

Markscheme

May 2026

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?

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.
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* 12.16 and 12.30

1. (a) Accuse another man of bribery [1]; bring suspicion upon someone else [1].
- (b) The trial of Bestia [1], where Caelius would be prosecuting this man on a charge of electoral bribery (for the second time) [1]; the implication is that Caelius is innocent (or similar) [1].
- (c) Dare to respond to Balbus's/ the prosecution's severity [1], ask for dispensation for Caelius's youth [1], seek forgiveness [1].
- (d) He asks that Caelius not be the victim of other people's mistakes (*ne huic aliena peccata ... noceant*) [1], or of the vices of his age or his time (*ne aetatis ac temporum vitia noceant*) [1].
- (e) Because the gold was taken from Clodia (*aurum sumptum a Clodia*) [1], and the poison was given to Clodia (*venenum Clodiae daretur*) [1].
- (f) Award [1] up to [4] for each plausible point of analysis addressing how Cicero constructs Caelius's innocence 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:
 - Emphasis on the absurd idea of Caelius's guilt through the use of **polemic negation**: *tamen ne huic aliena peccata, ne aetatis ac temporum vitia noceant*
 - Presentation of Caelius's good features through the use of **conditional periods** presenting hypothetical situations: *numquam enim tam Caelius amens fuisset ut, si sese isto infinito ambitu commaculasset, ambitus alterum accusaret, neque eius facti in altero suspicionem quaereret cuius ipse sibi perpetuam licentiam optaret/nec, si sibi semel periculum ambitus subeundum putaret, ipse alterum iterum ambitus crimine arcesseret*
 - **Metaphor**- Cicero uses the word *commaculasset* to describe the effect of that boundless bribery (*isto infinito ambitu*) implying that such behavior would stain an individual/ put spots on an individual.
 - **Repetition/ Polypoton** – Cicero repeatedly references the charge of bribery (*ambitu/ ambitus*) to repeatedly emphasize the absurdity of the charge.
 - Acceptation of failures in Caelius's character through the use of **concessive structures** that nonetheless depict him as honest: *quamquam nec sapienter et me invito facit*
 - **Contrast** between the honest attitudes of Caelius with those of a guilty man, through the use of **parallel structures**: *magis insectari alterius innocentiam quam de se timide cogitare videatur*
 - **Allusion** to Caelius's youth as a possible excuse for his behaviour: *erat enim meum deprecari vacationem adolescentiae veniamque petere*
 - **Preterition** – (*non audeo... non, inquam, audeo*) Cicero says that he does not dare to respond in the appropriate way or mention elements of Caelius's youth, but does it anyways, leaving those thoughts in the minds of onlookers.
 - **Alliteration/Chiasmus** – (*deprecari vacationem adolescentiae veniam petere*) The alliteration of v (*vacationem, veniam*) and the chiasmic formation of participle, object, youth, object, participle enchances the preterition by providing what Cicero is seeking, and places the youth at the center of the phrase.
 - Mention of possible factors that might have prejudiced the jury through **conditional sentences**: *si qua est invidia communis hoc tempore aeris alieni, petulantiae, libidinum iuventutis, quam video esse magnam*

- **Asyndeton/Tricolon** – (*aeris alieni, petulantiae, libidinum iuventutis*) – Cicero lists these in quick succession, highlighting how little he thinks of such common youthful indiscretions.
- **Hyperbaton** – (*sunt autem duo crimina, auri et veneni*) – The delay of these charges until the end of the clause caps the entire discussion so far, and drives home that these are the root of the issue and draws attention away from Caelius.
- **Allusion** – (*in quibus una atque eadem persona versatur*) Cicero shifts focus away from Caelius to another unnamed individual, which the onlookers would know as Clodia.
- **Parallelism/ Synchrony/ Rhetorical Delay** – (*aurum sumptum a Clodia, venenum quaesitum quod Clodiae daretur.*) statements about the actions are followed by a delayed clear identification of Clodia. The delay of Clodia's name drives home that the guilt in these actions is Clodia's, not Caelius's
- Assertion that he will nevertheless defend Caelius, though he shouldn't need any defence, through the use of **litotes**: *quae in hunc proprie conferuntur diligentissime respondeam non recuso*

