

# **Markscheme**

**May 2025**

**Latin**

**Higher level and standard level**

**Paper 2**

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**Markbands for Option A, question 2 / Option B, question 4 / Option C, question 6 / Option D, question 8**

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

**Paper 2—Extended response**

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

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

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

<b>Marks</b>	<b>Description</b>
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?

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

## Option A

### Prescribed core text: Prose — Cicero, *Pro Caelio* 35–36

1. (a) That they are saying nothing/none of it [1] against Clodia’s will/ with her unwilling/ without her consent/ without her approval. [1].
- (b) She must do away with/wash away the accusations (*oportet diluas*) [1] and/or show that they are false (*falsa esse doceas*) [1], or to admit that neither her accusation nor her evidence (*neque crimini tuo neque testimonio*) [1] should be believed at all (*nihil...credendum esse fateare*) [1].
- (c) This is a reference to Appius Claudius Caecus (accept Appius Claudius/ Caecus, but not just Claudius. “Caecus” with otherwise incorrect naming should be accepted (e.g. M. Caecus)) [1], an ancestor of Clodia renowned for his moral uprightness, who would disapprove of Clodia’s behaviour [1]. For the second mark, accept any reasonable answer directly relevant to the scene (e.g. “Cicero is putting Appius Claudius away because he had just finished imitating him in a prosopopoeia and was moving on to Clodius.)
- (d) Award [1] up to [2] for any of the following: her brother is the most refined/ polished/ sophisticated/ “of the city”/urbane in that class/family (*urbanissimus*) (N.B. discussion of the contrast between *urbanissimus* and the rustic nature of Caecus may also be accepted.); he loves Clodia very much (*te amat plurimum*); he was very close to/would share a bed with Clodia as a boy (*cum maiore sorore cubitabat*).
- (e) Award [1] up to [2] for any of the following: his physical characteristics swept her off her feet (or more literal); she wished to see him more often; she wished to bind him to her.
- (f) Award [1] up to [4] for each plausible point of analysis addressing how Cicero portrays Clodia and [1] up to [4] for a relevant supporting quotation. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:
  - Cicero portrays Clodia as violating Roman values by highlighting the absence of *pudicitia* and *pudor* in her lifestyle. He does this by depicting her as a transgressive, obsessive and predatory woman who is the antithesis of an ideal Roman matron.
  - The exhaustive **asyndeton** of all the luxurious and immoral things that she has allegedly been involved in (*libidines ... navigia*) creates a picture of her as a shameless woman who acts contrary to the standards that the jury may expect of a Roman lady.
  - The **casual diction** of *iactant* and the suggestion that she is perfectly happy for the prosecutors to mention these things (*nihil ... te invita*), highlighting her lack of shame (*pudor*).
  - This portrayal is compounded by the suggestion that she actively wanted these things to be divulged publicly (*in forum deferri iudiciumque voluisti*), with the description of her motivation as *praecipiti* and *effrenata* further suggesting a lack of self-control and shame (*pudicitia*).
  - The use of *effrenata* as an adjective to describe her mind creates the **metaphor** that Clodia is a wild, unbridled animal, instead of a human.
  - The **contrast** of *durum ac paene agrestem* and *urbanus/urbanissimus* highlights Clodia’s abandonment of Roman values of hard work and farming in favor of luxurious city life.
  - The **contrast** between the adjectives *minimum* and *maiore* when describing Clodius and Clodia as brother and sister highlights the age difference between the two, hints at the incestuous relationship, and highlights the accusations that Clodia is predatory.

- The use of an appeal, in **prosopopoeia** after *eum putato tecum loqui*, representing Clodia's youngest brother, is designed to highlight the perversity of her actions and need to stop engaging in them.
  - The **prosopopoeia** reminds the reader that the trial is being held during the Ludi Megalenses and that Clodia's unfounded litigiousness is interrupting Roman religious celebrations.
  - The three questions (**tricolon**), with **repetition** of *quid* and the lexical field of madness (*tumultuaris, insanis*), present the imagined concern of a brother for his out-of-control sister, further suggesting that Clodia's immoral and predatory behaviour is extreme, embarrassing and contrary to Roman values of self-restraint and modesty.
  - The **diminutive** *adulescentulum* casts Caelius as an unsuspecting victim of the predatory Clodia, who again acts contrary to the values of chastity and self-control.
  - The **homeoteleuton** and **sibilance** of the **tricolon** *aspexisti ... voluisti ... fuisti*, combined with the **short sentence structure**, presents Clodia not only as the vigorous, active and therefore transgressive pursuer of Caelius, but also betrays Cicero's contempt for her actions. (Sibilance can be extended through the sentence.)
  - The **litotes** of *non numquam* indicates that she was regularly around Caelius and stresses Clodia's persistent/impulsive/obsessive/transgressive pursuit of him.
  - Her high-born status (*nobilis*) and wealth (*tuis copiis*) are **contrasted** with Caelius's father's stingy (*parco et tenaci*) ways, presenting her as seeking to abuse the disparity in their status as leverage to entice Caelius.
  - The **juxtaposition** of *filium familias patre (parco ac tenaci)* also highlights her high born status in contrast with Caelius's father.
  - The **diction** of *devinctum*, with **ellipsis**, further portrays her as attempting to control Caelius.
  - The staccato **tricolon**, in **asyndeton**, of *calcitrat, respuit, repellit* suggests that Caelius overwhelmingly resisted these charms and represents her aims as being frustrated.
  - The references to Clodius sharing a bed with Clodia as a child (*pusio cum maiore sorore cubitabat*) and that he loves her very much (*te amat plurimum*) **allude** to the accusations that they were in an incestuous relationship.
2. (a) Mark in accordance with the markbands on page 3.
2. (b) Mark in accordance with the markbands on page 3.

