows.

These areas of exploration are not course parts, nor do they present a linear roadmap by which teachers and students should approach the course. Because the discussions they support engage with big ideas central to the study of classical languages, literatures, and cultures, the areas of exploration naturally overlap and are intrinsically linked. To that end, they support flexibility in course design by schools and suggest an iterative, circular approach to their use and the study of texts, to build students' understanding over time.

The guide contains overviews both of the focus of each area of exploration, and guiding questions that can support discussions linked to it. These guiding questions are graded in their level of abstraction, from more concrete to more abstract, to help teachers understand a variety of ways with which to apply the areas of exploration. The last questions in each list may make for fitting discussions linked to theory of knowledge (TOK).

The classical languages course supports and is supported by the principles of IB learning as expressed in *What is an IB education?*, the approaches to teaching and learning, and international-mindedness. The guide makes clear how discussions of text can be informed by and lead to discussions about the nature of knowledge as explored in TOK. Meanwhile, the inquiry-based, authentic learning experiences students gain through the course make for natural jumping off points for creativity, activity, service (CAS) or the extended essay (EE).

### What students will learn in the classical languages course

In the classical languages course students will learn about the complex and dynamic nature of the classical language. The course combines the practical concerns of language acquisition with aesthetic ones, given that the study of literature written in the classical language is central to the course.

Students will consider the role language plays in communication, reflecting experience, and shaping the world. All students are invited to develop their productive skills and consider their roles as producers of language: this is a formal requirement for HL students. This work in particular sharpens their awareness of how the elements of a text work to influence an audience.

Throughout the course, students will explore how language choices, text types, literary forms, generic conventions, and contextual elements affect meaning. Through the analysis of text, students consider their own interpretations, as well as the critical perspectives of others (for example, other ancient authors, scholars, their classmates) as they negotiate meaning and consider how different positions are shaped by beliefs and attitudes.

“Text” in this subject, and in the published guide, is defined as anything from which information can be extracted, and includes a wide range of oral, written, and visual materials. This range includes literary and non-literary written texts and extracts, single and multiple images or artefacts, with or without text. Depending on the material selected for study, it may also include electronic texts that are inherently multi-modal: video-sharing websites, web pages, social media messages, blogs, wikis. Oral texts include readings, speeches, broadcasts, and transcriptions of recorded conversations.

Critically, the published guide seeks to distinguish the use of “text” from the use of the word “source”, which has a meaning specific to certain of the course’s assessment components.

## Areas of exploration

### **Meaning, form and language (SL: 70 hours; HL: 120 hours)**

This area of exploration prioritizes knowledge of Classical Greek or Latin to explore how language users create explicit and implicit meanings. The desired outcome of this area of exploration is for students to analyse, interpret, or create texts, with considerations of both what texts say and how texts say it. Thus, through meaningful encounters with the classical languages, students develop an understanding of how elements of language (for example, syntax and diction) interact with form to create meaning.

The acquisition of the classical language is central to the whole course, but especially this area of exploration, because understanding of the options available in a language facilitates evaluation of the choices made by authors. Students will deploy their knowledge of language to interpret these choices or to make their own choices about language to create meaning, as HL students do in their composition task.

Knowledge of literary elements such as conventions of genre, tone, diction, and stylistic elements, and the ability to consider the effects of their use, illuminate and enhance the close reading of ancient texts. By exploring meaning, form, and language throughout the course, students will be able to engage with ambiguities of language and the complexities of interpretation inherent to reading ancient literature.

The following questions can frame discussions in this area of exploration:

- How can syntax and diction create explicit meaning?
- How can we develop our understanding of the Greeks and Romans by studying their languages?
- What elements of classical languages make them distinctive or similar to other languages?
- How can language use vary among literary forms and genres?
- How can authors use language to create implicit meaning?
- How does the form or style of a literary text affect implicit meaning?
- How can meaning be withheld, reinforced, obscured or emphasized by language?
- To what extent and in what ways can a translation convey the meaning and form of an original text?
- When does language move from being a communicative tool to a medium for art?

### **Text, author and audience (SL: 50 hours; HL: 80 hours)**

This area of exploration emphasizes the importance of the inter-relatedness of texts, authors, and their audiences (whether internal or external, contemporary or not) to explore how meaning can be constructed, negotiated and interpreted.

Students will consider the many roles literature plays and has played in society, and the societal institutions that literature reflects, represents, and comments on. They will consider the effect of authors embracing or innovating upon conventions of literary form, register and theme, and will explore how intertextuality functions in the relationship between author and audience. Students will also explore how authors shape their text in conversation with their audience(s), and how different audiences can negotiate, challenge and interpret texts.

The following questions can frame discussions in this area of exploration:

- In what ways can diverse texts share points of similarity?
- To what extent can a text have multiple perspectives on a single issue, topic, or theme?
- What are the implications of an author adhering to or challenging the conventions of a genre?
- To what extent can we use one text to illuminate and enhance our understanding of others?
- Does an author’s use of references to other works or ideas make assumptions about the target audience?

- To what extent can we understand the relationship between authors and their intended audience(s), and what is the value in attempting to do so?
- In what ways do we project our own expectations or interpretations when viewing an object or reading a text?
- Are some interpretations of a text better than others?
- What kinds of knowledge can we gain from studying literature, and how certain can we be of knowledge constructed through reading texts?

### **Time, space, and culture (SL: 30 hours; HL: 40 hours)**

This area of exploration emphasizes the dynamic connection between world views, artefacts, and practices prevalent in the ancient world, and those representative of other times, places, and cultures (see for example: *Cultural Practices, Products and Perspectives* by ACTFL, 1996). The area of exploration challenges students to consider how different identities, attitudes, and beliefs shape their understanding of ancient sources and their own cultures.

Students learn to interrogate the environments and attitudes of ancient sources—keeping in mind that our knowledge and understanding of these sources is incomplete—as well as the reception of these sources in other eras and cultures, including students' own.

The following questions can frame discussions in this area of exploration:

- To what extent do products and institutions reveal the perspectives of the individuals and societies that developed them?
- What types of source material are available for us to study the ancient world? How does the availability of sources affect our understanding of the ancient world?
- In what ways and with what effects does the perspective of an ancient author shape our understanding of the ancient world?
- In what ways and with what effects can the study of the ancient world reveal perspectives on other individuals or societies?
- In what ways and with what effects can works of reception shape our conceptions of the ancient world?
- How should one respond to diverging accounts of the ancient world suggested by different types of evidence or new forms of it?
- How do we decide when we have enough evidence to say we know or understand a product or institution of the ancient world?

## Course requirements

The study of Latin or Classical Greek—especially unadapted literature written in the classical language—is central to the course. For students, reading this literature is a direct application of their knowledge of the classical language and its respective culture. By applying this knowledge, students engage with the ancient world's most effective communicators and the works that captured the minds not only of the Romans and Greeks themselves, but also of the inheritors of the classical tradition throughout the Mediterranean, Europe, and the world.

The classical languages course contains two types of prescribed literature: **prescribed core texts** and **prescribed companion texts**.

**Prescribed core texts** are longer excerpts that allow students to become familiar with an author's style and the concerns of a particular literary work. **Prescribed companion texts** are shorter excerpts that expand students' horizons, exposing them to different linguistic styles, text types, and genres. The combination of core and companion texts challenges students to make comparisons and contrasts that will expand their understanding of the ancient world as well as other contexts, including their own. To assist students in developing the most comprehensive understanding possible of the texts, schools may supplement the

study of the prescribed literature with resources that might include material culture, non-literary sources, history, literature in translation, works of reception, or sources from the classical tradition.

In addition to reading the prescribed literature, the course recognizes that there are a variety of pursuits that are equally helpful in developing students' understanding of the classical language, its literature, and culture. For that reason, the course provides for a third type of content—ongoing language development. This is school-selected study that aims to further develop proficiency in the classical language, to allow deeper or broader reading of classical literature, or to expand contextual knowledge through the study of non-literary texts.

The ongoing language development content could include adapted, scaffolded, or level-appropriate language of any kind, as a prerequisite for being able to read and analyse the prescribed literature effectively.

Both SL and HL students will study all three types of syllabus content.

## Prescribed core texts

Prescribed core texts are longer extracts from literary works frequently read in secondary-level and university-level classics courses.

As part of the course, SL students must read **one** core text, either prose or verse. HL students must read **two** core texts, **both** one prose **and** one verse.

In examining a prescribed core text using the areas of exploration, students will:

- develop an understanding of the work's literary form and genre, its conventions, and an author's use of the classical language
- consider both focused and broader authorial choices, and their impact on meaning and interpretations over time
- consider how texts and their interaction with their literary, historical and cultural contexts affect our understanding of classical literature
- consider the ways in which the work was influenced by previous literary, intellectual, and cultural traditions, and has itself influenced subsequent ones.

There are two lists of prescribed core texts for each classical language. The first list is for assessment in 2024, 2025, 2026 and 2027. The second list is for assessment in 2028, 2029, and 2030.

## Connection to assessment

Paper 2 includes short answer questions, based on extracts of the prescribed core texts, that directly assess students' knowledge and understanding of the core texts, as well as their ability to analyse and evaluate textual features, authorial choices and meaning.

In the Paper 2 extended response, after prompting, students will demonstrate their knowledge and understanding of a prescribed core text, as well as literary, cultural or historical contexts that inform interpretations of the text.

