

Markscheme

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Latin

Standard level

Paper 2

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Option A — Vergil**Extract 1 Vergil, Aeneid 12.614–630**

1. (a) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (b) shouting/clamor mingled with dread **[1]**, the sound(s) of a confused city **[1]**, unhappy murmuring **[1]** (allow for '*confusae urbis* to be constructed with either *sonus* or *murmur*)
- (c) Award **[1]** up to **[3]** for any of the following: she was controlling the chariot (*currum regebat*); and (she was controlling) the horses (*equos*); and (she was controlling) the reins (*lora*); she addressed Turnus (*occurrit dictis*); she was disguised as the charioteer Metiscus (*in faciem conversa Metisci aurigae*).
- (d) Award **[1]** up to **[2]** for any relevant point of discussion supported by the Latin text; and **[1]** up to **[2]** for a credible effect such as:
- Word placement / enjambment emphasizing *Troiugenas* (the fact that Aeneas was a foreigner), *ingruit* (the urgency of Aeneas's invasion).
 - Word choice *Troiugenas*, *Italys*, *Teucris* emphasising Aeneas's invasion of lands that are not his own.
 - Contrast between *manu defendere* and *saeva manu*: there are other hands to defend, Turnus's is to attack, persuading him that he does not need to defend the city, but has a different role to play.
 - Assonance or alliteration (*prima viam victoria pandit*) highlighting the attractiveness of Juturna's preferred action.
 - Use of hortatory subjunctives (*sequamur ... mittamus*) to highlight the urgency of her requests.
- (e) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.

Total: **[15]**

Option A — Vergil

Extract 2 Vergil, *Aeneid* 12.826–842

2. (a) That Latium should endure [1], that there will be Alban kings through the generations [1] that the Roman race will be strong with Italian virtue [1], that Troy should perish [1].
- (b) Award [1] up to [2] for any of the following: because he is giving her what she wants (*do quod vis*); he is yielding (*me remitto*); her anger was roused in vain (*inceptum frustra*).
- (c) They will keep their language and customs (*sermonem ... moresque tenebunt*) [1] and their name (or similar) (*nomen erit*) [1].
- (d) They will exceed men [1] and gods in piety [1], they will celebrate Juno like no other people (or similar) [1].
- (e) She agreed (*adnuit*) [1], changed her mind (*mentem retorsit*) [1], departed from the sky (*excedit caelo*) [1] and left her cloud (*nubem relinquit*) [1].

Total: [15]

Option B — History**Extract 3 Caesar, *De Bello Gallico* 7.77.5–11**

3. (a) Critognatus **[1]**; award **[1]** for relevant details such as: leader of the Arverni, from the Auvergne region of modern France **[1]**. Do **not** accept general references such as “in France”, “a Gallic leader”.
- (b) Those who would offer themselves to death (*se morti offerant*) **[1]** are more easily found (*facilius reperiuntur*) **[1]** than those who would endure pain (*qui dolorem ferant*) **[1]**.
- (c) Award **[1]** up to **[3]** for any of the following: that 80,000 men would be killed; the spirits would be crushed (or similar); of their friends and relatives; if they would be forced to fight among their corpses.
- (d) Award **[1]** up to **[2]** for any relevant point of discussion supported by the Latin text; and **[1]** up to **[2]** for a credible effect, such as:
- Polypoton/repetition (*vestro auxilio ... vestrae salutis ... temeritate vestra*) highlighting how the audience are personally responsible for the Gauls.
 - Contrast (*vestrae salutis ... periculum suum*) highlighting how the population are dependent on the protection of the Gauls he addresses.
 - (Ascending) tricolon (*stultitia, temeritate, imbecillitate*) attacking the audience for cowardice.
 - Alliteration (*prosternere et perpetuae servitute subicere*) emphasizing the dire fate that awaits the Gauls if the garrison at Alesia does not hold firm.
 - Word choice (*eg exspoliare, periculum, prosternere, perpetuae servitute* to highlight the extreme dangers faced by a subjected Gaul; *stultitia, temeritate, animi imbecillitate* highlighting the foolishness of rash action).
- (e) Because the Romans are terrified **[1]** and working on their siege works **[1]** day and night **[1]**.

