

No part of this product may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without written permission from the IB.

Additionally, the license tied with this product prohibits commercial use of any selected files or extracts from this product. Use by third parties, including but not limited to publishers, private teachers, tutoring or study services, preparatory schools, vendors operating curriculum mapping services or teacher resource digital platforms and app developers, is not permitted and is subject to the IB's prior written consent via a license. More information on how to request a license can be obtained from <http://www.ibo.org/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-for-a-license>.

Aucune partie de ce produit ne peut être reproduite sous quelque forme ni par quelque moyen que ce soit, électronique ou mécanique, y compris des systèmes de stockage et de récupération d'informations, sans l'autorisation écrite de l'IB.

De plus, la licence associée à ce produit interdit toute utilisation commerciale de tout fichier ou extrait sélectionné dans ce produit. L'utilisation par des tiers, y compris, sans toutefois s'y limiter, des éditeurs, des professeurs particuliers, des services de tutorat ou d'aide aux études, des établissements de préparation à l'enseignement supérieur, des fournisseurs de services de planification des programmes d'études, des gestionnaires de plateformes pédagogiques en ligne, et des développeurs d'applications, n'est pas autorisée et est soumise au consentement écrit préalable de l'IB par l'intermédiaire d'une licence. Pour plus d'informations sur la procédure à suivre pour demander une licence, rendez-vous à l'adresse <http://www.ibo.org/fr/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-for-a-license>.

No se podrá reproducir ninguna parte de este producto de ninguna forma ni por ningún medio electrónico o mecánico, incluidos los sistemas de almacenamiento y recuperación de información, sin que medie la autorización escrita del IB.

Además, la licencia vinculada a este producto prohíbe el uso con fines comerciales de todo archivo o fragmento seleccionado de este producto. El uso por parte de terceros —lo que incluye, a título enunciativo, editoriales, profesores particulares, servicios de apoyo académico o ayuda para el estudio, colegios preparatorios, desarrolladores de aplicaciones y entidades que presten servicios de planificación curricular u ofrezcan recursos para docentes mediante plataformas digitales— no está permitido y estará sujeto al otorgamiento previo de una licencia escrita por parte del IB. En este enlace encontrará más información sobre cómo solicitar una licencia: <http://www.ibo.org/es/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-for-a-license>.

Latin
Higher level
Paper 2

Wednesday 15 May 2019 (morning)

2 hours

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Section A: Answer all questions on four extracts taken from two options studied. Each extract is worth **[10 marks]**.
- Section B: Give a written response based on one prompt **[12 marks]**.
- The maximum mark for this examination paper is **[52 marks]**.

Section A

Answer **all** questions on **four** extracts taken from **two** options studied.

Option A — Vergil

Extract 1 Vergil, *Aeneid* 12.928–952

consurgunt gemitu Rutuli, totusque remugit
mons circum, et vocem late nemora alta remittunt

930 ille humilis supplexque oculos, dextramque precantem
protendens, “equidem merui nec deprecor,” inquit:
“utere sorte tua. miseri te siqua parentis
tangere cura potest, oro (fuit et tibi talis
Anchises genitor), Dauni miserere senectae

935 et me seu corpus spoliatum lumine mavis
redde meis. vicisti, et victum tendere palmas
Ausonii videre; tua est Lavinia coniunx:
ulterius ne tende odiis.” stetit acer in armis
Aeneas, volvens oculos, dextramque repressit;

940 et iam iamque magis cunctantem flectere sermo
coeperat, infelix umero cum apparuit alto
balteus et notis fulserunt cingula bullis
Pallantis pueri, victum quem volnere Turnus
straverat atque umeris inimicum insigne gerebat.

945 ille, oculis postquam saevi monumenta doloris
exuviasque hausit, furiis accensus et ira
terribilis, “tunc hinc spoliis indute meorum
eripiare mihi? Pallas te hoc volnere, Pallas
immolat et poenam scelerato ex sanguine sumit,”

950 hoc dicens ferrum adverso sub pectore condit
fervidus. ast illi solvuntur frigore membra
vitaque cum gemitu fugit indignata sub umbras.