## Prescribed companion texts

Prescribed companion texts are shorter extracts of literary works. They have been selected to expose students to a diversity of perspectives, time periods, and styles in each language's literary tradition. The authors and works in the prescribed companion texts are less-frequently read in secondary-level and university-level courses and represent a variety of text types. This allows for comparison and contrast among all of the prescribed literature, as well as connections to the students' own experience.

As part of the course, SL and HL students must read any **two** prescribed companion texts.

In examining prescribed companion texts and the prescribed core texts using the areas of exploration, students:

- can compare and contrast literary forms and genres, and their conventions, and authors' styles

- consider focused authorial choices, and their impact on meaning
- consider how textual references, as well as a broader understanding of the literary, historical and cultural contexts in which the work was created, affect their understanding of the work
- consider how the work expands or challenges their understanding of aspects of classical literature or culture
- consider the ways in which the work was influenced by, and itself was influential on, previous and subsequent literary works or intellectual and cultural traditions.

There is one list of prescribed companion texts for each classical language for use throughout the duration of the course.

## Connection to assessment

Prescribed companion texts are not directly assessed. Students may draw on their study of the companion texts as supplemental evidence in their extended response for Paper 2, or as inspiration or evidence as they prepare their research dossier, or their composition (for HL students).

Although these texts are not directly assessed, the prescribed companion texts are a **fundamental component** of students' preparation for Paper 1 because they expose students to a range of ancient authors, prose and verse genres, and text types in the classical language.

## Ongoing language development

Ongoing language development complements the study of prescribed literature by dedicating time to the development of linguistic, literary, and contextual understanding in a form calibrated to students' language proficiency and interests.

The following are possible ways schools might choose to use the time devoted to ongoing language development:

- practice sight reading, speaking, writing and listening to the classical language
- reading synthetic (textbook) or adapted Latin or Classical Greek at an appropriate level to prepare students for the transition to unadapted Latin or Classical Greek literature
- reading more widely in a work prescribed as a core or companion text, or reading excerpts from other works in the oeuvre of an author of a prescribed text
- reading additional companion texts, or selections from them
- reading excerpts from other works of classical literature with perspectives, themes, and ideas that promote comparison or contrast with prescribed texts, or that provide additional exposure to contexts important for engaging with prescribed texts
- broadening students' consideration of relevant literary, historical, or cultural contexts through the study of non-literary texts.

The study of history, material culture, civilization, literature in translation, works in reception, or the classical tradition is not strictly considered part of ongoing language development, but should be used as appropriate throughout the course.

Teachers can help students play an active role in planning their ongoing language development by discussing their interests and aspirations for the study of classics, as well as what they perceive their relative strengths and weaknesses to be.

Given the varied nature of study and the varied needs of students in different contexts, the recommendation for ongoing language development is not in terms of the amount of text studied, but rather in terms of time. As guidance, the IB recommends:

- SL courses devote approximately as much time to language development as they do to the study of the **two prescribed companion texts**
- HL courses devote approximately as much time to language development as they do to the study of **one prescribed core text**.



## Connection to assessment

Work done as part of ongoing language development is not directly assessed. Students may draw on their study as supplemental evidence in their extended response on Paper 2, or as inspiration or evidence as they prepare their research dossier or (if applicable) the HL composition.

HL students, in particular, may benefit from dedicated practice writing in the classical language during time allotted specifically for ongoing language development.

In developing students' language proficiency, including exposure to a breadth of ancient authors and literature, ongoing language development is a **fundamental component** of students' preparation for Paper 1.

## Prescribed core texts—Latin

### For assessment in 2024, 2025, 2026, and 2027

Author	Work	Citation
<b>Prose texts</b>		
Cicero	<i>Pro Caelio</i>	10–16, 30–36
Livy	<i>Ab urbe condita</i>	2.9–14
<b>Verse texts</b>		
Vergil	<i>Aeneid</i>	2.195–227, 2.370–558, 2.730–804
Ovid	<i>Amores</i>	1.1, 1.2, 1.3, 1.9, 1.11, 1.12, 1.15

### For assessment in 2028, 2029, and 2030

Author	Work	Citation
<b>Prose texts</b>		
Cicero	<i>In Catilinam I</i>	1–8, 12–15, 27–28, 30–33
Livy	<i>Ab urbe condita</i>	21.39 (from <i>iam prope in conspectus</i> ) and 21.40; 21.42–45; 22.49 (through <i>Venusiam perfugit</i> ); 22.51 (through <i>atque imperio</i> )
<b>Verse texts</b>		
Vergil	<i>Aeneid</i>	1.1–50, 1.84–119, 1.180–209, 1.305–414, 1.441–508, 1.581–632
Ovid	<i>Remedia Amoris</i>	1–194, 357–396, 609–658, 757–814

## Prescribed core texts—Classical Greek

### For assessment in 2024, 2025, 2026, and 2027

Author	Work	Citation
<b>Prose texts</b>		
Thucydides	<i>History of the Peloponnesian War</i>	2.48–64
Antiphon	<i>On the Murder of Herodes</i>	20–63
<b>Verse texts</b>		
Homer	<i>Iliad</i>	22.1–363

Author	Work	Citation
Euripides	<i>Alcestis</i>	<b>280–392, 606–740, 747–860</b>

### For assessment in 2028, 2029, and 2030

Author	Work	Citation
<b>Prose texts</b>		
Xenophon	<i>Anabasis</i>	<b>3.1.1–3.2.9</b>
Lysias	<i>Against Simon</i>	<b>All</b>
<b>Verse texts</b>		
Homer	<i>Odyssey</i>	<b>10.187–550</b>
Sophocles	<i>Antigone</i>	<b>384–583, 631–780</b>

### Prescribed companion texts—Latin

Author	Work	Citation
<b>Prose texts</b>		
Sallust	<i>Bellum Iugurthinum</i>	<b>84; 85.1–2</b> (through <i>ex consuetudine in naturam vertit</i> ), <b>85.7</b> ( <i>non sunt composita verba mea ... non imperatorem esse</i> ), <b>85.8</b> ( <i>haec atque alia ... dono neque accipitur</i> ) <b>85.10</b> ( <i>nunc quoniam illis ... abunde dictum puto</i> ); <b>86</b>
Seneca	<i>De clementia</i>	<b>1.8</b> (through <i>apparatu sequitur</i> ), <b>9</b>
Pliny the Younger	<i>Letters</i>	<b>7.20; 9.3, 9.23</b> (through <i>ignotus est</i> ), <b>9.36</b>
Aulus Gellius	<i>Noctes Atticae</i>	<b>5.14</b>
Eutropius	<i>Breviarium Historiae Romanae</i>	<b>7.14–20</b>
<b>Verse texts</b>		
Horace	<i>Odes</i>	<b>2.3, 2.10, 2.15, 2.18, 2.20</b>
Ovid	<i>Heroides</i>	<b>7.1–7.124</b> (through ... <i>invidiosa locis</i> )
Catullus	<i>Carmina</i>	<b>64.48–64.207</b> ( <i>pulvinar vero divae ... micantia sidera mundus</i> )
Lucretius	<i>De rerum natura</i>	<b>5.564–704</b>
Tibullus	<i>Elegies</i>	<b>2.1, 2.2</b>

### Prescribed companion texts—Classical Greek

Author	Work	Citation
<b>Prose texts</b>		
Polybius	<i>Histories</i>	<b>1.16–18</b>
Plutarch	<i>Life of Pericles</i>	<b>12–13</b>
Plato	<i>Ion</i>	<b>532b–535e</b>

Author	Work	Citation
Herodotus	<i>The Histories</i>	<b>7.208.1–213.1, 7.219–220</b>
Demosthenes	<i>On the Crown</i>	<b>196–210</b>
<b>Verse texts</b>		
Sophocles	<i>Philoctetes</i>	<b>255–390</b>
Homer	<i>Odyssey</i>	<b>4.138–264</b>
Apollonius	<i>Argonautica</i>	<b>3.1–127</b>
Aeschylus	<i>Agamemnon</i>	<b>855–974</b>
Aristophanes	<i>Clouds</i>	<b>961–1023</b>

# Assessment in the Diploma Programme

## General

Assessment is an integral part of teaching and learning. The most important aims of assessment in the Diploma Programme are that it should support curricular goals and encourage appropriate student learning. Both external and internal assessments are used in the Diploma Programme. IB examiners mark work produced for external assessment, while work produced for internal assessment is marked by teachers and externally moderated by the IB.

There are two types of assessment identified by the IB.

- Formative assessment informs both teaching and learning. It is concerned with providing accurate and helpful feedback to students and teachers on the kind of learning taking place and the nature of students' strengths and weaknesses, to help develop students' understanding and capabilities. Formative assessment can also help to improve teaching quality, as it can provide information to monitor progress towards meeting the course aims and objectives.
- Summative assessment gives an overview of previous learning and is concerned with measuring student achievement.

The Diploma Programme primarily focuses on summative assessment designed to record student achievement at, or towards the end of, the course of study. However, many of the assessment instruments can also be used formatively during the course of teaching and learning, and teachers are encouraged to do this. A comprehensive assessment plan is viewed as being integral to teaching, learning, and course organization. For further information, see the IB *Programme standards and practices* document.

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment, and not in relation to the work of other students. For further information on assessment within the Diploma Programme please refer to the publication *Diploma Programme assessment: principles and practice*.

To support teachers in the planning, delivery and assessment of the Diploma Programme courses, a variety of resources can be found on the programme resource centre or purchased from the IB store (store.ibo.org). Additional publications such as specimen papers and markschemes, teacher support materials, subject reports and grade descriptors can also be found on the programme resource centre. Past examination papers as well as markschemes can be purchased from the IB store.

