



International Baccalaureate®
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Latin

Higher and Standard level

Specimen papers 1 and 2

For first examinations in 2024

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Latin
Higher level
Paper 1

Specimen paper

2 hours

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Answer the questions relating to both extracts in one option.
- A dictionary is permitted for this examination paper.
- The maximum mark for this examination paper is **[40 marks]**.

Answer **one** option. Answer **all** questions relating to **both** extracts in that option.

Option A

Extract 1: Prose — Ammianus Marcellinus, *Rerum Gestarum* 26.10.16–18

Ammianus Marcellinus describes an earthquake and a tsunami that struck Alexandria and other parts of the eastern Mediterranean Sea on 21 July 365 CE.

mareque dispulsum, retro fluctibus evolutis abscessit, ut resecta voragine profundorum, species natantium¹ multiformes limo² cernerentur haerentes, valliumque vastitates et montium tunc, ut opinari dabatur³, suspicerent radios solis, quos primigenia⁴ rerum natura sub immensis gurgitibus amendavit⁵. multis igitur navibus velut arida humo conexis⁶, et licenter per exiguas undarum

5 reliquias palantibus plurimis, ut pisces manibus colligerent et similia: marini fremitus velut gravati repulsam⁷, versa vice consurgunt, perque vada ferventia insulis et continentis terrae porrectis spatiis violenter illisi⁸, innumera quaedam in civitatibus, et ubi reperta sunt aedificia, complanarunt: proinde ut elementorum furente Discordia⁹, involuta facies mundi, miraculorum species ostendebat. relapsa enim aequorum magnitudo cum minime speraretur, milia multa necavit hominum et

10 submersit, recurrentiumque aestuum incitata vertigine, quaedam naves, postquam umentis substantiae consenuit tumor, pessum datae esse visae sunt, exanimataque naufragiis corpora supina iacebant aut prona.

¹ *natantium* (gen. pl.): “of sea creatures”

² *limus, i* (m): slime, mud

³ *ut opinari dabatur*: “as it was given to be believed”

⁴ *primigenius, a, um* (adj.): primal, original

⁵ *amendo, amendare, amendavi, amendatus*: to dismiss

⁶ *conecto, conectere, conexi, conexus*: to bind, to join, to stick

⁷ *gravati repulsam*: “annoyed at the repulsion”

⁸ *illido, illidere, illisi, illisus*: to crash against, to crush

⁹ *Discordia, ae* (f): Strife (a Roman goddess)

(Option A continues on the following page)

(Option A continued)

1. (a) *mareque dispulsum ... evolutis abscessit* (line 1). Outline what happened to the sea. Quotation of the Latin text is **not** required. [2]
- (b) *ut resecta ... radios solis* (lines 1–3). List **three** changes that were now revealed in the sea. Quotation of the Latin text is **not** required. [3]
- (c) *multis igitur ... et similia* (lines 4–5). Outline the temporary results of the event. Quotation of the Latin text is **not** required. [2]
- (d) *marini fremitus ... aedificia, complanarunt* (lines 5–7). Outline the arrival of the tidal wave and its aftermath. Support your answer by quoting the Latin text. [4]
- (e) *proinde ut ... species ostendebat* (line 8). Outline Ammianus's summary of the event. Quotation of the Latin text is **not** required. [3]
- (f) Translate *relapsa enim ... aut prona* (lines 9–12). [16]

(Option A continues on page 5)

Blank page

(Option A continued)

Extract 2: Verse — Ovid, *Metamorphoses* 1.301–310

After the mortal Lycaon attempts to deceive him, Jupiter decides to destroy the world once again. Ovid describes the flood that Jupiter, with the help of the other gods, sends to the Earth.

mirantur sub aqua lucos urbesque domosque
Nereides¹, silvasque tenent delphines et altis
incursant ramis agitataque robora pulsan.
nat² lupus inter oves, fulvos vehit unda leones,
305 unda vehit tigres, nec vires fulminis apro³,
crura nec ablato prosunt⁴ velocia cervo,
quaesitisque diu terris, ubi sistere possit,
in mare lassatis volucris vaga decidit alis.
obruerat tumulos immensa licentia ponti,
310 pulsabantque novi montana cacumina fluctus.