Total: **[15]**

Option B – History

Extract 4 Caesar, *De Bello Gallico* 7.86–87

4. (a) Drawing out the cohort's [1] fight in a sally / by bursting forth [1] if he is not able to withstand them (or only if it was necessary) [1].
- (b) They make attempts in the steeper places (*loca praerupta temptant*) [1] and bring what (engines) they had prepared (*quae paraverant conferunt*) [1]; because they despair of the plains (*desperatis campestribus locis*) [1] on account of the size of the fortifications there (*magnitudinem munitionum*) [1].
- (c) Award [3] if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award [2] if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award [1] if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award [0] if the work does not reach a standard described by the descriptors above.
- (d) for part of the cavalry to follow him (*sequi*) [1], and part to go round the fortifications (*circumire munitiones*) [1] and attack the enemy (*hostes adoriri*) or attack from behind (*ab tergo adoriri*) [1].
- (e) He assembles cohorts [1] and sends a message to Caesar [1].

Total: [15]

Option C — Love poetry

Extract 5 Catullus, *Carmina* 40, 70, 87

5. (a) It drives him headlong [1] into/against Catullus's verses [1].
- (b) He will be famous (*notus ... eris*) [1] and he will suffer a long punishment (*longa ... poena*) [1]; because he wanted Catullus's lover (*meos amores cum voluisti*) [1].
- (c) Mark only for length of syllables. Award [1] per line if all correct, [0] otherwise.
- (d) She claims she wants to marry nobody [1], not even Jupiter himself [1], but he thinks words spoken to a lover [1] are meaningless (or similar) [1].
- (e) No woman can say (*nulla potest mulier ... dicere*) [1], that she is loved so much (*tantum ... amatam*) [1], as (much as) Lesbia is/you are loved (*quantum ... amata*) [1] by him/Catullus/by me (*a me*) [1].

Total: [15]

Option C — Love poetry**Extract 6 Horace, *Carmina* 4.1.21–40**

6. (a) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (b) Twice a day boys and girls **[1]**, will strike the ground three times (or similar) **[1]** with white feet **[1]** in the manner of the Salii **[1]**.
- (c) The Salii were priests **[1]**; and any of: they served the god Mars; they performed ritual singing/dancing (in March); called the “leaping priests”, there were twelve of them; they dressed as archaic warriors; or any other detail **[1]**.
- (d) Award **[1]** up to **[3]** for any of the following: a woman nor a boy (*nec femina nec puer*); hopes of mutual affection (*spes anima mutui*); to compete in drinking wine (*certare mero*); to circle one’s forehead with fresh flowers (*vincire novis tempora floribus*). Accept less literal translations (i.e. “party” for *vincire ... floribus*).
- (e) Award **[1]** up to **[2]** for any relevant point of discussion supported by the Latin text; and **[1]** up to **[2]** for a credible effect, such as:
- Rhetorical questions (e.g. *cur manat rara meas lacrima per genas?*) highlighting his confusion at his feelings.
 - Apostrophe, addressing Ligurinus, interrupting the poem’s being addressed to Venus, emphasising the urgency of the poet’s feelings.
 - Rhythm of speechlessness with short words (*sed cur heu, cur ...*) and imagery of the tongue falling silent suggesting the powerful effect of the infatuation.
 - Word order / synchysis (*rara meas lacrima genas*) emphasizing how unusual it is for the poet to be affected in this way / the intertangled nature of his emotional state.
 - Repetition / anaphora (*cur ... cur... cur; iam ... iam; te per gramina ... te per aquas*) emphasizing the compulsive nature of the poet’s feelings.
 - Word choice (*captum*) depicting the poet as a victim of his feelings (referencing a common trope of love poetry).