## Option B

### Prescribed core text: Prose — Livy, *Ab Urbe Condita* 2.9

3. (a) Award [1] up to [4] for the following: They were descended from the Etruscans (*oriundos ex Etruscis*) [1] of/from the same blood and name (*eiusdem sanguinis nominisque*) [1] and should be not allowed to be destitute exiles (*egentes exsulare pateretur*) [1], there was a growing custom of expelling kings (*orientem morem pellendi reges*) [1], which Porsenna should not allow to go unpunished (*ne ... inultum sineret*) [1]. (N.B. *ne orientem morem pellendi reges inultum sineret* might be broken up in a variety of ways. Provided the response properly renders the Latin, and the relevant portions are quoted, award 2 marks or 1 mark for a correct portion in an otherwise misunderstood response.

(b) He thought that it was splendid for the Etruscans [1] for Rome to not only have a king [1] but also an Etruscan one [1].

*Note: some students will expect tutum to be printed in the text. Also therefore accept: He thought it was a safe thing for the Etruscans [1] for Rome to have a king [1], and a splendid thing for it to be an Etruscan one [1].*

(c) They feared that they would re-admit the kings [1] and take/accept peace with slavery [1].

(d) Award [1] up to [3] for the following: they prioritized the grain dole (*annonae... cura*); they sought to procure more grain (*ad frumentum comparandum*); the sale of salt was nationalized (*salis... uendendi arbitrium ... in publicum sumptum/ademptum privatis*); the common people were exempted from customs duties and taxes (*portoriisque et tributo ... liberata*).

(e) Award [1] up to [4] for each plausible point of analysis addressing how Livy creates a vivid scene and [1] up to [4] for a relevant supporting quotation. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:

- Livy creates a vivid scene in this extract by detailing how the Senate was beset by numerous threats from both outside and inside the city.
- Characterization of the Tarquinius: having been ejected from Rome, the Tarquinius are shown to be the masterminds/drivers of the imminent conflict. They are shown to be cunning supplicants to Porsenna, mixing stratagem (*consilium*) with more emotive appeals (*preces*).
- They appeal to **pathos** by mentioning their shared ethnicity (*oriundos ex Etruscis*).
- They plant the seed that Porsenna has a need to stop republicanism spreading in case he should suffer the same fate (*orientem morem pellendi reges inultum sineret*).
- The **imperfect** verbs *orabant* and *monebant*, combined with the **repeated** *nunc ... nunc ...* stress the variety and persistence of their appeals to Porsenna.
- The Tarquinius then make commonplace/plausible arguments of aristocrats against egalitarianism, citing the “levelling down” of society after such a change. Their preoccupation with this notion is stressed by the stark contrast effected by the juxtaposition of *summa* with *infimis*.
- The Tarquinius appeal to Porsenna’s religious beliefs by characterizing monarchy as a divine right (*rei inter deos...pulcherrimae*)
- The use of the lexicon of **loftiness** (*excelsum ... supra cetera emineat*) and the **repeated** *nihil* suggesting the irreversible damage Porsenna’s inaction could cause and stresses the need for him to act against the Romans.