¹ *Nereides, Nereidum* (f pl.): Nereids (sea nymphs)

² *no, nare, navi*: to swim

³ *nec vires fulminis apro*: “nor did the forces of lightning (i.e., its tusks) (benefit) the boar”

⁴ *prosum, prodesse, profui* (+ dat.): to be useful, benefit

Summary of Extract 2:

After the water has flooded the land, Nereids (sea nymphs) are amazed by all they see, including things that should be above water being below water and things that should be below water being above.

The following question refers to Extract 1 **and** Extract 2.

2. Compare how the wonder of natural disasters is explored in Extract 1 **and** Extract 2. Support your answer by quoting **precise** evidence from the Latin text of **both** extracts. [4]

The following question refers **only** to Extract 2.

3. Analyse how Ovid uses his theme of transformation to describe the events of the great flood. Support your answer by quoting **precise** evidence from the Latin text. [6]

End of Option A

Turn over

Option B

Extract 3: Verse — Ovid, *Tristia* 3.8.1–20

The poet Ovid, having been exiled from the city, expresses his longing for Rome.

- nunc ego Triptolemi¹ cuperem consistere curru,
 misit in ignotam qui rude semen humum;
 nunc ego Medeae² vellem frenare dracones,
 quos habuit fugiens arce, Corinthe³, tua;
 5 nunc ego iactandas optarem sumere pennas,
 sive tuas, Perseu⁴, Daedale⁵, sive tuas:
 ut tenera nostris cedente volatibus⁶ aura
 aspicerem patriae dulce repente solum⁷,
 desertaeque domus vultus, memoresque sodales,
 10 caraque praecipue coniugis ora meae.
 stulte, quid haec frustra votis puerilibus optas,
 quae non ulla tibi fertque feretque dies?
 si semel optandum est, Augusti numen adora,
 et, quem sensisti, rite precare deum.
 15 ille tibi pennasque potest currusque volucres
 tradere: det redditum, protinus ales eris.
 si precer hoc (neque enim possum maiora rogare)
 ne mea sint, timeo, vota modesta parum.
 forsitan hoc olim, cum iam satiaverit iram,
 20 tum quoque sollicita mente rogandus erit.

¹ *Triptolemus, i (m)*: Triptolemus (a god of agriculture)

² *Medea, ae (f)*: Medea (daughter of Apollo, whose chariot was drawn by dragons)

³ *Corinthus, i (m)*: Corinth (a city in Greece)

⁴ *Perseus, i (m, voc. Perseu)*: Perseus (the hero who defeated Medusa)

⁵ *Daedalus, i (m)*: Daedalus (the master craftsman who escaped Crete by flying)

⁶ *nostris ... volatibus* (dat. pl. of *volatus, us, m*): “to my flight”

⁷ *solum, i (n)*: ground, earth, land

(Option B continues on the following page)

(Option B continued)

4. (a) *misit in ... semen humum* (line 2). Outline what Triptolemus did. Quotation of the Latin text is **not** required. [3]
- (b) *nunc ego ... sive tuas* (lines 3–6). List **two** actions that the poet wants to take. Quotation of the Latin text is **not** required. [2]
- (c) *ut tenera ... repente solum* (lines 7–8). Outline what the poet wants to do. Quotation of the Latin text is **not** required. [2]
- (d) *desertaeque domus ... ora meae* (lines 9–10). List what the poet wishes to see. Quotation of the Latin text is **not** required. [3]
- (e) *stulte, quid ... precare deum* (lines 11–14). Identify **two** actions the poet thinks will be foolish and **two** actions the poet thinks will be sensible. Support your answer by quoting the Latin text. [4]
- (f) Translate *ille tibi ... rogandus erit* (lines 15–20). [16]

(Option B continues on the following page)

(Option B continued)**Extract 4: Prose — Cicero, *To the Senate on His Return* 1**

After his exile in Greece, Cicero thanks the Senate for their role in his return to Rome.

quae tanta enim potest exsistere ubertas ingeni, quae tanta dicendi copia, quod tam divinum
atque incredibile genus orationis, quo quisquam possit vestra in nos universa promerita non
dicam complecti orando, sed percensere numerando? qui mihi fratrem optatissimum, me fratri
amantissimo, liberis nostris parentes, nobis liberos, qui dignitatem, qui ordinem, qui fortunas, qui
5 amplissimam rem publicam, qui patriam, qua nihil potest esse iucundius, qui denique nosmet ipsos
nobis reddidistis.