## Methods of assessment

The IB uses several methods to assess work produced by students.

### Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular skill that students are expected to demonstrate. An assessment objective describes what students should be able to do, and assessment criteria describe how well they should be able to do it. Using assessment criteria allows discrimination between different answers and encourages a variety of responses. Each criterion comprises a set of hierarchically-ordered level descriptors. Each level descriptor is worth one or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

## Markbands

Markbands are a comprehensive statement of expected performance against which responses are judged. They represent a single holistic criterion divided into level descriptors. Each level descriptor corresponds to a range of marks to differentiate student performance. A best-fit approach is used to ascertain which particular mark to use from the possible range for each level descriptor.

## Analytic markschemes

Analytic markschemes are prepared for those examination questions that expect a particular kind of response and/or a given final answer from students. They give detailed instructions to examiners on how to break down the total mark for each question for different parts of the response.

## Marking notes

For some assessment components marked using assessment criteria, marking notes are provided. Marking notes give guidance on how to apply assessment criteria to the particular requirements of a question.

## Inclusive access arrangements

Inclusive access arrangements are available for candidates with access requirements. Standard assessment conditions may put candidates with assessment access requirements at a disadvantage, by preventing them from demonstrating their attainment level. Inclusive access arrangements enable candidates to demonstrate their ability under assessment conditions that are as fair as possible.

The IB document *Access and inclusion policy* provides details on all the inclusive access arrangements available to candidates. The IB document *Learning diversity and inclusion in IB programmes: Removing barriers to learning* outlines the position of the IB with regard to candidates with diverse learning needs in the IB programmes. For candidates affected by adverse circumstances, the IB documents *General regulations: Diploma Programme* and the *Diploma Programme Assessment procedures* (updated annually) provide details on access consideration.

## Responsibilities of the school

The school is required to ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents *Access and inclusion policy* and *Learning diversity and inclusion in IB programmes: Removing barriers to learning*.

# Assessment outline—SL

## First assessment 2024

Assessment component	Weighting
<b>External assessment (3 hours)</b>	70%
<b>Paper 1 (1 hour 30 minutes)</b> Reading comprehension and translation questions based on an unseen extract. (30 marks) Of two options, students select <b>one</b> .	35%
<b>Paper 2 (1 hour 30 minutes)</b> Short answer questions based on an extract from a prescribed core text and an extended response based on a prompt. (32 marks) Of four options, students select <b>one</b> .	35%
<b>Internal assessment</b> This component is internally assessed by the teacher and externally moderated by the IB at the end of the course. <b>Research dossier</b> An annotated collection of <b>seven to nine</b> primary source materials that answers a question on a topic related to the classical language, literature, or culture. The dossier is introduced by a further source that captures the inspiration for the line of inquiry. (28 marks)	30%

## Assessment outline—HL

## First assessment 2024

Assessment component	Weighting
<p><b>External assessment (3 hours 30 minutes)</b></p> <p><b>Paper 1 (2 hours)</b> Reading comprehension, translation, and guided analysis questions based on a set of two unseen extracts. (40 marks) Of two options, students select <b>one</b>.</p>	80%
<p><b>Paper 2 (1 hour 30 minutes)</b> Short answer questions based on an extract from a prescribed core text and an extended response based on a prompt. (32 marks) Of four options, students select <b>one</b>.</p>	30%
<p><b>Higher level composition</b> Students submit an original composition in prose Latin or Classical Greek guided by intentions and informed by classical sources and additional research. Alongside the composition, students submit a rationale of <b>no more than 10 entries</b> that explains how the composition achieved the stated intentions. (25 marks)</p>	20%
<p><b>Internal assessment</b> This component is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p><b>Research dossier</b> An annotated collection of <b>seven to nine</b> primary source materials that answers a question on a topic related to the classical language, literature, or culture. The dossier is introduced by a further source that captures the inspiration for the line of inquiry. (28 marks)</p>	20%

## External assessment

There are different methods used to assess students:

- detailed markschemes specific to each examination paper
- markbands
- assessment criteria.

The markbands and assessment criteria are published in this guide.

For Paper 1, there are markschemes for SL students and HL students; in addition, there are markbands and assessment criteria for HL students.

For Paper 2, there are markschemes, markbands, and assessment criteria.

For the HL composition, there are markbands and assessment criteria.

The markbands are related to the assessment objectives established for the classical languages course and the course's grade descriptors. The markschemes are specific to each examination.

## External assessment details—SL

### Paper 1

Duration: 1 hour 30 minutes

Weighting: 35%

30 marks (Latin and Classical Greek)

Students **are** permitted to use a Latin or Classical Greek dictionary on Paper 1.

The exam contains **two** options, each containing one extract from an unseen text. One option contains a prose text, the other a verse text. Students choose to answer questions in **one** option.

Each extract is accompanied by a citation and a brief introduction to the passage in the response language. Where appropriate, extracts will be accompanied by summaries of the sections immediately preceding or following, and/or glosses of uncommon words, morphology or syntax.

The Latin extracts will be approximately 130 words; the Classical Greek extracts will be approximately 150 words.

Three types of questions accompany each extract:

1. Short answer questions (10 marks) that focus on comprehension of the text and knowledge of the classical language, for which students **will not** have to provide evidence from the extract
2. A short answer question (4 marks) for which students **will** have to provide evidence from the extract
3. A translation (16 marks) of approximately one-third of the extract into the response language.

The student's translation should convey both the meaning of the extract, and—as precisely as is possible in the response language—the syntax and morphology of the original.

Given that students are permitted to use a dictionary for Paper 1, they should familiarize themselves with using it as an aid for translation and reading as part of the course.

The short answer questions will be marked using item-specific markschemes; the translation question will be marked using a combination of markbands and item-specific markschemes.



## Paper 2

Duration: 1 hour 30 minutes

Weighting: 35%

32 marks (Latin and Classical Greek)

Students are **not** permitted to use a Latin or Classical Greek dictionary on Paper 2.

Paper 2 examines understanding, essential background knowledge, and literary appreciation of prescribed core texts. It also examines broader perspectives on these texts, as supplemented by knowledge and understanding of additional reading.

Paper 2 contains **four** options, of which students answer **one**. Each option contains an extract from a different prescribed core text, a series of questions based on that extract, and prompts for an extended response.

The extract from the prescribed core text will amount to approximately 30 lines (or 170 words). It may come from one continuous passage, or from shorter, non-continuous passages.

Students select the option on the prescribed core text they studied as part of the course. The short answer questions linked to that extract are worth 20 marks. These questions may require students to:

- explain the context and content of the extract, or a part of it
- identify and/or analyse features characteristic of that type of literature
- demonstrate understanding of literary and stylistic features, and how they shape meaning and/or create effect
- translate short passages from the extract
- scan selected lines of poetry.

Please note that in Latin, scansion is only required of hexameters and elegiacs; in Classical Greek, it is required of hexameters and iambic trimeters.

Each option also contains **two** written prompts, of which students respond to **one**. This written response, worth 12 marks, assesses the ability to construct an argument in response to the prompt, supported by relevant examples from the prescribed core text and from supplementary reading, either in the classical language or in translation. These additional examples could come from the prescribed companion texts, reading done for ongoing language development, literature read in translation, or secondary sources.

In addition to constructing a logical argument, students are expected to demonstrate an understanding of the works themselves and background and contexts related to them, as well as analyse and evaluate how textual features and authors' broader choices shape meaning and create effect.

The short answer questions are assessed by an item-specific markscheme; the extended response is assessed by assessment criteria.

## External assessment criteria—SL

### Paper 1—Translation

The translation is marked using a combination of an assessment criterion and a markscheme. The response is worth **16 marks** in total.

The student's entire response will be marked for how well it has communicated the meaning of the original text using the markbands.

#### Markbands: Holistic quality of the translation

How well has the student communicated the meaning of the text?

To what extent do lexical and grammatical errors impair the translation?

Marks	Level descriptor
0	The response does not reach a standard described by the descriptors below.
1–2	The response does not adequately communicate the meaning of the text. Lexical and grammatical errors are in evidence throughout the translation.
3–4	The response communicates the general meaning of the text. Lexical and grammatical errors are isolated but significant.
5–6	The response accurately communicates the meaning of the text. Lexical and grammatical errors do not impair the translation.

### Item-specific markscheme—precision of the translation

The markscheme identifies 10 words or short phrases from the original text whose translations will be assessed for their precision in either (a) conveying a context-appropriate definition of the word or phrase or (b) conveying the word or phrase’s morphology or syntax.

The 10 words or phrases used to measure the translation’s precision **will not** be identified on the exam. The precise translation of each word or phrase is worth one mark, for a total of 10 marks.

Domain	Marks available	Description
Vocabulary	2–4, depending on the text	A mark is awarded for a student’s use of a contextually-appropriate translation of a given word or phrase. The mark is awarded even if the translation inaccurately conveys the syntax or morphology of the word or phrase.
Syntax and morphology	6–8, depending on the text	A mark is awarded for a student’s accurate and precise conveyance of the syntax or morphology of a word or phrase. The mark is awarded even if the meaning of the word or phrase is incorrect.

There are always a total of 10 marks awarded for the precision of the translation.

## 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 prescribed 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.

Marks	Description
	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.

## External assessment details—HL

### Paper 1

Duration: 2 hours  
Weighting: 30%  
40 marks (Latin and Classical Greek)

Students **are** permitted to use a Latin or Classical Greek dictionary on Paper 1.