All texts come from Perseus Digital Library, licensed under
<https://creativecommons.org/licenses/by-sa/3.0/us/>

1. (a) Translate *consurgunt ... inquit* (lines 928–931). [3]
- (b) *furiis accensus et ira terribilis* (lines 946–947). Outline how this savage and emotional portrayal of Aeneas is evident in other parts of the extract. Support your answer by quoting the Latin text. [3]
- (c) Write out and scan *ulterius ... repressit* (lines 938–939). Indicate elisions where necessary. [2]
- (d) List Turnus’s **two** requests to Aeneas. Support your answer by quoting the Latin text. [2]

Option A — Vergil

Extract 2 Vergil, *Eclogues* 6.1–26

prima Syracosio dignata est ludere versu,
 nostra nec erubuit silvas habitare Thalia.
 cum canerem reges et proelia, Cynthus aurem
 vellit, et admonuit: “pastorem, Tityre, pinguis
 5 pascere oportet ovis, deductum dicere carmen.”
 nunc ego—namque super tibi erunt, qui dicere laudes,
 Vare, tuas cupiant, et tristia condere bella—
 agrestem tenui meditabor arundine Musam.
 non iniussa cano: si quis tamen haec quoque, si quis
 10 captus amore leget, te nostrae, Vare, myricae,
 te nemus omne canet; nec Phoebo gratior ulla est,
 quam sibi quae Vari praescrisit pagina nomen.
 pergite, Pierides! Chromis et Mnasyllus in antro
 Silenum pueri somno videre iacentem,
 15 inflatum hesterno venas, ut semper, Iaccho:
 serta procul tantum capiti delapsa iacebant,
 et gravis attrita pendebat cantharus ansa.
 adgressi—nam saepe senex spe carminis ambo
 luserat—iniciunt ipsis ex vincula sertis:
 20 addit se sociam, timidisque supervenit Aegle,—
 Aegle, Naiadum pulcherrima,—iamque videnti
 sanguineis frontem moris et tempora pingit.
 ille dolum ridens, “quo vincula nectitis?” inquit;
 “solvite me, pueri; satis est potuisse videri:
 25 carmina, quae voltis, cognoscite; carmina vobis,
 huic aliud mercedis erit.” simul incipit ipse.

All texts come from Perseus Digital Library, licensed under
<https://creativecommons.org/licenses/by-sa/3.0/us/>

2. (a) Explain why the boys chain Silenus. Quotation of the Latin text is **not** required. [2]
- (b) Outline what Aegle does to the captive Silenus. Support your answer by quoting the Latin text. [2]
- (c) Analyse how Vergil portrays the poet’s vocation in this extract. Support your answer by quoting the Latin text. [6]

Turn over

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

Caesar omni exercitu ad utramque partem munitionum disposito, ut, si usus veniat, suum quisque locum teneat et noverit, equitatum ex castris educi et proelium committi iubet. erat ex omnibus castris, quae summum undique iugum tenebant, despectus, atque omnes milites intenti pugnae proventum exspectabant. Galli inter equites raros sagittarios expeditosque levis
 5 armaturae interiecerant, qui suis cedentibus auxilio succurrerent et nostrorum equitum impetus sustinerent. ab his complures de improvise vulnerati proelio excedebant. cum suos pugna superiores esse Galli confiderent et nostros multitudine premi viderent, ex omnibus partibus et ei qui munitionibus continebantur et hi qui ad auxilium convenerant clamore et ululatu suorum
 10 animos confirmabant. quod in conspectu omnium res gerebatur neque recte ac turpiter factum celari poterat, utrosque et laudis cupiditas et timor ignominiae ad virtutem excitabant. cum a meridie prope ad solis occasum dubia victoria pugnaretur, Germani una in parte confertis turmis in hostes impetum fecerunt eosque propulerunt; quibus in fugam coniectis sagittarii circumventi interfectique sunt. item ex reliquis partibus nostri cedentes usque ad castra insecuti sui colligendi facultatem non dederunt. at ei qui ab Alesia processerant maesti prope victoria desperata se in
 15 oppidum receperunt.