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* 2.11

3. (a) He gave up the plan of storming the city (*ab oppugnanda urbe*) [1] and determined to lay siege to it (*ad obsidendam*) [1]. N.B. – While Porsenna is driven back in his first attempt (*primo conatu repulsus*), this does not reflect any of his plans, so it should not earn any points.
- (b) Award [1] up to [3] for any of the following: Porsenna rendered the entire Roman field hostile (*infestum omnem Romanum agrum reddidit*); The Romans were forced to bring all their other property inside the walls (*ex agris ... omne in urbem compelleretur*);, and their flocks too (*pecus quoque*); and nobody dared to drive them outside the gates (*neque quisquam extra portas propellere auderet*).
- (c) He gave orders to his people to drive their flocks out of the Esquiline Gate [1], believing that the enemy would find out [1] through enslaved people who had fled (or similar) [1].
- (d) The enemy heard of it from a deserter's report [1]; they crossed the river [1], hoping to obtain the animals/booty [1], and Valerius ordered Herminius to lie in ambush (or more literal)" [1].
- (e) Award [1] up to [4] for each plausible point of analysis addressing how Livy depicts the strategies applied by Porsenna and Valerius 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:
- **Parallel structures/Juxtaposition** to highlight changes in the decisions: *ab oppugnanda urbe/ad obsidendam*
 - **Ablatives absolute** to establish the scenarios of strategic actions: *consiliis versis/praesidio in Ianiculo locato/navibus accidis*
 - **Hyperbole** – Livy magnifies Porsenna's threat by highlighting the extent of his influence on the landscape (*infestum omnem Romanum agrum reddidit*)
 - **Chiasmus** – Livy describes Porsenna's raids as happening *per occasiones aliis atque aliis locis*. The crossing of the times and locations mimics the extent and unpredictability of the raids.
 - **Alliteration/ Repetition** – (*aliis atque aliis*) The repetition of *aliis* and the alliteration of the letter *a* show the vastness of Porsenna's attack by highlighting that it could come from anywhere.
 - **Tricolon crescens** – Three results of Porsenna's attack, gradually moving from crops to beasts to humans, show the impact of Porsenna's actions (*non cetera solum ex agris sed pecus quoque omne in urbem compelleretur, neque quisquam extra portas propellere auderet*.)
 - **Antithesis/ Parallel structure/Juxtaposition** (*non metu magis quam consilio*) shows Valerius' tactical plan by revealing the truth in word order. Also (*in parvis rebus neglegens ultor...ad maiora vindicem*) shows Valerius' patience as the small things are ignored in favor of the larger victory.
 - Description of both leaders (Porsenna/Valerius) as skilled and determined strategists: *ipse in plano ripisque Tiberis castra posuit/intentus in occasionem multos simul et effusos improviso adoriundi/in parvis rebus neglegens ultor*
 - Mention of geographical and architectural spaces of Rome to describe the scene of the actions: *Ianiculo/Tiberis/Romanum agrum/Porta Esquilina/via Gabina*
 - **Allusion** to everyday elements of Roman life to give dimension to the effects of war strategies: *ne quid Romam frumenti subvehi sineret/ut non cetera solum ex agris sed*

*pecus quoque omne in urbem compelleretur, neque quisquam extra portas propellere
auderet/expellerent pecus/flumen traiciunt*

- **verba dicendi**, stressing the decisions of Valerius: *edicit/considerer iubet*; in contrast to the more active attitude of his rival: *posuit/locato/accidis*
- The narrator's own assessments of the actions of both strategists: *hoc tantum licentiae Etruscis non metu magis quam consilio concessum*.