Summary of Extract 4:

Cicero claims that he lacks the talent and skill to express how thankful he is for his return to Rome, whose leading citizens have both reunited him with his family and restored him to his old self.

The following question refers to Extract 3 **and** Extract 4.

5. Compare the portrayal of exile presented in Extract 3 **and** Extract 4. Support your answer by quoting **precise** evidence from the Latin text of **both** passages. [4]

The following question refers **only** to Extract 4.

6. Analyse the contrast between Cicero's assertions about his talent and skill and the literary qualities of the text. Support your answer by quoting **precise** evidence from the Latin text. [6]

End of Option B

Disclaimer:

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References:

- Extract 1** Ammianus Marcellinus, n.d. *Res Gestae*. J. C. Rolfe (ed.) 1935–1940. [online] Available at: <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/1/14/>> [Accessed 16 August 2021].
- Extract 2** P. Ovidius Naso, n.d. *Metamorphoses*. H. Magnus (ed.) 1892. [online] Available at: <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/153/1/>> [Accessed 16 August 2021].
- Extract 3** P. Ovidius Naso, n.d. *Tristia*. A. L. Wheeler (ed.) 1939. [online] Available at: <<http://data.perseus.org/citations/urn:cts:latinLit:phi0959.phi008.perseus-lat1:3.8>> [Accessed 16 August 2021].
- Extract 4** M. Tullius Cicero, n.d. *post Reditum in Senatu*. A. Clark (ed.) 1909. [online] Available at: <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/74/2/>> [Accessed 16 August 2021].

Markscheme

Specimen paper

Latin

Higher level

Paper 1

This markscheme is **confidential** and for the exclusive use of examiners in this examination session.

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The following are the annotations available to use when marking responses.

Annotation	Explanation	Associated shortcut
	Award 0 – automatically awards zero for a given response	
	Tick 1 – automatically awards one point for a given response	
	Incorrect point	
	Ellipse that can be expanded	
	Horizontal wavy line that can be expanded	
	Highlight tool that can be expanded	
	On page comment	
	Unclear content or language	
	SEEN - every scanned page must be annotated or marked as SEEN	
	Good Response/Good Point	
	Caret – indicates omission	
	Vertical wavy line that can be expanded	

You **must** make sure you have looked at all pages. Please put the **SEEN** annotation on any blank page, to indicate that you have seen it.

When using the **On page comment** annotation, please keep the following in mind:

- Avoid covering the candidate's own writing. This can be done by writing your comments in the margins then running the arrow attached to the "**On page comment**" annotation to the appropriate place.
- Provide all comments in the target language.

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.
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.

Option A

Extract 1: Prose — Ammianus Marcellinus, *Rerum Gestarum* 26.10.16–18

1. (a) Award **[1]** up to **[2]** for any of the following: the sea was pushed back/dispersed; disappeared; the waves rolled back.
- (b) The abyss of the depths was uncovered **[1]**, sea creatures were seen **[1]**, the ocean floor was exposed to the sun **[1]**, or more literal.
- (c) Award **[1]** up to **[2]** for any of the following: many ships were stuck in the sand (*multis ... navibus velut arida humo conexas*); people were wandering freely about the area exposed (*licenter per exiguas undarum reliquias palantibus plurimis*); they were able to gather fish and other things with their hands (*pisces manibus colligerent et similia*). Quotation of the Latin text is **not** required.
- (d) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. The sea rose up back in turn (*marini fremitus versa vice consurgunt*) **[1]** and dashed violently (*violenter illisi*) **[1]** on the islands and the mainland (*insulis et continentis terrae porrectis spatiis*) **[1]**; the sea flattened buildings (*quaedam... aedificia complanarunt*) **[1]**.
- (e) Through the conflict of the elements **[1]** (*proinde ut elementorum furente Discordia*); the face of the world was changed **[1]** (*involuta facies mundi*); and showed different types of wonders **[1]** (*miraculorum species ostendebat*). Quotation of the Latin text is **not** required.

- (f) The **[6]** for how well the translation conveys the meaning of the passage are awarded using the markbands below.

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.

The **[10]** for the precision of the translation are awarded as follows, with each word or phrase worth **[1]**.