All texts come from Perseus Digital Library, licensed under
<https://creativecommons.org/licenses/by-sa/3.0/us/>

3. (a) Translate *Caesar ... iubet* (lines 1–2). [3]
- (b) Explain why the Gauls positioned archers among the cavalry. Support your answer by quoting the Latin text. [2]
- (c) Outline what motivated the fighters to achieve glory. Support your answer by quoting the Latin text. [2]
- (d) *cum a meridie ... propulerunt* (lines 10–12). Describe the actions of the Germans in the battle. Support your answer by quoting the Latin text. [3]

Option B — History**Extract 4 Livy, *Ab Urbe Condita* 22.4.1–5**

Hannibal quod agri est inter Cortonam urbem Trasumennumque lacum omni clade belli pervastat, quo magis iram hosti ad vindicandas sociorum iniurias acuat; et iam pervenerant ad loca nata insidiis, ubi maxime montes Cortonenses in Trasumenum sidunt. via tantum interest perangusta, velut ad id ipsum de industria relicto spatio; deinde paulo latior patescit campus; 5 inde colles adsurgunt. ibi castra in aperto locat, ubi ipse cum Afris modo Hispanisque consideret; Baliares ceteramque levem armaturam post montes circumducit; equites ad ipsas fauces saltus tumulis apte tegentibus locat, ut, ubi intrassent Romani, obiecto equitatu clausa omnia lacu ac montibus essent. Flaminius cum pridie solis occasu ad lacum pervenisset, inexplorato postero die vixdum satis certa luce angustiis superatis, postquam in patentiorem campum pandi agmen 10 coepit, id tantum hostium quod ex adverso erat conspexit: ab tergo ac super caput deceptae insidiae. Poenus ubi, id quod petierat, clausum lacu ac montibus et circumfusum suis copiis habuit hostem, signum omnibus dat simul invadendi.

All texts come from Perseus Digital Library, licensed under <https://creativecommons.org/licenses/by-sa/3.0/us/>

4. (a) Explain why Hannibal spread violence in this region. Support your answer by quoting the Latin text. [2]
- (b) *montes Cortonenses*. Locate this geographical reference. Do **not** refer to places mentioned in the extract. [2]
- (c) Analyse how Livy highlights Hannibal’s strategy and tactics through his literary art. Support your answer by quoting the Latin text. [6]

Turn over

Option C — Love poetry

Extract 5 Ovid, *Amores* 1.4

vir tuus est epulas nobis aditurus easdem —
 ultima cena tuo sit, precor, illa viro!
 ergo ego dilectam tantum conviva puellam
 adspiciam? tangi quem iuuet, alter erit,
 5 alteriusque sinus apte subiecta fovebis?
 inciet collo, cum volet, ille manum?
 desino mirari, posito quod candida vino
 Atracis ambiguos traxit in arma viros.
 nec mihi silva domus, nec equo mea membra cohaerent —
 10 vix a te videor posse tenere manus!
 quae tibi sint facienda tamen cognosce, nec Euris
 da mea nec tepidis verba ferenda Notis!
 ante veni, quam vir — nec quid, si veneris ante,
 possit agi video; sed tamen ante veni.
 15 cum premet ille torum, vultu comes ipsa modesto
 ibis, ut accumbas — clam mihi tange pedem!
 me specta nutusque meos vultumque loquacem;
 excipe furtivas et refer ipsa notas.
 verba superciliis sine voce loquentia dicam;
 20 verba leges digitis, verba notata mero.
 cum tibi succurret Veneris lascivia nostrae,
 purpureas tenero pollice tange genas.
 siquid erit, de me tacita quod mente queraris,
 pendeat extrema mollis ab aure manus.

All texts come from Perseus Digital Library, licensed under
<https://creativecommons.org/licenses/by-sa/3.0/us/>

5. (a) Translate *vir tuus ... adspiciam* (lines 1–4). [3]
- (b) Write out and scan *ergo ... erit* (lines 3–4). Indicate elisions where necessary. [2]
- (c) Analyse the comparison between the poet and a centaur. Support your answer by quoting the Latin text. [2]
- (d) *verba ... manus* (lines 19–24). List **three** secret signals that the poet urges his beloved to make in this extract. Support your answer by quoting the Latin text. [3]

Option C — Love poetry

Extract 6 Catullus, *Carmina* 51

ille mi par esse deo videtur,
ille, si fas est, superare divos
qui sedens adversus identidem te
spectat et audit

5 dulce ridentem, misero quod omnis
eripit sensus mihi: nam simul te,
Lesbia, adspexi, nihil est super mi
[*line missing*]

10 lingua sed torpet, tenuis sub artus
flamma demanat, sonitu suoapte
tintinant aures, gemina teguntur
lumina nocte.

otium, Catulle, tibi molestum est:
otio exsultas nimiumque gestis.