The exam contains **two** options, each of which has two extracts from unseen texts. One of the extracts is longer and one is shorter; one is from a prose text and the other from a verse text. In one option, the prose extract is longer; in the other, the verse extract is longer. Students choose to answer questions on **one** option.

The first, longer extract is accompanied by a citation and a brief introduction to the passage in the response language. Where appropriate, this extract will be accompanied by summaries of the sections immediately preceding or following, and/or glosses of uncommon words, morphology or syntax.

The Latin extracts will be approximately 130 words; the Classical Greek extracts will be approximately 150 words.

Three types of questions accompany the first extract in each option:

1. Short-answer questions (10 marks) that focus on comprehension and knowledge of the classical language, for which students will not have to provide evidence from the extract
2. A short-answer question (4 marks) for which students **will cite evidence** from the extract
3. A translation (16 marks) of approximately one-third of the extract into the response language.

The student's translation should convey both the meaning of the extract, and—as precisely as is possible in the response language—the syntax and morphology of the original.

Given that students are permitted to use a dictionary for Paper 1, students should become familiar with using it as an aid for translation and reading as part of the course.

The short answer questions will be marked using item-specific markschemes; the translation question will be marked using a combination of markbands and item-specific markschemes.

**NB**—The first extract in each option on the HL exam will be the same extract, and accompanied by the same questions, as the extract on the SL exam in that session.

The second extract in each option will be of the opposite literary form to the first. (That is, if the first extract was prose, the second will be verse, and *vice versa*.) The second extract is accompanied by a citation and a brief introduction to the passage in the response language, as well as a **short summary** of the extract in the response language. Where appropriate, the extract will also be accompanied by summaries of the section immediately preceding or following, and/or glosses of uncommon words, morphology or syntax.

The second Latin extracts will be approximately 65 words; the second Classical Greek extracts approximately 70 words.

Two questions accompany the second extract in each option:

1. A short answer question (4 marks) that requires students to use evidence from **both** the extracts in the option.
2. A guided analysis (6 marks) of **only** the second extract, that asks students to comment on the author's style or technique to achieve a stated effect.

The short answer question will be marked using an item-specific markscheme; the guided analysis will be marked using markbands.

## Paper 2

Duration: 1 hour 30 minutes

Weighting: 30%

32 marks (Latin and Classical Greek)

Students are **not** permitted use a Latin or Classical Greek dictionary on Paper 2.

Paper 2 examines understanding, essential background knowledge, and literary appreciation of prescribed core texts, as well as broader perspectives on these texts, as supplemented by knowledge and understanding of additional reading.

Paper 2 contains **four** options, of which students answer **one**. Each option contains an extract from a prescribed core text, a series of questions based on that extract, and prompts for an extended response.

The extract from the prescribed core text will be approximately 30 lines (or 170 words). Each option contains a selection from a different prescribed core text. The extract may come from one continuous passage, or shorter, non-continuous passages.

Students select the option on the core text they studied as part of the course. The short answer questions linked to that extract are worth 20 marks. These questions may require students to:

- explain the context and content of the extract, or a part of it
- identify and/or analyse features characteristic of the type of literature
- demonstrate understanding of literary and stylistic features, and how they shape meaning and/or create effect
- translate short passages from the extract
- scan selected lines of poetry.

Please note that in Latin, scansion is only required of hexameters and elegiacs; in Classical Greek it is only required of hexameters and iambic trimeters.

Each option also contains **two** written prompts, of which students respond to **one**. This written response, worth 12 marks, assesses the ability to construct an argument in response to the prompt, supported by relevant examples from the prescribed core text and from supplementary reading, either in the classical language or in translation. These additional examples could come from the prescribed companion texts, reading done ongoing language development, literature read in translation, or secondary sources.

The prompts on the HL exam will indicate that the prescribed core text about which students write their extended response must be of the **opposite** literary form than that of the extract on which the short answer questions were based. That is, a student who answered the short answer questions on a verse prescribed core text, must respond to the prompt using evidence from a prose prescribed core text, and *vice versa*.

In addition to constructing a logical argument, students are expected to demonstrate an understanding of the works themselves and background and contexts related to them, as well as analyse and evaluate how textual features and authors' broader choices shape meaning and create effect.

The short answer questions are assessed by an item-specific markscheme; the extended response is assessed by assessment criteria.

**NB**—The extracts and prompts will be shared by the SL and HL Paper 2 exams in a given session.

## Higher level composition

Weighting: 20%

Maximum mark: 25 marks

### Task overview

This task offers students an opportunity to practise purposeful use of the classical language. In doing so, they build upon how the areas of exploration have helped them understand the classical language, its literature, and classical culture, by providing justification and evaluation of how their choices of language serve to fulfill intentions.

Writing with purpose provides a unique perspective on the study of a classical language. The task allows students to consider the patterns and constructions of Latin and Classical Greek, how each language creates meaning, how literary elements, register, and intertextuality all enhance an audience's reading of a text. Furthermore, the task encourages students to consider where their identities and attitudes converge with and diverge from those of the ancients, as well as the creative potential both of themselves and the classical languages they study.

The task asks students to explore their knowledge and understanding of, as well as interest in, the classical language, literature and culture by:

- researching and reflecting on a variety of ancient and modern sources
- expressing intentions for an original composition in the classical language
- experimenting with communicating in the classical language
- drafting, finalizing, and presenting a resolved original composition
- explaining, in an accompanying rationale, findings from research and decisions taken in drafting and editing that affected how well the composition achieved its stated intentions.

All parts of this task are interconnected: progress or a setback in one area affects the others, as insights and challenges drive students' work in new directions. As such, there is no single defined or correct approach to devising the composition and rationale.

Students should carefully record and retain evidence of their engagement with the task. Students who have kept evidence of their prior engagement with coursework (through a journal, class notebook, or other tools) might find it useful to revisit this when planning their composition and rationale. As they prepare their final submission, students should record how their work changed over time, should they want to evidence the development of their composition (or other thinking) as part of their rationale.

Students may also benefit from:

- continually revising and evaluating their ideas and work in light of new information, remaining willing to change course, if necessary
- ensuring that the intentions they set for their original composition are informed by their engagement with a variety and breadth of sources, including those originally written in the classical language
- continuing to consult (new) sources as they revise their work.

For the purpose of this task, the following definitions apply.

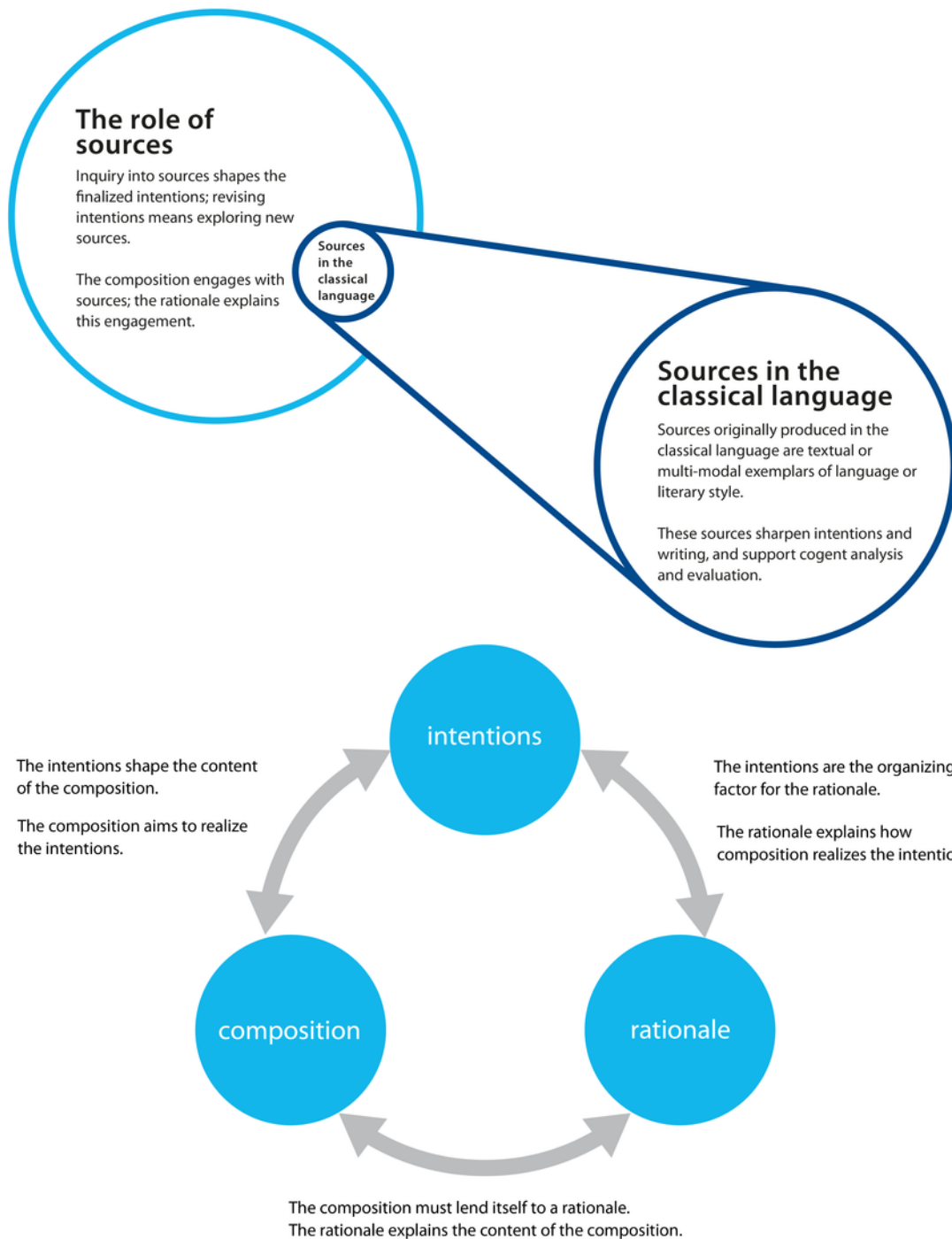
- **Intentions** refer to written statements that express the relationship between a composition's form, meaning, intended audience and persuasive or communicative purpose.
- **Sources** refer to materials students use to inform their linguistic and literary choices in the composition and explanation of them in the rationale. Students are expected to demonstrate engagement with two type of sources:
  - **Sources originally produced in the classical language**, which include textual or multi-modal exemplars of language or literary style. They include excerpts from classical literature, non-literary texts (for example, inscriptions, graffiti) written in Latin or Classical Greek, or post-classical texts (for example, novels, podcasts, or news reports in Latin or Classical Greek).
  - **Other sources**, which may be classical or post-classical, illustrate or provide evidence of an aspect of language, literature, or culture. Examples can include material culture (for example, artefacts, sites, diagrams, or drawings), academic scholarship, or reference sources such as dictionaries, commentaries, grammars, or compendia.