- Psychological insights into Porsenna’s motivation (*ratus*) for attacking give the reader insights beyond the factual.
  - Porsenna is portrayed as thinking that it is good for Rome to not only have a king (*regem esse Romae*) but for him to be Etruscan (*Etruscae gentis regem*), suggesting a degree of enthusiasm for an attack on Rome.
  - He is then represented as marching with a dangerous army (*infesto exercitu*), heightening the threat posed to the Senate.
  - Having outlined the external threat, Livy moves to the effect in Rome, where the Senate is described as struck by great fear (*non unquam alias ante tantus terror senatum invasit*), with the **litotes** of *non unquam* and **assonance** of *a* and **alliteration** of *t* stressing the gravity of the situation.
  - The **metaphor/personification** of fear invading the senate (*terror senatum invasit*) emphasizes the impact of Porsenna’s attack by characterizing fear as an invading army itself, already succeeding in overthrowing the city.
  - The **parallelism** of *adeo valida res tum Clusina erat magnumque Porsennae nomen* emphasizes that the threat felt by the Senate was both rational (the power of Clusium) and irrational (the name of Porsenna.)
  - The picture of the fearful Senate is further developed by their unease about their fellow citizens (*suosmet ipsi ciues*), with the **intensified** *suosmet* and combination with *ipsi* providing a clear indication of the perceived internal threat.
  - Livy uses **varied diction** for fear (*terror, timebant, metu*) to highlight the panic gripping the Senate and people and alluding to the *metus hostilis* and the existential threat of war.
  - The fear that the Senate feels forces them to go against their best interests, freeing the people from taxes so that the wealthy would take on the financial burden (*ut divites conferrent qui oneri ferendo essent*).
4. (a) Mark in accordance with the markbands on page 3.
4. (b) Mark in accordance with the markbands on page 3.

### Option C

#### Prescribed core text: Verse — Vergil, *Aeneid* 2.771–794

5. (a) The sorrowful/unlucky/hapless spirit/shade/likeness/ghost [1] of Creusa/his wife [1], which had grown to a larger size/ was larger than he'd known her/larger than was familiar to him (or similar) [1].
- (b) Creusa believes that this is the will of the divine (*non haec sine numine divom eveniunt*) [1] and that divine law doesn't allow Creusa to be carried off (*nec asportare Creüsam fas*) (N.B. accept a variety of correct translations of *fas*) [1] and Jupiter won't allow it (*aut sinit regnator Olympi*) [1].
- (c) She will not be a slave to Greek women/mothers/wives [1]. Instead, she is kept on the Trojan shore by Cybele/Magna Mater/the great mother of the gods [1].
- (d) Mark only for length of syllables. Award [1] per line if all correct, [0] otherwise.
- (e) Three times Aeneas attempted to embrace her neck (or more literal) (*ter conatus collo dare bracchia circum*) [1], yet each time her form eluded his grasp (*manus effugit imago*) [1].
- (f) Award [1] up to [4] for each plausible point of analysis addressing how Vergil portrays the bond of mutual affection between Aeneas and Creusa and [1] up to [4] for a relevant supporting quotation. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:

N.B. – The effects here are making some assumptions about the bond between Creusa and Aeneas. Other interpretations can be completely valid, as long as they are supported by effective analysis.

- Aeneas's desperate search for Creusa amid the city's buildings. The use of **present participles** *quaerenti/sine fine furenti* and the **alliteration** of f- sounds stress the relentless pursuit of Creusa.
- The **emphatic positioning** of *furenti* and *quaerenti* at the beginning and the end of the line (771) creates an image that Aeneas is frantically searching the entirety of the city.
- The sorrowful impact of Creusa appearing as a ghost to Aeneas (**emphatic position** of the adjective *infelix*).
- The **delayed reveal/ emphatic positioning** of Creusa's name at the end of 772 heightens the emotion as it dawns on the reader who Vergil/Aeneas is describing.
- The **tricolon** of physical responses to Creusa's arrival (*obstipui, steteruntque comae et vox faucibus haesit*) creates a vivid, visceral image.
- At the beginning of her speech, Creusa addresses Aeneas with tenderness (*o dulcis coniunx* – **intensifying**, elevating effect of "o").
- Creusa's **rhetorical question** (*quid tantum insano iuvat indulgere dolori?*) is somewhat playful and shows her attempts to lighten his surprise and sorrow.
- Creusa emphasizes the glorious future for Aeneas after enduring a lengthy exile and extensive journey across the sea highlighted by **tricolon crescens** and **polysyndeton** (*illic res laetae regnumque et regia coniunx parta tibi* – alliteration of r- sounds). At the same time, in an emphatic way (**alliteration** of l- sounds) she encourages him not to lament her loss (*lacrimas dilectae pelle Creüsae*).
- She underscores the shared bond they have – the love for their son – and reminds Aeneas of the necessity to preserve it (*nati serva communis amorem* – **hyperbaton** in order to stress the existence of their bond).

- Aeneas weeps and desires a conversation with Creusa (*lacrimantem et multa volentem dicere* – **alliteration** of l- sounds), overwhelmed by a sense of abandonment (*deseruit*).
  - **Polyptoton** (*dicta/dicere*) emphasizes Aeneas' dismay that he cannot speak with Creusa again.
  - **Alliteration** of d- sounds (*dicta dedit/ dicere deseruit*) shows Aeneas' ongoing sadness by mimicking the sound of stuttering while Aeneas relays the scene to Dido and her court.
  - Aeneas made three futile attempts to grasp her. The **position** of “*ter*” at the beginning of two consecutive verses and its **repetition/anaphora** emphasize his strong desire to embrace his wife (*ter conatus ibi collo dare bracchia circum: ter frustra comprehensa manus effugit imago*).
  - The final **simile**, (*par levibus ventis volucrique simillima somno*) comparing Creusa's ghost to the light winds and a fleeting sleep, shows one final fruitless hope that the encounter is a dream.
6. (a) Mark in accordance with the markbands on page 3.
6. (b) Mark in accordance with the markbands on page 3.