15 otium et reges prius et beatas
perdidit urbes.

All texts come from Perseus Digital Library, licensed under
<https://creativecommons.org/licenses/by-sa/3.0/us/>

6. (a) *qui ... ridentem* (lines 3–5). Explain why these lines may suggest that the poet is jealous. Support your answer by quoting the Latin text. [2]
- (b) *gemina teguntur lumina nocte* (lines 11–12). Analyse how this expression describes a physical event. [2]
- (c) Analyse how Catullus highlights the effects of desire. Support your answer by quoting the Latin text. [6]

Option E — Social criticism

Extract 7 Martial, *Epigrams* 1.41

urbanus tibi, Caecili, videris.
 non es, crede mihi. quid ergo? verna,
 hoc quod transtiberinus ambulator,
 qui pallentia sulphurata fractis
 5 permutat vitreis, quod otiosae
 vendit qui madidum cicer coronae,
 quod custos dominusque viperarum,
 quod viles pueri salariorum,
 quod fumantia qui tomacla raucus
 10 circumfert tepidis cocus popinis,
 quod non optimus urbicus poeta,
 quod de Gadibus improbus magister,
 quod bucca est vetuli dicax cinaedi.
 quare desine iam tibi videri,
 15 quod soli tibi, Caecili, videris,
 qui Gabbam salibus tuis et ipsum
 posses vincere Tettium Caballum.
 non cuicumque datum est habere nasum:
 ludit qui stolida procacitate,
 20 non est Tettius ille, sed caballus.

All texts come from Perseus Digital Library, licensed under
<https://creativecommons.org/licenses/by-sa/3.0/us/>

7. (a) *de Gadibus* (line 12). Locate this geographical reference. Quotation of the Latin text is **not** required. [2]
- (b) *posses vincere Tettium Caballum* (line 17). Analyse this statement. Quotation of the Latin text is **not** required. [2]
- (c) Translate *non ... caballus* (lines 18–20). [3]
- (d) List **three** types of people that Martial feels are a better comparison for Caecilius than a sophisticated man (*urbanus*). Support your answer by quoting the Latin text. [3]

Option E — Social criticism

Extract 8 Horace, *Carmina* 1.2

iam satis terris nivis atque dirae
grandinis misit pater et rubente
dextera sacras iaculatus arcis
 terrui urbem,
5 terrui gentis, grave ne rediret
saeculum Pyrrhae nova monstra questae,
omne cum Proteus pecus egit altos
 visere montis,
piscium et summa genus haesit ulmo,
10 nota quae sedes fuerat columbis,
et superiecto pavidae natarunt
 aequore dammae.
vidimus flavum Tiberim retortis
litore Etrusco violenter undis
15 ire deiectum monumenta regis
 templaque Vestae,
Iliae dum se nimium querenti
iactat ultorem, vagus et sinistra
labitur ripa Iove non probante u-
20 xorius amnis.

All texts come from Perseus Digital Library, licensed under
<https://creativecommons.org/licenses/by-sa/3.0/us/>

8. (a) *saeculum Pyrrhae* (line 6). Analyse this mythological reference. [2]
- (b) *monumenta regis* (line 15). Identify this reference **and** explain why this building is appropriate to the circumstance in the poem as a whole. Quotation of the Latin text is **not** required. [2]
- (c) Analyse the way in which Horace portrays the ages in this extract. Support your answer by quoting the Latin text. [6]