### Visualizing the task

The diagram below is one way to represent the relationship between the elements of the task. It is neither prescriptive nor exhaustive. Note how a change to one element would affect the others.

Figure 2

One representative example of the relationship between the elements of the task



**Connection to teaching and learning**

The active use of the classical language makes this task unique in the course: it represents an extension of the skills and understandings developed in the areas of exploration. To succeed, students should aim to develop their understanding further and ask questions about both their own work and the works they study.

In preparing their compositions and rationales, students make countless decisions about language and how authors (themselves included) can use language to fulfill a text's intentions. These considerations range from the simple—accurate use of morphology, syntax, and word choice—to complex judgments about the use of tone, style, and variation to communicate a message.

As they make more of these choices, students see that texts are powerful means to express individual thoughts and feelings, and that their own perspectives as experienced users of language are integral to the effect and success of a communicative act.

In addition, students will consider how their ancient sources interrelate and influence their own intentions. As they did when reading literature elsewhere in the course, they identify the purposes and audiences of sources they consult, and identify them for their own compositions. As authors, students consider the significance of register, and potentially, the limitations of writing in prose.

With respect to time, space and culture, the task invites students to examine the contexts of their sources. As modern authors whose work is driven by intentions derived from ancient sources, students must consider (and in their rationales possibly account for) when, and to what extent, they should replicate or diverge from ancient exemplars in fulfilling their intentions in the composition.

### **Guidance and authenticity**

The HL composition and rationale submitted for assessment must be the student's own work. However, it is not the intention that students complete either part of the task without support from the teacher. The teacher should play an important role as students plan, draft, and revise their work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be assessed
- the assessment criteria.

Teachers and students must discuss the direction and progress of the composition and rationale and teachers should encourage students to initiate discussion to obtain advice and information.

As part of the learning process, teachers should read and give advice to students on one draft of the work. The teacher should provide oral or written advice on how the work could be improved, but is not permitted to edit either the composition or the rationale. The next version handed to the teacher must be the final version for submission.

Teachers can check the authenticity of student work by scrutinizing:

- students' ideas in written or oral proposals
- records of the students' explorations of sources and resources
- records of the students' experiments writing in the classical language
- the draft of the composition and rationale
- the sources cited in the bibliography
- the style of writing compared with work known to be that of the student
- an analysis of the work by plagiarism detection services on the web.

### **External assessment details**

The sections below detail the expected contents of the final submission to IB.

#### ***Introduction: intentions***

The impetus for the composition can come from (a combination of) many sources: the lived experience of the student, any of the prescribed syllabus content or material explored as part of the ongoing language development, or other encounters with elements (for example, material, historical, or textual) of the classical world or the classical tradition. All are potentially valid and powerful starting points for the composition. More important, though, is that students distill their inspiration into intentions for their work, which will influence the content both of their composition and the accompanying rationale.

The statement of intentions expresses the desired outcome of the composition **and** the relationship between the composition, its author, and its audience. **Audience** in this instance refers to the intended or



imagined audience within the composition. The student communicates these elements in a written introduction that precedes the composition and rationale.

In stating intentions for the work, the student must articulate the following:

- the form of the composition
- what meaning intends to communicate
- the intended communicative or persuasive effect of the text
- the intended audience.

The **form** of the composition refers to the text type the student has chosen for the composition. For the purposes of the task, students must write in prose. The form chosen does not need be authentic to classical literature (or, for non-literary text types, the classical period), though in all cases students are expected to engage with sources originally produced in the classical language as part of the process of composition.

Students must also clarify what **meaning** the composition intends to communicate. This includes both the explicit and implicit meaning of the text.

The statement of **purpose** must express a clear and specific intended effect on an audience. The effect may be either persuasive or communicative—such as to create or convey a particular feeling—and intended for an audience for the composition, either real or imagined.

As such, an introduction about a letter from one lover to another with no articulation of its communicative or persuasive purpose would be unsuitable; an introduction about a letter from one lover to another expressing desire is only somewhat suitable, because the intended effect is not specific; and an introduction about a letter from one lover to another attempting to persuade them of their fidelity is suitable.

Examples of intentions that contain the information required for the task include:

- an ecphrasis (*form*) written to persuade the general public (*purpose, audience*) to visit a particular place or monument (*meaning*)
- the introduction to a historical account (*form*) of the death of Remus (*meaning*), written to create sympathy in the reader (*audience*) for the victim (*purpose*)
- a conversation between two Athenians (*form, audience*) regarding the impending slaughter on Melos (*meaning*), written to argue against military intervention (*purpose*)
- The final paragraphs of a newspaper account (*form*) of the winning goal in a football match (*meaning*), written to convey to the local readership (*audience*) the fervent energy of the crowd's victory celebrations (*purpose*).

In explaining the relationship between these elements, students should briefly account for why they believe their selected combination of form, meaning, audience and purpose will make for effective communication.

Where students are submitting a composition that is an excerpt from a larger work or an imagined larger work (as in the second and fourth examples above), the introduction should focus on the intentions of the excerpt submitted for assessment.

The inclusion of clear, complete intentions is assessed in criterion A.

### **Submission requirements**

The section "Introduction: intentions" should precede the composition and rationale.

In no more than **200 words**, the student describes the intentions of the composition, with reference to form, meaning, purpose and audience, and the relationship between them.

Students should include a word count at the end of the section. Examiners are not required to read any material submitted that exceeds the word limit.

### **Composition**

The composition realizes the intentions through creative and original work, and serves as the basis for the rationale.

The task is not prose composition as the term is traditionally used (that is, the translation of an assigned text in one language into Latin or Classical Greek). The student's work **must** be original. For this task, submitting a translation into the classical language of a pre-existing text is **not** permitted.

The student must aim to produce a composition that realizes the intentions identified in the introduction. This establishes the link with the rationale, where students explain their attempts to do so. The composition should aim to be accurate, appropriate, and varied in its use of the classical language.

The submission may be a stand-alone piece or an excerpt from a longer original composition (or an imagined longer composition), provided that the excerpt submitted for assessment meets the word limits provided below.

The student's accurate use of the classical languages to communicate meaning effectively is assessed in criterion B.

### **Submission requirements**

The section "Composition" should follow the section "Introduction: intentions".

In **no more than 100 words** (Latin) or **120 words** (Classical Greek), the student presents an original composition written in prose that aims to achieve the intentions stated in the introduction. Submissions in Classical Greek **do not** need to include accents, except in rare instances where accentuation differentiates one word from another. (for example, εἰμί vs. εἶμι)

The word limit in Classical Greek includes articles and particles. Students should include a word count at the end of the composition. Examiners are not required to read any material submitted in excess of the word limit.

### **Rationale**

The central element of the task is the rationale that accompanies the intentions and composition.

The rationale is a detailed explanation of how the composition fulfills or, if appropriate, falls short of, the stated intentions expressed in the introduction. It allows the student to demonstrate their engagement in a thorough, considered drafting process that resulted in the final submission.

Students evidence this engagement by:

- explaining the influence on their work of sources originally produced in the classical language
- explaining the influence of other textual, material, historical or reference sources on their work
- analysing and evaluating their own work—such as their final submission, earlier/rejected drafts, or both—as well as feedback received from others.

Though students are neither required to write "in the style of" an author nor in a text type authentic to classical literature, they **must** evidence their engagement with Latin or Classical Greek texts as part of the process of composition.

The rationale should take the form of a series of entries, each introduced by a lemma. The entries should be presented in the order the lemmata appear in the text (as would be the case in a commentary on a work of classical literature). A lemma may comprise:

- a single word or short phrase
- a clause or sentence
- a series of non-continuous words that are linked (for example, to demonstrate the use of imagery or repetition).

In all cases, though, the explanation of the lemma should express a coherent idea directly related to how that part of the composition supports or inhibits the fulfillment of the stated intentions.

The table below provides examples of what students may choose to include in their entries and explanation. The lists are indicative and neither prescriptive nor exhaustive.