	Word or phrase	Type of mark	Response
1	relapsa	Syntax/morphology	as perf. (either as participle or in a clause)
2	speraretur	Syntax/morphology	as 3rd sing. imperf. pass.
3	hominum	Syntax/morphology	as partitive genitive with <i>milia</i>
4	submersit	Syntax/morphology	as 3rd sing. perf. act.
5	quaedam	Meaning in context	as “certain” (> <i>quidam</i>) NOT “indeed” (> <i>quidem</i>)
6	umentis	Syntax/morphology	as gen. sing.
7	datae [esse]	Syntax/morphology	as perf. pass. infinitive with (<i>naves</i>) ... <i>visae sunt</i>
8	exanimata	Meaning in context	as “dead” or similar NOT “short of breath”
9	naufragiis	Syntax/morphology	as abl. of cause
10	iacebant	Meaning in context	as “lying” or similar NOT “throwing”

Extract 2: Verse — Ovid, *Metamorphoses* 1.301–310

2. An approach based on content is expected, but answers might concentrate on, among other things, plot, tone, theme, or style. Answers may consider that the texts come from different forms/genres.

Expect two discrete points of similarity, awarding a maximum of [2] for each ([1] for a suitably justified judgement made on each text and [1] for supporting Latin with evidence of understanding).

Points may include those below, although other discussion points should be accepted at the discretion of the examiner:

- The disasters displayed things never seen before.
- The use of *adynata* to convey the magnitude of the event.
- Highlighting how normal life was changed by the event.
- The unrelenting and unchecked power of the natural world.

3. Answers may adopt a variety of approaches but should consider the relationship between form and meaning. Because a summary is provided, the focus of the question is on the literary or rhetorical effect of the passage.

Ovid uses themes of transformation (changed shape and impossibilities, *adynata*) to amaze the audience. Points should consist of a clearly understood Latin quotation, an analysis of its form (literary or rhetorical feature) and an exploration of its intended effect on the reader. They may include:

- The initial position of *mirantur* and *Nereides* invites the audience to take the same viewing perspective as the Nereides.
- The juxtaposition of *lucos urbesque domosque* after the weak caesura highlights the *adynaton*.
- Verbs such as *incursant*, *pulsant*, *nat*, *vehit* all emphasize motion and movement in the strange environment.
- The example of the hind, which can no longer flee as it could before the change (*crura nec ablato prosunt velocia cervo*) underscores the danger of the changed world.
- The chiasmus *novi montana cacumina fluctus* highlights the strangeness of the changed world.

Mark in accordance with the markbands on page 4.

Option B

Extract 3: Verse — Ovid, *Tristia* 3.8.1–20

4. (a) Award [1] up to [3] for any of the following: He scattered/planted; a seed; in the ground; with a hoe.
- (b) He wants to bridle/restrain dragons [1] (*frenare dracones*) and put on wings [1] (*sumere pennas*). Quotation of the Latin text is **not** required.
- (c) He wants to fly [1], to see his homeland [1].
- (d) His home [1] (*domus*); his friends [1] (*sodales*); his wife [1] (*coniugis*). Quotation of the Latin text is **not** required.
- (e) Award [1] up to [2] for one of the following foolish actions: to pray childish/say childish prayers (*votis puerilibus optas*); to pray in vain (*frustra optas*) and [1] up to [2] for one of the following sensible actions: to pray to the god/power of Augustus (*Augusti numen adora*); to pray to the god (*precare deum*).
- (f) The [6] for how well the translation conveys the meaning of the passage are awarded using the markbands below.

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.

The [10] for the precision of the translation are awarded as follows, with each word or phrase worth [1].

	Word or phrase	Type of mark	Response
1	currus	Syntax/morphology	as accusative plural, direct object
2	tradere	Syntax/morphology	as complementary infinitive to <i>potest</i>
3	det	Syntax/morphology	as 3rd sing. pres. subj. in independent clause
4	reditum	Meaning in context	as a noun (“a return”) NOT verb (“to return”)
5	ales	Meaning in context	as “bird” NOT “wings”
6	maiora	Meaning in context	as “greater” (from <i>maior</i> , <i>maius</i>)
7	ne ... sint	Syntax/morphology	as fear clause
8	satiaverit	Syntax/morphology	as either perfect or future perfect tense
9	mente	Syntax/morphology	as ablative of means
10	rogandus erit	Syntax/morphology	expressing obligation

Extract 4: Prose — Cicero, *To the Senate on His Return* 1

5. An approach based on content is expected, but answers might concentrate on, among other things, plot, tone, theme, or style. Answers may consider that the texts come from different forms/genres.