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* 2.199–224

5. (a) Award [1] for identifying that he was a priest of Neptune; Award [1] up to [2] for any of the following: he was chosen by lot (N.B. – not fate); he was sacrificing a bull; at the customary/religious/solemn altars.
- (b) Award [1] up to [4] for any of the following: they are twin (accept two) snakes (*gemini ... angues*); they move side by side (*pariter*); they have enormous coils (*immensis orbibus*); their chests are reared up (*pectora ... arrecta* and/or *superant*); they have blood-red crests/manes (*iubae sanguineae*); they wind their massive backs in a coil (*sinuatque immensa volumine terga*).
- (c) Mark only for length of syllables. Award [1] per line if all correct, [0] otherwise.
- (d) Award [1] up to [3] for any of the following: They seized him (*ipsum ... corripunt*); bound him with their huge coils/folds (*spirisque ligant ingentibus*); held him around the midsection (*medium amplexi*) OR wrapped their backs around his neck (*collo ... circum terga dati*); and towered over him with their heads/necks (*superant capite/cervicibus altis*).
- (e) Award [1] up to [4] for each plausible point of analysis addressing how Vergil depicts Aeneas's horror 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:
- Throughout the passage, Aeneas gives the reader a sense of his personal anguish at what he had seen, with the use of the **aside** *horresco referens* and the phrase *diffugimus exsanguis* emphasizing his personal involvement in what he describes.
 - Aeneas's introduction of the episode as *aliud maius miseris multoque tremendum magis* creates an ominous tone for what is to come, with the **alliteration** of "m" adding to the sense of foreboding.
 - The snakes that attack Laocoon and his sons are described in sinister terms, reflecting Aeneas's horror. He focuses on their blood-red crests (*iubae sanguineae*) and eyes blazing suffused/tinged with fire and blood (*ardentisque oculos suffecti sanguine et igni*), giving connotations of death and destruction. The **hendiadys** of *sanguine et igni* is particularly effective at conveying this.
 - Chiasmus** (*gemini...tranquilla per alta...angues*) OR (*gemini immensis orbibus angues*) visually mirrors the text (either the snakes dominating the sea OR the snakes as bigger than their own immense coils).
 - Hyperbaton** – (*pectora*) emphasizes that the snakes are raised up so high above the crests of the waves.
 - Enjambment** – (*sanguineae*) describes the crests of the snakes as already bloody before they've even attacked, foreshadowing the gruesome deaths to follow.
 - Alliteration/Sibilance** – (*sonitus spumante salo*) connects the hissing sounds of snakes to the sounds of crashing waves thereby enhancing how powerful the snakes are.
 - Alliteration** – (*lambeant linguis*) The l sounds mirror the sounds of the snakes licking, emphasizing the snakes' hunger.
 - Chiasmus** – (*sibila...linguis vibrantibus ora*) creates a word picture with the vibrating tongue within the hissing mouth, highlighting the snakes' desire to devour.
 - The snakes attack Laocoon in a very determined fashion, making directly for him with military terms (*agmine certo Laocoönta petunt*), suggesting that they are on a mission to destroy him.

- The **contrast** between the people's action (*diffugimus*) and the snakes' action (*agmine certo...petunt*) enhances the terror of the scene by highlighting the speed of the events.
- Aeneas's description of Laocoon's sons being eaten by the snakes is effective in conveying his horror at what he sees. The description of their small bodies (*parva corpora*) and wretched limbs (*miseros artus*) is effective in evoking **pathos** for the fate of these two innocents. **Enjambment** – (*corpora natorum*) elevates the pathos by withholding the reveal that the small things (*parva*) are bodies and the two (*duorum*) genitive nouns are boys
- **Alliteration** – (*miseros morsu*) the m sounds mimic the sounds of pain and suffering as the two boys are eaten in one bite.
- **Anaphora** – (*bis...bis...*) the repetition visually represents both snakes attacking Laocoon together and makes it clear that he has no chance of survival.
- **Repetition** of *superant* in lines 207 and 219 in the same metrical position create a **ring composition** that connects the snakes' power of the sea to their power over Laocoon.
- The **image** of Laocoon trying to escape his doom is particularly gruesome in its detail. He is described as drenched in his own blood and the snakes' venom (*perfusus sanie vittas atroque veneno*), with the defilement of the sacred headbands particularly horrifying. His cries are described as "horrendous", with the addition of "*ad sidera*" conveying the futility of these cries.
- The **simile** (*quales mugitus...taurus*) is effective in conveying the distress of Laocoon and Aeneas's horror at what he sees. There is a grim **irony** in Laocoon being compared to a bull, the very animal that he was about to sacrifice; the strength of such an animal also gives a sense of the force and power by which Laocoon has been subdued and evoking pathos for him. **Onomatopoeia** – (*mugitus*) the adjective mimics the bellowing of the bull and may also reflect the horrendous shouts of Laocoon.