### Option D

#### Prescribed core text: Verse — Ovid, *Amores* 1.12.1–30

7. (a) He is in a distressed emotional state [1] due to the rejection from the woman he loves (or accept responses relating the detail of the text) [1].
- (b) He believes that when she stubbed her toe [1] it was an omen/bad sign [1], and it led to the misfortune that followed / he wants to avoid a negative event in the future/ asks her to be more careful/ sober next time [1].
- (c) He calls the tablets useless wood (*inutile*) [1], he will throw them on the crossroad (*proiectae triviis*) [1], where a passing cart may crush them (*vos rotae frangat praetereuntis onus*) [1].
- (d) Award [1] up to [2] for the following That committed words of love (or similar) [1] or give soft words to be given to his mistress (or similar) [1] to tablets that were so unsuited [1].
- (e) These tablets are more fitted to garrulous words of bail (*vadimonia garrula cerae*) [1], or it would be better for them to lie among the accounts/ paperwork /ledgers (*inter ephemeridas tabulasque*) [1]. (N.B. allow longer quotes provided they reflect the response and do not contradict the meaning.
- (f) Award [1] up to [4] for each plausible point of analysis addressing how Ovid portrays the emotions he experiences following the answers he receives from the woman he loves and [1] up to [4] for a relevant supporting quotation. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:
- He is in a distressed emotional state: He uses the **imperative** (*flete*) to summon lamentation, urging others to express sorrow.
  - The use of **adjective** *tristes* for *tabellae* and the **adjective** *infelix* for *littera*, the **personification** of the tablets and their message and the **hyperbaton** (*tristes rediere tabellae infelix hodie littera*) emphasize the bad impact on the poet's emotional state.
  - His emotional state is intensified by the degree to which he has fallen. By referring to the tablets as sad (*tristes tabellae*), he is **alluding** to the end of *Amores* 1.11, where he called them triumphant (*vitrices tabellae*.)
  - His anger is so intense that he directs it towards innocent intermediaries: He indirectly accuses Nape of negligence, insinuating that she was not sober when delivering the letter to the girl. The poet issues a command with the **adverb** *cautius* (in the comparative form) and the **predicate** *sober*, instructing her on how to comport herself the next time she is sent out.
  - He wishes that the tablets, the wood from which they were crafted and the wax put on the writing tablet would disappear (use of the **imperative** *ite*). At the same time, he blames the tablets, calling them “troublesome” (*difficiles...tabellae*), the wood “funereal” (*funebria ligna*) and the wax “for being filled with negative messages” (*negaturis cera referta notis*). The employment of such adjectives and the **hyperbaton**, and **apostrophe** directed at the tablets emphasize the poet's negative emotions.
  - He thinks that the wax was extracted from honey of hemlock flowers (*de longae collectam flore cicutae*), produced by the infamous Corsican bees (*melle sub infami Corsica misit apis*). The **hyperbaton** stresses the notoriety of the honey.

- The wax exhibits a truly bloody colour (*ille color vere sanguinolentus erat*). The use of the **adjective** *sanguinolentus* stresses the ill-omened nature of the wax.
- He hopes that the tablets thrown onto the road be crushed beneath the weight of a passing wheel (*vosque rotae frangat praetereuntis onus*). The **alliteration** of the r-sounds accentuate the poet's fervent desire for the destruction of the tablets.
- He stresses the impurity of the man who carved the wood for use by the **hyperbaton** and the **litotes** (*convincam puras non habuisse manus*).
- Ovid emphasizes that fact that the tree which provided the wood was cursed by **alluding** to scenes of death, offering both a hanging place (*praebuit illa arbor misero suspendia collo*) and wood for crosses (*carnifici diras praebuit illa cruces*). The tree was home to a **tricolon** of ill-omened birds: loud owls (*raucis bubonibus*) vultures (*vulturi*) and screech-owls (*strigis*)
- He believes that the tablets are double, both in name and in fact, implying a two-faced nature and emphasizing their untrustworthiness (*ergo ego vos rebus duplices pro nomine sensi*).
- He characterizes himself as being in a state of rage (*iratus*). In this emotional state, he curses the **personified** tablets to rot under the passage of time (*nisi vos cariosa senectus rodat*) and wishes for their wax to whiten in a squalid place (*inmundo cera sit alba situ*).

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

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

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