Expect two discrete points of similarity, awarding a maximum of [2] for each ([1] for a suitably justified judgement made on each text and [1] for supporting Latin with evidence of understanding).

Points may include those below, though other discussion points should be accepted at the discretion of the examiner:

- Exile is separation from country.
 - Exile is separation from family.
 - Exile is separation from opportunity/dignity/status.
 - Having exile ended deserves gratitude.
 - The end of exile depends on the ruling power (Augustus and Senate for Ovid and Cicero, respectively).
6. Answers may adopt a variety of approaches but should consider the relationship between form and meaning. Because a summary is provided, the focus of the question is on the literary or rhetorical effect of the passage.

Cicero expresses his deficiency to give thanks with sufficient grace of language in a passage replete with the style and emotive power for which he was famous. Points should consist of a clearly understood Latin quotation, an analysis of its form (literary or rhetorical feature) and an exploration of its intended effect on the reader. They may include:

- The anaphora of the two *quae tanta* phrases at the beginning foreshadows the literary effect of the whole passage.
- The chiasmus of *ubertas inegni* and *dicendi copia* focuses the audience's attention on the two qualities for which he is known.
- The enclosed word order of *vestra in nos universa promerita* establishes the close relationship between Cicero and his audience.
- *promerita* subtly highlights not only the recent benefit of Cicero's return but also all the benefits Cicero conferred upon his audience through his oratory.
- The elaborate period *qui ... reddidistis* builds pathos in the contrast of loss and return.
- The deliberate contrast in the enumeration of family reunited following upon a claim not to be able to fully count his good fortune (*quo ... percensere numerando*) is emotive.
- The final phrase not only evokes the theme of the passage (his return to wholeness because of the audience's support), it continues the contrast between himself and the audience, by ending with an extended, typically Ciceronian, clausula in order to excite his audience.

Mark in accordance with the markbands on page 4.

Latin
Higher level
Paper 2

Specimen paper

1 hour 30 minutes

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Answer the questions in one option.
- The maximum mark for this examination paper is **[32 marks]**.

The extracts in this specimen paper are based on the prescribed texts in the *Classical languages subject guide (first assessment 2016)*.

Answer **all** questions in **one** option.

Option A

Answer **all** parts of the following question based on the provided extract.

Prescribed core text: Verse — Vergil, *Aeneid* 12.818–842

- “et nunc cedo equidem pugnasque exosa relinquo.
illud te, nulla fati quod lege tenetur,
820 pro Latio obtestor, pro maiestate tuorum:
cum iam conubiis pacem felicibus, esto,
component, cum iam leges et foedera iungent,
ne vetus indigenas nomen mutare Latinos
neu Troas fieri iubeas Teucrosque vocari
825 aut vocem mutare viros aut vertere vestem.
sit Latium, sint Albani per saecula reges,
sit Romana potens Italia virtute propago:
occidit, occideritque sinas cum nomine Troia.”
olli subridens hominum rerumque repertor:
830 “es germana Iovis Saturnique altera proles:
irarum tantos volvis sub pectore fluctus.
verum age et inceptum frustra submitte furorem:
do quod vis, et me victusque volensque remitto.
sermonem Ausonii patrium moresque tenebunt,
835 utque est nomen erit; commixti corpore tantum
subsident Teucri. morem ritusque sacrorum
adiciam faciamque omnis uno ore Latinos.
hinc genus Ausonio mixtum quod sanguine surget,
supra homines, supra ire deos pietate videbis,
840 nec gens ulla tuos aequae celebrabit honores.”
adnuat his Iuno et mentem laetata retorsit.
interea excedit caelo nubemque relinquit.