Turn over

Option G — Villains

Extract 9 Sallust, *Bellum Catilinae* 1

omnis homines, qui sese student praestare ceteris animalibus, summa ope niti decet, ne vitam silentio transeant veluti pecora, quae natura prona atque ventri oboedientia finxit. sed nostra omnis vis in animo et corpore sita est: animi imperio, corporis servitio magis utimur; alterum nobis cum dis, alterum cum beluis commune est. quo mihi rectius videtur ingeni quam virium
 5 opibus gloriam quaerere et, quoniam vita ipsa, qua fruimur, brevis est, memoriam nostri quam maxime longam efficere. nam divitiarum et formae gloria fluxa atque fragilis est, virtus clara aeternaque habetur. sed diu magnum inter mortalis certamen fuit, vine corporis an virtute animi res militaris magis procederet. nam et, prius quam incipias, consulto et, ubi consulueris, mature facto opus est. ita utrumque per se indigens alterum alterius auxilio eget.
 10 igitur initio reges (nam in terris nomen imperi id primum fuit) divorsi pars ingenium, alii corpus exercebant: etiam tum vita hominum sine cupiditate agitabatur; sua cuique satis placebant. postea vero, quam in Asia Cyrus, in Graecia Lacedaemonii et Athenienses coepere urbis atque nationes subigere, lubidinem dominandi causam belli habere, maxumam gloriam in maxumo imperio putare, tum demum periculo atque negotiis compertum est in bello plurimum ingenium posse.

All texts come from Perseus Digital Library, licensed under <https://creativecommons.org/licenses/by-sa/3.0/us/>

9. (a) Translate *omnis ... finxit* (lines 1–2). [3]
- (b) *sed nostra ... commune est.* (lines 2–4). Identify the **two** natures of humankind and where they are located. Quotation of the Latin text is **not** required. [2]
- (c) *res militaris* (line 8). State the qualities upon which military success may depend. Support your answer by quoting the Latin text. [2]
- (d) Identify **three** stylistic features in this extract and their effect. Support your answer by quoting the Latin text. [3]

Option G — Villains**Extract 10 Livy, *Ab Urbe Condita* 3.44.7–12**

- pavida puella stupente, ad clamorem nutricis fidem Quiritium implorantis fit concursus; Vergini patris sponsique Icili populare nomen celebrabatur. notos gratia eorum, turbam indignitas rei virgini conciliat. iam a vi tuta erat, cum adsertor nihil opus esse multitudine concitata ait; se iure grassari, non vi. vocat puellam in ius. auctoribus qui aderant ut sequerentur, ad tribunal Appi
- 5 perventum est. notam iudici fabulam petitor, quippe apud ipsum auctorem argumenti, peragit: puellam domi suae natam furtoque inde in domum Vergini translatam suppositam ei esse; id se indicio compertum adferre probaturumque vel ipso Verginio iudice, ad quem maior pars iniuriae eius pertineat; interim dominum sequi ancillam aequum esse. advocati puellae, cum Verginium rei publicae causa dixissent abesse, biduo adfuturum si nuntiatum ei sit, iniquum esse absentem
- 10 de liberis dimicare, postulant ut rem integram in patris adventum differat, lege ab ipso lata vindicias det secundum libertatem, neu patiatu virgine adultam fama prius quam libertatis periculum adire.

All texts come from Perseus Digital Library, licensed under
<https://creativecommons.org/licenses/by-sa/3.0/us/>

10. (a) *fidem Quiritium implorantis* (line 1). Explain why this appeal might have provoked support from bystanders. Quotation of the Latin text is **not** required. [2]
- (b) Outline the case presented by Marcus. Support your answer by quoting the Latin text. [2]
- (c) Analyse the ways in which power imbalances are highlighted through the literary qualities of the extract. Support your answer by quoting the Latin text. [6]

Turn over

Section B

To what extent do you agree with any one of the following prompts? Your answer should demonstrate your understanding of the prescribed authors, knowledge of broader contexts, and critical analysis.

[12]

Option A — Vergil

11. The concept of a “Golden Age” unifies Vergil’s literary projects.

Option B — History

12. Ancient historians use narrative to manipulate readers, not to inform them.

Option C — Love poetry

13. “By the act of writing such [poetry], [the poet] forces himself to become [...] a detached observer of the passion he proclaims.” (S Commager)

Option E — Social criticism

14. “*Castigat ridendo mores*” (one corrects morals with ridicule). (J de Santeul)

Option G — Villains

15. The difference between villain and hero is self-control.