Entries in the rationale may include:	In explaining how entries relate to the stated intentions, students may:
<ul style="list-style-type: none"> <li>• lexical choice (as it contributes to precise description, development of a theme, demonstration of the influence of sources, etc.)</li> <li>• use of grammatical constructions</li> <li>• use of rhetorical figures or stylistic elements</li> <li>• use of imagery</li> <li>• inclusion or alteration of literary, historical, or cultural references.</li> </ul>	<ul style="list-style-type: none"> <li>• analyse and discuss findings from research into sources (both those originally written in the classical language and otherwise), and their effect on the composition</li> <li>• analyse and discuss the impact of feedback from self-reflection, peers, or their teacher on the composition</li> <li>• analyse, evaluate, and discuss the final submission, earlier drafts of the composition, or other possible solutions encountered in researching and drafting their work.</li> </ul>

The word limit ensures the rationale is not an exhaustive account, but rather a focused explanation of the elements of the composition most central to the question of whether the composition has fulfilled its intentions, or not. The rationale should also address key aspects of the process that led to this outcome.

Just as the composition's linguistic accuracy (or lack thereof) can be immaterial to the success of it realizing its intentions, a rationale that recounts unsuccessful attempts to achieve the intentions can still include cogent analysis and evaluation, and demonstrate thorough engagement with a variety of sources, and therefore score well against the criteria.

Where students have quoted the work of authors or scholars, or used their ideas in the rationale, this must be cited using a standard, consistent style of references. (The student or school can select the style of referencing used.)

The contents of the rationale are assessed in criteria C and D.

### **Submission requirements**

The student submits a rationale of **no more than 10 entries and 1000 words**; each entry must be numbered and introduced by a lemma. In the text accompanying the entries, the student explains the extent to which the entries help the composition achieve its stated intentions.

Students should include a word count at the end of the rationale. Examiners are not required to read beyond the tenth entry or any material submitted in excess of the word limit. While material included in footnotes does not count towards the 1000-word limit, examiners are instructed that they need not read footnotes to award a mark to the work.

### **Bibliography**

The student's engagement with a variety of sources, including those originally produced in the classical language, and their experimentation and drafting based on them, are critical both to the design of this task and the student's successful completion of it.

As in any research-driven task, students should record wherever they have worked with, and most importantly, borrowed ideas from, other authors. In the introduction and rationale, students should reference materials whose ideas have contributed to their final submission, even if these are not expressly detailed in the submission. The style of these references should be standard—though the school, department, or student can determine the method used.

### **Submission requirements**

At the end of the submission students must submit a bibliography, including all sources and resources that contributed to the composition and the ideas in the rationale.

## External assessment criteria—HL

### Paper 1—Translation

The translation is marked using a combination of markbands and a markscheme. The response is worth **16 marks** in total.

The student's entire response will be marked for how well it has communicated the meaning of the original text using the markbands.

#### Markbands: Holistic quality of the translation

How well has the student communicated the meaning of the text?

To what extent do lexical and grammatical errors impair the translation?

Marks	Level descriptor
0	The response does not reach a standard described by the descriptors below.
1–2	The response does not adequately communicate the meaning of the text. Lexical and grammatical errors are in evidence throughout the translation.
3–4	The response communicates the general meaning of the text. Lexical and grammatical errors are isolated but significant.
5–6	The response accurately communicates the meaning of the text. Lexical and grammatical errors do not impair the translation.

#### Item-specific markscheme—precision of the translation

The markscheme identifies 10 words or short phrases from the original text whose translations will be assessed for their precision in either (a) conveying a context-appropriate definition of the word or phrase or (b) conveying the word or phrase's morphology or syntax.

The 10 words or phrases used to measure the translation's precision **will not** be identified on the exam. The precise translation of each word or phrase is worth one mark, for a total of 10 marks.

Domain	Marks available	Description
Vocabulary	2–4, depending on the text	A mark is awarded for a student's use of a contextually-appropriate translation of a given word or phrase. The mark is awarded even if the translation inaccurately conveys the syntax or morphology of the word or phrase.
Syntax and morphology	6–8, depending on the text	A mark is awarded for a student's accurate and precise conveyance of the syntax or morphology of a word or phrase. The mark is awarded even if the meaning of the word is incorrect.

There are always a total of 10 marks awarded for the precision of the translation.

*In addition to the markbands and markscheme used for the SL exam, HL Paper 1 contains a guided analysis, worth six marks, assessed using markbands.*

### Paper 1—Guided analysis

To what extent does the response contain an analysis of textual features and/or authorial choices?

To what extent is the response supported by evidence that is relevant and correctly understood?

Marks	Description
0	The response does not meet the description below.

Marks	Description
1–2	The response describes or summarizes examples from the extract; the response contains little analysis of textual features and/or authorial choices. The response is supported by evidence that is irrelevant to the prompt, or incorrectly understood.
3–4	The response contains some analysis of textual features and/or authorial choices and how they shape meaning, but relies on description. The response is supported by evidence that is somewhat relevant to the prompt and partially understood.
5–6	Throughout the response there is plausible analysis of textual features and/or authorial choices; the response draws conclusions from evidence. The response is directly supported by relevant evidence that is correctly understood.

## Paper 2—Extended response

### Criterion A: Knowledge, understanding, and use of evidence

How much knowledge and understanding of the core text in relation to the prompt 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.

Marks	Description
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.

## Higher level composition

### Criterion A: Introduction—intentions

Does the introduction clearly articulate the relationship between the composition’s form, meaning, audience and purpose?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The introduction does not fully articulate a form, meaning, audience and purpose for the composition, or does not suggest how these elements should relate to each other to achieve the stated intentions.
2	The introduction articulates a form, meaning, audience and purpose for the composition; it suggests how these elements should relate to each other to achieve the stated intentions.
3	The introduction clearly articulates the form, meaning, audience and purpose for the composition; it specifies how these elements should relate to each other to achieve the stated intentions.

### Criterion B: Composition—language

How well does the composition communicate the intended meaning of the text?

To what extent do lexical and grammatical errors impair communication?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The composition does not adequately communicate the intended meaning. Lexical and grammatical errors are in evidence throughout the composition; they impair communication.
3–4	The composition generally communicates the intended meaning. Lexical and grammatical errors are isolated but impair communication.
5–6	The composition effectively communicates the intended meaning. Lexical and grammatical errors do not impair communication.

### Criterion C: Rationale—use of sources

How well has the student selected and engaged with sources?

How complete is the student’s understanding of the sources?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The rationale evidences little engagement with sources, even if originally written in the classical language, that are relevant to the task. The rationale evidences a limited understanding of the sources.
3–4	The rationale evidences narrow engagement with sources, even if originally written in the classical language, that are relevant to the task. The rationale evidences some understanding of the sources.
5–6	The rationale evidences consistent engagement with sources, including those originally written in the classical language, that are relevant to the task. The rationale evidences a general understanding of the sources.
7–8	The rationale evidences a deep/broad engagement with sources, including those originally written in the classical language, that are relevant to the task. The rationale evidences a thorough understanding of the sources.

### Criterion D: Rationale—explanation of entries

To what extent does the rationale focus on choices relevant to the composition's stated intentions?

In the rationale, how well does the student explain choices made in the process of composition?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The rationale rarely focuses on choices relevant to the composition's stated intentions. The rationale lists choices made in the process of composition, supported by few reasons or causes.
3–4	The rationale sometimes focuses on choices relevant to the composition's stated intentions. The rationale outlines choices made in the process of composition supported by brief accounts or summaries of reasons or causes.
5–6	The rationale generally focuses on choices relevant to the composition's stated intentions. The rationale describes choices made in the process of composition; it includes an account of reasons or causes, supported by some detail.
7–8	The rationale almost always focuses on choices relevant to the composition's stated intentions. The rationale explains choices made in the process of composition; it includes thorough accounts and detailed reasons or causes.

# Internal assessment

## Purpose of internal assessment

Internal assessment is an integral part of the course and is compulsory for both SL and HL students. It enables students to demonstrate the application of their skills and knowledge, and to pursue their personal interests, without the time limitations and other constraints that are associated with written examinations. The internal assessment should, as far as possible, be woven into normal classroom teaching and not be a separate activity conducted after a course has been taught.

The internal assessment requirements at SL and at HL are the same.

## Guidance and authenticity

The research dossier submitted for internal assessment must be the student's own work. However, it is not the intention that students should decide upon a title or topic and be left to work on the internal assessment component without any further support from the teacher. The teacher should play an important role during both the planning stage and the period when the student is working on the internally assessed work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be internally assessed
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

Teachers and students must discuss the internally assessed work. Students should be encouraged to initiate discussions with the teacher to obtain advice and information, and students must not be penalized for seeking guidance. As part of the learning process, teachers should read and give advice to students on one draft of the work. The teacher should provide oral or written advice on how the work could be improved, but not edit the draft. The next version handed to the teacher must be the final version for submission.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of concepts that relate to academic integrity, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements, explaining clearly to students that the internally assessed work must be entirely their own. Where collaboration between students is permitted, it must be clear to all students what the difference is between collaboration and collusion.

All work submitted to the IB for moderation or assessment must be authenticated by a teacher, and must not include any known instances of suspected or confirmed malpractice. Each student must confirm that the work is his or her authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work it cannot be retracted. The requirement to confirm the authenticity of work applies to the work of all students, not just the sample work that will be submitted to the IB for the purpose of moderation. For further details refer to the IB publications *Academic integrity, The Diploma Programme: From principles into practice* and the relevant articles in *General regulations: Diploma Programme*.