(Option A continues on the following page)

(Option A continued)

1. (a) *et nunc ... maiestate tuorum* (lines 818–820). Outline the beginning of Juno’s address to Jupiter. Quotation of the Latin text is **not** required. [3]
- (b) *ne vetus ... vertere vestem* (lines 823–825). List Juno’s **three** requests for the Latins when they merge with the Trojans. Quotation of the Latin text is **not** required. [3]
- (c) *es germana ... pectore fluctus* (lines 830–831). Identify how Jupiter describes Juno, both in familial and emotional terms, in this extract. Support your answer by quoting the Latin text. [2]
- (d) Write out and scan *verum age ... volensque remitto* (lines 832–833). Indicate elisions where necessary. [2]
- (e) *supra homines ... celebrabit honores* (lines 839–840). List **two** specific events or actions from the time of Vergil and Augustus that reflect the truth of this statement. [2]
- (f) Analyse how Vergil uses language to highlight the future glory **and/or** piety of Rome in this extract. Support your answer by quoting the Latin text. [8]

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one prose** prescribed core text **and at least one** other source.

Either

2. (a) “Individuals in Roman prose texts serve as role models or exemplars.” Discuss. [12]

Or

2. (b) To what extent is it important to consider the author’s own connection to events, people, or culture when considering a text by that author as a source for the study of Roman history or culture? [12]

End of Option A

Option B

Answer **all** parts of the following question based on the provided extracts.

Prescribed core text: Verse — Catullus, *Carmina* 13 and 51.1-12

13

- cenabis bene, mi Fabulle, apud me
 paucis, si tibi di favent, diebus,
 si tecum attuleris bonam atque magnam
 cenam, non sine candida puella
 5 et vino et sale et omnibus cachinnis.
 haec si, inquam, attuleris, venuste noster,
 cenabis bene; nam tui Catulli
 plenus sacculus est araneorum.
 sed contra accipies meros amores
 10 seu quid suavius elegantiusve est:
 nam unguentum dabo, quod meae puellae
 donarunt Veneres Cupidinesque,
 quod tu cum olfacies, deos rogabis,
 totum ut te faciant, Fabulle, nasum.

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

(Option B continues on the following page)

(Option B continued)

3. (a) *non sine ... omnibus cachinnis* (Poem 13, lines 4–5). List the ingredients for a good dinner, according to Catullus. Quotation of the Latin text is **not** required. [3]
- (b) *sed contra ... unguentum dabo* (Poem 13, lines 9–11). Outline what Catullus is prepared to share in return for the dinner. Quotation of the Latin text is **not** required. [2]
- (c) *quod tu ... Fabulle, nasum* (Poem 13, lines 13–14). Outline what Catullus says will happen when Fabullus smells the perfume. Support your answer by quoting the Latin text. [3]
- (d) *ille mi ... superare divos* (Poem 51, lines 1–2). Outline how Catullus describes his rival for Lesbia's affection. Quotation of the Latin text is **not** required. [2]
- (e) *lingua sed ... lumina nocte* (Poem 51, lines 9–12). Describe, giving **two** details, Catullus's physical response to seeing Lesbia in such a situation. Support your answer by quoting the Latin text. [2]
- (f) Analyse how Catullus highlights different human senses in **both** extracts. Support your answer by quoting the Latin text. [8]

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one prose** prescribed core text **and at least one** other source.

Either

4. (a) "Individuals in Roman prose texts serve as role models or exemplars." Discuss. [12]

Or

4. (b) To what extent is it important to consider the author's own connection to events, people, or culture when considering a text by that author as a source for the study of Roman history or culture? [12]

End of Option B

Option C

Answer **all** parts of the following question based on the provided extract.

Prescribed core text: Prose — Caesar, *De Bello Gallico* 7.70–71

opere instituto fit equestre proelium in ea planitie, quam intermissam collibus tria milia passuum in longitudinem patere supra demonstravimus. summa vi ab utrisque contenditur. laborantibus nostris Caesar Germanos summittit legionesque pro castris constituit, ne qua subito irruptio ab hostium peditatu fiat. praesidio legionum addito nostris animus augetur: hostes in fugam
5 coniecti se ipsi multitudine impediunt atque angustioribus portis relictis coacervantur. Germani acrius usque ad munitiones sequuntur. fit magna caedes: nonnulli relictis equis fossam transire et maceriam transcendere conantur. paulum legiones Caesar quas pro vallo constituerat promoveri iubet. non minus qui intra munitiones erant perturbantur Galli: veniri ad se confestim existimantes ad arma conclamant; nonnulli perterriti in oppidum irrumpunt. Vercingetorix iubet portas
10 claudi, ne castra nudentur. multis interfectis, compluribus equis captis Germani sese recipiunt. Vercingetorix, priusquam munitiones ab Romanis perficiantur, consilium capit omnem ab se equitatum noctu dimittere. discedentibus mandat ut suam quisque eorum civitatem adeat omnesque qui per aetatem arma ferre possint ad bellum cogant.