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* 1.9. 1–26

7. (a) The same age, i.e., youth, is fitting for love (*Veneri...convenit aetas*) [1] and war (*quae bello habilis est*) [1]. Being an old soldier is disgraceful/foul/ugly (*turpe senex miles*) [1] as is being an old lover (*senilis amor*) [1]. (N.B. If the student correctly outlines the similarities, but does not split the quotations of either pair, award full marks (e.g. “An old soldier is disgraceful, as is an old lover (*turpe senex miles, turpe senilis amor*)” [2])
- (b) Mark only for length of syllables. Award [1] per line if all correct, [0] otherwise.
- (c) Award [1] up to [4] for the following: the soldier is a spy on the enemy (*mittitur ... speculator in hostes*); whereas the lover watches his rival (*in rivale ... oculos tenet*); the soldier besieges cities (*ille graves urbes ... obsidet*); whereas the lover besieges the threshold of his girlfriend (*hic ... limen amicae obsidet*); the soldier breaks down gates (*hic portas frangit*); while the lover breaks down doors (*ille fores*).
- (d) Rhesus was killed in his sleep by Ulysses/Odysseus and Diomedes, who stole his horses (or more literal) [1]. Ovid is suggesting that the night-time activities of lovers are akin to daring heroic endeavours (or more literal e.g. soldiers take advantage of sleeping enemies and lovers take advantage of sleeping spouses) [1].
- (e) Award [1] up to [4] for each plausible point of analysis addressing how Ovid conveys the notion that love requires hard work 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:
- Ovid immediately draws a **parallel** between love and warfare by declaring that “*militat omnis amans*” (every lover is a soldier). This **metaphor** establishes the lover’s experience as one filled with struggles and hardships, similar to the life of a soldier. By aligning love with military service, Ovid implies that love requires the same level of dedication, endurance, and effort. Also, the **parallel structure** of war and love in the dative (*quae bello est habilis Veneri quoque convenit aetas*) **Divine metonymy** – (*Veneri quoque convenit aetas*) elevates the love that Ovid discusses from mere physical love to a spiritual, sacred, and divine love.
 - **Repetition/Cyclical Couplet** “*militat omnis amans*”, Ovid reinforces the idea that all lovers, universally, are engaged in this strenuous, soldier-like battle. This **linguistic repetition** amplifies the notion that love’s demands are not an exception but a rule.
 - Ovid **contrasts** the vitality of youth with the incapacity of old age, stating that it is “*turpe senex miles, turpe senilis amor*” (disgraceful for an old man to be a soldier, disgraceful for an old man to be a lover). The emphasis on the physical fitness required in both pursuits reinforces the idea that love, like war, is a demanding and active endeavour, suited to those with strength and stamina. The **repetition** of *turpe* and the **parallelism** of the clauses reinforces this idea.
 - Throughout the passage, Ovid uses **strong, active** verbs to highlight the physical and emotional effort involved in love. Lovers “*pervigilant*” (stay awake), “*sequitur*” (follow), and “*ibit*” (go), just like soldiers on a campaign. These verbs underscore the idea that love is not passive but requires active and continuous work. **Hyperbaton** (*sequetur amans*) – mimics the way that the lover follows after the girl (*puellam*) which is also the final word of the previous line.
 - Ovid describes the lover facing adversities similar to those a soldier encounters: climbing mountains, crossing rivers, and enduring snowstorms (“*adversos montes,*” “*flumina,*” “*congestas exeret nives*”). These **images symbolize** the emotional and physical obstacles lovers must overcome, emphasizing the laborious nature of love, and are reinforced by the use of an **epic-style catalogue**.

- Ovid's descriptions of soldiers besieging cities and breaking down gates are mirrored by lovers keeping watch over the door of their beloved ("*ille fores dominae servat, at ille ducis*") or breaking down barriers ("*hic portas frangit, at ille fores*"). This **parallel** not only highlights the strategic, tactical nature of love but also shows the constant effort required to achieve success in romance.

- 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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