Total: **[15]**

Option E — Social criticism**Extract 7 Horace, *Satires* 1.6.45–64**

7. (a) Now he is a guest/friend of Maecenas **[1]** and previously he was a military tribune (or more literal) **[1]**.
- (b) He is cautious about choosing worthy people (*cautum dignos adsumere*) **[1]** and has no crooked ambition (*prava ambitione*) **[1]**.
- (c) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (d) He said little (*pauca locutus*) **[1]**, he did not say he had a famous father (*non me claro natum patro*) **[1]**, or that he rode horses in the country (or similar) (*vectari rura caballo*) **[1]**, but told him what he really was (*quod eram narro*) **[1]**.
- (e) Award **[1]** up to **[2]** for any relevant point of discussion supported by the Latin text; and **[1]** up to **[2]** for a credible effect, such as:
- Enjambment (*pauca*) highlighting the brevity of Maecenas's response.
 - Short sentences with simple verb forms (*respondes, abeo, revocas, iubes*) emphasizing Maecenas's straightforwardness.
 - Contrast (*turpi ... honestum*) showing Maecenas's discernment.
 - Alliteration (*patre praeclaro ... pectore puro*) emphasizing Maecenas's valuing of a pure character over illustrious descent.
 - Repetition of *pauca* (lines 56 and 61) emphasizing the similarities between Maecenas and Horace.

Total: **[15]**

Option E — Social criticism**Extract 8 Martial, *Epigrams* 6.64.18–32**

8. (a) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.
- (b) Its entrails are hanging down/spilling out **[1]** it has a large foot **[1]** its lungs are bloody/red **[1]** it has gone off / smells bad (or similar) **[1]**.
- (c) Writing little verses (*scribere versiculos*) **[1]** and wasting his paper (*perdere chartas*) **[1]**.
- (d) The critic is called a rabid dog (*rabido*) (accept more literal renditions with *ore*) **[1]** while the poet is a (live) bear (*ursi*) **[1]** with a fuming nose (*fumantem nasum*) **[1]**; they are poorly matched / the critic doesn't understand the danger he is in / the poet is dangerous compared to the critic or other suitable explanation of the metaphor **[1]**.
- (e) Although a bear can be docile (accept more literal translations) **[1]**, when he is angered **[1]** he will be a (true) bear **[1]**.

Total: **[15]**

Option G — Villains

Extract 9 Vergil, *Aeneid* 10.689–706

9. (a) Award **[1]** up to **[2]** for any relevant point of discussion supported by the Latin text; and **[1]** up to **[2]** for a credible effect, such as:
- Juxtaposition (*invadit ovantis*) emphasizing how the Trojans' fortunes are about to turn.
 - Repetition of *uni* (juxtaposed with *omnibus*) highlighting the single-minded pursuit of Mezentius alone by the Etruscans.
 - Synchysis or zeugma (*uni odiis viro telis instant*) emphasizing the way the Etruscans focus their hatred and weapons on Mezentius.
 - Simile comparing Mezentius to a cliff (*velut rupes*), emphasizing his strength.
 - Metaphor (*ardens*) showing the ferocity with which Mezentius rushes to battle.
 - Anastrophe (*concurrunt acies*) showing Etruscan eagerness to meet their foe.
- (b) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.
- (c) Latagus was hit by a giant stone (*saxo ingenti / fragmine montis*) **[1]** in his mouth/face (*os/faciem*) **[1]**, Palmus is hamstrung (*poplite succiso*) **[1]** and rolled around helplessly (or similar) (*volvi segnem*) **[1]**.
- (d) Mimas was Paris's equal/peer **[1]** and companion/friend **[1]**, they were born on the same night (accept more literal responses) **[1]**.
- (e) While Paris rests in his father's city (*urbe paterna occubat*) **[1]**, Mimas is in a place unknown to him / the Laurentine shore holds unknown Mimas (*ignarum ... habet ora*) **[1]**.

Total: **[15]**

Option G — Villains**Extract 10 Sallust, *Bellum Catilinae* 1–2.1**

10. (a) Men should strive the best they can (or similar) (*summa opa niti*) [1]; so they don't go through life in silence (*ne vitam silentio transeant*) [1] like animals (*veluti pecora*) [1].
- (b) Award [3] if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award [2] if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award [1] if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award [0] if the work does not reach a standard described by the descriptors above.
- (c) To seek glory by means of our character/intellect [1], rather than through strength/violence [1]; to make our memory last [1], since life is short [1].
- (d) To plan before you begin (*prius quam incipias consulto*) [1] and to act promptly when you have made a plan (*ubi consuleris, mature facto*) [1].
- (e) Some people exercised the mind [1], some the body [1], men led their lives without lust/greed (or similar) **or** each was pleased with his life [1].

Total: [15]