Authenticity may be checked by discussing the content of the work with the student, and scrutinizing of one or more of the following:

- the student's initial proposal
- the first draft of the written work
- the references cited
- the style of writing compared with work known to be that of the student



- the analysis of the work by a plagiarism detection service such as Trunitin, Grammarly, ProWritingAid, Quetext.

The same piece of work cannot be submitted to meet the requirements of both the internal assessment and the extended essay.

## Time allocation

Internal assessment is an integral part of the classical languages course, contributing 30 percent to the final assessment in the SL course and 20 percent to the HL course. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understanding required to undertake the work, as well as the total time allocated to carry out the work.

It is recommended that a total of approximately 20 hours (SL and HL) of teaching time should be allocated to the work. This should include:

- time for the teacher to explain to students the requirements of the internal assessment
- class time for students to work on the internal assessment component and ask questions
- time for consultation between the teacher and each student
- time to review and monitor progress, and to check authenticity.

## Requirements and recommendations

The classical languages individual study is internally assessed by the teacher and externally moderated by the IB.

The assessment is based on the final research dossier, using the descriptors provided. Students should have access to the descriptors throughout their course of study.

### Supervision of the research dossier

Each student is required to complete a research dossier under the supervision of the teacher.

- It is the responsibility of the student to choose a topic and formulate a research question on it. The suitability of the topic and research question must be discussed with the teacher.
- If two or more students choose the same topic for individual study, they are required to work independently of each other.
- Teachers must encourage students to develop an appropriate research plan.
- The teacher should provide oral or written advice on one draft of the research dossier, in line with the guidelines explained in the section "Guidance and authenticity". The next version handed to the teacher must be the final version for submission.
- The student must verify that the copy submitted for assessment is the final copy.

## Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work at SL and at HL against the criteria using the level descriptors.

- The same assessment criteria are provided for SL and HL.
- The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a criterion at different levels. The mark awarded

should be one that most fairly reflects the balance of achievement against the criterion. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.

- When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent. In some cases, the work may be close to achieving marks in the level above.
- Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent. In some cases, the work may be close to achieving marks in the level below.
- Only whole numbers should be recorded; partial marks (fractions and decimals), are not acceptable.
- Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.
- The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- A student who attains a high achievement level in relation to one criterion will not necessarily attain high achievement levels in relation to the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall process of assessing the students will produce any particular distribution of marks.
- It is recommended that the assessment criteria be made available to students.

## Using markbands for internal assessment

For internal assessment, markbands have been identified. Each markband has level descriptors describing specific achievement levels for a piece of work in a holistic fashion, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work at SL and at HL using the markband level descriptors.

- The same markbands are provided for SL and HL. Therefore, there is no expected difference in quality between responses submitted by SL and HL students.
- The aim is to find the descriptor that conveys most accurately the level attained by the student's work, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a markband at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the markband. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.
- When assessing a student's work, teachers should read the level descriptors until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- There are a number of marks available within a level; teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent; the work may be close to achieving marks in the level above. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent; the work may be close to achieving marks in the level below.
- Only whole numbers should be recorded; partial marks (fractions and decimals) are not acceptable.
- Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate level descriptor for each markband.

- The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- It is recommended that the markbands be made available to students.

## Internal assessment details—SL and HL

Weighting: 30% (SL), 20% (HL)

Maximum mark (SL and HL): 28 marks

### Task overview

This task offers students an opportunity to engage with a topic of interest to students, related to the classical language, literature, or culture, placing their inquiry in relation to their observations and understanding of other cultures.

Each student produces a dossier of annotated sources that answers a **research question** of their choosing. The dossier is introduced by a **starting point**, a source or observation from a *different* context, which forces the student to consider connections across linguistic, literary, or cultural contexts. This results in a **prediction** about what their inquiry into the classical world will yield. Each dossier ends with the student drawing **conclusions** from their investigation and evaluating them with respect to their prediction.

The task asks students to explore their knowledge and understanding of, as well as interest in, the classical language and classical civilization by:

- generating a research question on a topic of their choosing related to the classical language, literature, or culture
- placing this inquiry in the context of a connection to a different linguistic, literary, or cultural context
- predicting an outcome to their inquiry
- researching and reflecting on a variety of ancient sources
- explaining, in annotations that accompany those sources, the implications of the sources for answering the research question
- developing a clear line of argument
- drawing conclusions from their inquiry and evaluating them.

All parts of this task are interconnected: progress or a setback in one area affects the others, as insights and challenges drive students' work in new directions. As such, there is no single defined or correct approach to the research dossier.

Students should carefully record and retain evidence of their engagement with the task: doing so leaves them prepared to edit and revise their work meaningfully at a later stage in the dossier's preparation. Students who have kept evidence of their prior engagement with coursework—through a journal, class notebook, or other tools—might find it useful to revisit this when planning their research dossier. This may serve as inspiration for identifying a starting point, devising a research question, or as a springboard for their search for sources.

Students may also benefit from:

- continually revising and evaluating their ideas and work in the light of new information, remaining willing to change course, if necessary
- ensuring that the dossier is informed by a variety and breadth of sources
- consulting (new) sources to revise and re-revise their work
- collating evidence from more sources than could be included in the final submission of the dossier, then curating their best selection of sources.

For the purposes of this task, the following definitions apply. Note that the definition of **source** for this task is different from the definition in the HL composition.

- **The starting point** refers to a source, or excerpt of a source, that influenced or inspired the student's line of inquiry. The starting point should represent a different linguistic, literary, or cultural context from the topic of the research dossier.
- **The research question** is the expression of the student's line of inquiry into the topic of their choosing related to the classical language, classical literature, or classical culture. To allow for a thorough treatment within the limits of the task, the research question must be appropriately specific.
- A student's **prediction** is their hypothesis about the outcome of their investigation. How well informed the student's prediction is depends on their knowledge of the topic. Whether a prediction is correct or not is immaterial, though, to the success of the dossier.
- **Sources** refer to products of antiquity, or later sources originally written in the classical language, that inform the student's line of inquiry. The dossier is made up of a collection of sources that the students annotate. A single piece of evidence, not a complete work, is considered a source. Sources may be textual or material.
- **Conclusions** refer to the stated findings of the student's investigation into their research question.
- A student's **assessment** is their judgment of the extent to which their prediction was correct.

## Connection to teaching and learning

The task places a unique frame around the student's inquiry, one that allows the student to draw on their learning from several of the course's areas of exploration. Each research dossier is introduced by a starting point: the source of a different linguistic, literary, or cultural context that acted as a springboard or inspiration for the student's research into their chosen topic. This frame encourages students to consider how their understanding of the ancient world affects the way they view other cultures (including their own), and vice versa.

The task, however, is built around the student demonstrating an ability to understand sources in their context. In demanding that students assemble primary sources to answer their research questions, the task forces students to confront the limitations classicists face in answering questions about the ancient world, while encouraging them to be thorough, exhaustive, and creative in answering their research questions. Students must apply their interpretative skills responsibly, taking into account the audience, context, and purpose of the sources they gather, to consider the implications of them for their argument.

## Submission details

The student's submission should follow the format outlined below.

### Starting point, research question, and prediction

The first section frames the contents of the dossier by identifying a starting point, research question, and prediction.

Each dossier must identify a starting point for the inquiry.

The **starting point** is a textual, visual, material (or multi-modal) source that represents a **different** linguistic, literary, or cultural context than the one investigated in the dossier, yet nonetheless has acted as a springboard or inspiration for the investigation. Where it is not possible to replicate the starting point (for example, because it was a live performance, or because it happened *in situ* and cannot be revisited), the student may provide a photo, description, or summary.

The selection of a starting point reinforces the importance, explored elsewhere in the course, of making connections through time and space, and of students considering how their knowledge of the classical world influences, and is influenced by, what they know about other contexts.

After presenting and annotating the starting point, the student formulates the **research question**, which conveys the student's line of inquiry into a topic of their own choosing related to the classical language, classical literature, or classical culture. Students must work with their teachers to ensure that the research question is appropriately focused so that it can be addressed in the number of sources and words provided for the task.

Finally, to spur their curiosity as they undertake their inquiry, students must make a **prediction** about the outcome of their investigation based on the starting point. Given that it is made early in the process, the prediction may be a well-educated hypothesis, or just a hunch. Students return to the prediction in the last section of the dossier to evaluate its validity.

The following are examples of possible combinations of starting points, research questions, and predictions.

Starting point	Research question	Prediction
A modern adaptation of Sophocles' <i>Antigone</i> in which the actors surround Polyneices' body wearing hazmat suits.	What was the ancient Greeks' attitude towards spaces they deemed defiled?	The Greeks would have used ritual purification based on religious rites, but would have taken no other physical precautions.
A photo of a placard at the National Mall in Washington, D.C., recounts the site's role hosting significant protests and marches in American history.	What was the political significance of the Colosseum for the Flavian dynasty?	The Colosseum was frequently called out by civic leaders as a representation of the city's wealth and might.
A student asking teachers for a letter of reference when applying for a summer job.	What, if any, tropes are common to the letters of recommendation Cicero wrote?	Cicero would exclusively highlight positive qualities of the subject, and gloss over any mention of negative qualities.
Fragments of the satires of Lucilius that mock republican Romans by name.	To what extent do Juvenal's satires directly criticize members of Rome's imperial ruling class?	As a poet writing during the imperial period, it would have been safer for Juvenal to focus his critique on broad social trends or caricatures of individuals.

### Sources and annotations

After providing the starting point, research question and prediction, the student answers the research question by annotating a series of relevant sources.

The number of sources in the dossier is **7–9**. This number **does not** include the starting point. This allows students to choose whether to support their argument with a larger number of sources or with a more focused selection. The relevance of individual sources to the research question and how they contribute to a broad coverage of the topic is assessed in criterion A.

Examples of a source include but are not limited to:

- a passage from a literary work in the classical language
- an excerpt from a non-literary, textual work in the classical language
- a picture or drawing of material remains
- an architectural drawing.

Textual sources in the classical language may come from after the classical period, provided they are relevant to the research question. Non-textual sources that are post-classical will not be considered by examiners.

Textual sources must be presented **both** in the classical language **and** in translation whenever textual analysis is directly relevant to the argument. Where no textual analysis is necessary, they can be given solely in translation. Translations may be taken from a published work or a student's own. In both cases, they must be acknowledged.

The student accompanies sources with annotations that analyse the chosen source in relation to the research question. Students may annotate each source separately, or present several sources in succession

and annotate them as a group. The quality of the analysis of the sources and how this analysis relates to the research question is assessed in criterion B.

The dossier should develop a coherent argument that addresses the research question. The argument emerges from the choice of sources taken together and the annotations that accompany the sources. The dossier must present an implicit or explicit justification for the choice of sources, and the annotations should contribute to the argument in a meaningful and structured way. The logic of the argument is assessed in criterion C.

### Conclusion and assessment

At the end of the dossier, the student draws conclusions from their inquiry, describing relevant findings from their sources. Based on these conclusions, the student must assess the validity of the prediction made at the start of the dossier. The conclusion and assessment are included in the word count.

The inclusion of a conclusion and assessment are assessed in criterion D.

### Word count

The annotations accompanying the starting point and the sources, as well as the conclusion and assessment, must be no longer than **1200 words**. Teachers should not give consideration to any work that is over the word limit, because moderators will not do so either.

The word count **does not include** the text of the starting point or sources (where applicable), footnotes, or works cited. Students should not include annotations or information in footnotes or appendices, as teachers and moderators do not need to consider them in awarding a mark. (However, students may use footnotes to reference sources.)

### Footnotes and works cited

The dossier must follow a consistent referencing system chosen by the student with guidance from the teacher. Proper referencing must be in evidence throughout the dossier. Any material the candidate draws from a source or resource should be clearly credited in the body of the text or in a footnote. There should be a list of cited works, comprising all works referenced in in-text citations. Guidance about academic integrity can be found elsewhere in this guide and in *Academic integrity*.

## Internal assessment criteria—SL and HL

### Research dossier

#### Criterion A: Sources

How relevant are the individual primary sources to the research question?

How do the primary sources contribute to a thorough coverage of the research question?

Marks	Level descriptor
0	The work does <b>not</b> reach a standard described by the descriptors below.
1–2	Few of the selected sources are relevant. The sources provide limited coverage of the question.
3–4	Some of the selected sources are relevant. The sources provide a narrow coverage of the question.
5–6	Most of the selected sources are relevant. The sources contribute to a general coverage of the question.
7–8	Nearly all selected sources have clear relevance. The sources contribute to a thorough coverage of the question.

**Criterion B: Annotations**

To what extent do the annotations relate to the research question?

Do the annotations demonstrate an understanding of the sources?

Marks	Level descriptor
0	The work does <b>not</b> reach a standard described by the descriptors below.
1–2	The annotations relate to the research question in a limited way. The annotations show limited understanding of the sources.
3–4	Some annotations are related to the research question. The annotations show some understanding of the sources.
5–6	Most annotations are directly related to the research question. The annotations show a general understanding of the sources.
7–8	Nearly all annotations are directly related to the research question. The annotations show a deep understanding of each source.

**Criterion C: Argument**

How focused, coherent, and developed is the argument?

How logical is the progression of the argument?

Marks	Level descriptor
0	The work does <b>not</b> reach a standard described by the descriptors below.
1–2	There is little focus or coherence to the argument. The argument lacks a logical progression.
3–4	There is some focus and coherence to the argument. The argument is organized in a mostly logical progression.
5–6	The argument is focused and coherent but not consistently developed. The argument is organized in a logical progression throughout the dossier.
7–8	The argument is focused, coherent, and developed. The argument is consistently organized in a clear and logical progression throughout the dossier.

**Criterion D: Conclusions and assessment**

How appropriate are the conclusions the student draws from the investigation?

Does the student assess the conclusions with reference to the prediction and the starting point?

Marks	Level descriptor
0	The work does <b>not</b> reach a standard described by the descriptors below.
1–2	The student draws conclusions that are partially supported by the dossier. The assessment of the conclusions makes a tenuous connection to the prediction and the starting point.
3–4	The student draws logical conclusions supported by the dossier. The assessment of the conclusions makes a clear connection to the prediction and the starting point.

## Glossary of command terms

### Command terms for classical languages

Students should be familiar with the following key terms and phrases used in examination questions, which are to be understood as described below. Although these terms will be used frequently in examination questions, other terms may be used to direct students to present an argument in a specific way.

Command term	Definition
Analyse	Break down in order to bring out the essential elements or structure.
Comment	Give a judgment based on a given statement or result of a calculation.
Compare	Give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout.
Compare and contrast	Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout.
Construct	Display information in a diagrammatic or logical form.
Contrast	Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout.
Deduce	Reach a conclusion from the information given.
Define	Give the precise meaning of a word, phrase, concept or physical quantity.
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.
Describe	Give a detailed account.
Discuss	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.
Distinguish	Make clear the differences between two or more concepts or items.
Evaluate	Make an appraisal by weighing up the strengths and limitations.
Examine	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
Explain	Give a detailed account including reasons or causes.
Formulate	Express precisely and systematically the relevant concept(s) or argument(s).
Identify	Provide an answer from a number of possibilities.
Interpret	Use knowledge and understanding to recognize trends and draw conclusions from given information.
Justify	Give valid reasons or evidence to support an answer or conclusion.
List	Give a sequence of brief answers with no explanation.
Outline	Give a brief account or summary.



Command term	Definition
Present	Offer for display, observation, examination or consideration.
State	Give a specific name, value or other brief answer without explanation or calculation.
Suggest	Propose a solution, hypothesis or other possible answer.
To what extent	Consider the merits or otherwise of an argument or concept. Opinions and conclusions should be presented clearly and supported with appropriate evidence and sound argument.

## Glossary of subject-specific terms

Glossary term	Glossary definition
Classical	Stemming from the period of cultural history, centred on the civilizations of ancient Greece and Rome, that lasted from the Late Bronze Age to the fall of the Western Roman Empire.
Companion text	One of ten shorter prescribed excerpts from works of classical literature set as part of the syllabus content of the course. All students read two companion texts.
Composition	<b>(HL composition)</b> An piece of original writing in the classical language, in prose, of no more than 100 words (Latin) or 120 words (Classical Greek), that aims to accurately use the classical language to fulfill a set of stated intentions.
Core text	One of four longer prescribed excerpts from works of classical literature set as part of the syllabus content of the course. SL students read one prescribed core text; HL students read one verse prescribed core text and one prose prescribed core text.
Gloss	<b>(Paper 1)</b> Additional information about the morphology, syntax, or meaning of a word or phrase, in a passage of text, provided as a footnote.
Intention	<b>(HL composition)</b> Written statements that express the relationship between a composition's form, meaning, intended audience, and persuasive or communicative purpose.
Lemma (pl. lemmata)	<b>(HL composition)</b> A word, phrase, clause, or sentence (or a series of words or phrases) that indicates the subject of an entry.
Morphology	The form, particularly the inflected form, of a word in the classical language.
Ongoing language development	A required part of the syllabus dedicated time to the development of linguistic, literary, and contextual understanding through continued study of Latin or Classical Greek, in a form calibrated to students' language proficiency and interests.
Particle	Any of a group of Classical Greek words used for contrast and/or emphasis.
Prediction	<b>(Research dossier)</b> A student's stated hypothesis about the outcome of their investigation.
Scansion	The rhythm of a line of verse.
Source (primary, secondary ...)	<b>(Research dossier)</b> Textual, material, or multi-modal products of antiquity, or later sources originally written in the classical language, that inform the students' line of inquiry and a collection of which the students annotate. <b>(HL composition)</b> Materials students use to inform their linguistic and literary choices in the composition, and which are also explained in the rationale. Students must evidence engagement specifically with sources originally produced in the classical language.
Source originally produced in the classical language	<b>(HL composition)</b> Textual or multi-modal exemplars of language or literary style, including excerpts from classical literature, non-literary texts written in Latin or Classical Greek, or post-classical texts in Latin or Classical Greek.

Glossary term	Glossary definition
Starting point	<b>(Research dossier)</b> A source, or excerpt of a source, that influences or inspires a student's line of inquiry and represents a different linguistic, literary, or cultural context from the topic of the research dossier.
Syntax	The arrangement of words and phrases that helps create well-formed sentences in a language.
Text	Anything from which information can be extracted, including a range of written, oral, visual and multi-modal material.
Works of reception	Cultural products—both ancient and modern—that engage with Roman and Classical Greek material through a variety of techniques, including translation, representation, reimagination, interpretation, adaptation, or imitation.

## Bibliography

This bibliography lists the principal works used to inform the curriculum review. It is not an exhaustive list and does not include all the literature available: judicious selection was made in order to better advise and guide teachers. This bibliography is not a list of recommended textbooks.

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