5. (a) *opere instituto ... utrisque contenditur* (lines 1–2). Describe the beginning of this battle. Support your answer by quoting the Latin text. [3]
- (b) *hostes in ... relictis coacervantur* (lines 4–5). Explain the constraints on the Gauls' movement. Quotation of the Latin text is **not** required. [2]
- (c) *paulum legiones ... oppidum irrumpunt* (lines 7–9). Describe the response of the Gauls to the Roman counter-attack. Quotation of the Latin text is **not** required. [3]
- (d) *multis interfectis ... sese recipiunt* (line 10). Describe the outcome of the attack. Support your answer by quoting the Latin text. [2]
- (e) *Vercingetorix, priusquam ... bellum cogant* (lines 11–13). Outline Vercingetorix's instructions to the cavalry. Support your answer by quoting the Latin text. [2]
- (f) Analyse how Caesar highlights the confusion that occurs in battle. Support your answer by quoting the Latin text. [8]

(Option C continues on the following page)

(Option C continued)

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one verse** prescribed core text **and at least one** other source.

Either

6. (a) To what extent is Roman poetry a reflection of the cultural context in which it was written? [12]

Or

6. (b) “Poetry is the ideal literary form for the expression of emotion.” Discuss. [12]

End of Option C

Option D

Answer **all** parts of the following question based on the provided extract.

Prescribed core text: Prose — Sallust, *Bellum Catilinae* 5

L. Catilina, nobili genere natus, fuit magna vi et animi et corporis, sed ingenio malo pravoque. huic ab adolescentia bella intestina, caedes, rapinae, discordia civilis grata fuere, ibique iuventutem suam exercuit. corpus patiens inediae, algoris, vigiliae supra quam quoiquam credibile est. animus audax, subdolus, varius, quoius rei lubet simulator ac dissimulator, alieni adpetens, sui profusus, ardens in
5 cupiditatibus; satis eloquentiae, sapientiae parum. vastus animus inmoderata, incredibilia, nimis alta semper cupiebat. hunc post dominationem L. Sullae libido maxuma invaserat rei publicae capiundae; neque id quibus modis adsequeretur, dum sibi regnum pararet, quicquam pensi habebat. agitabatur magis magisque in dies animus ferox inopia rei familiaris et conscientia scelerum, quae utraque iis artibus auxerat, quas supra memoravi. incitabant praeterea corrupti civitatis mores, quos
10 pessuma ac divorsa inter se mala, luxuria atque avaritia, vexabant. res ipsa hortari videtur, quoniam de moribus civitatis tempus admonuit, supra repetere ac paucis instituta maiorum domi militiaeque, quo modo rem publicam habuerint quantamque reliquerint, ut paulatim inmutata ex pulcherruma atque optuma pessuma ac flagitiosissima facta sit, disserere.

7. (a) *L. Catilina ... malo pravoque* (line 1). Outline Sallust's description of Catiline. Quotation of the Latin text is **not** required. [3]
- (b) *corpus patiens ... subdolus, varius* (lines 3–4). Identify **one** detail about Catiline's physical prowess **and one** detail about his moral failing. Support your answer by quoting the Latin text. [2]
- (c) *agitabatur magis ... artibus auxerat* (lines 8–9). Explain why Catiline desired power so badly. Quotation of the Latin text is **not** required. [2]
- (d) *incitabant praeterea ... avaritia, vexabant* (lines 9–10). Describe the changes in the world that encouraged Catiline's bad habits. Support your answer by quoting the Latin text. [3]
- (e) *ut paulatim ... sit, disserere* (lines 12–13). Identify how Sallust believes that Rome has changed over time. Quotation of the Latin text is **not** required. [2]
- (f) Analyse how Sallust highlights the villainy of Catiline. Support your answer by quoting the Latin text. [8]

(Option D continues on the following page)

(Option D continued)

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one verse** prescribed core text **and at least one** other source.

Either

8. (a) To what extent is Roman poetry a reflection of the cultural context in which it was written? [12]

Or

8. (b) “Poetry is the ideal literary form for the expression of emotion.” Discuss. [12]

End of Option D

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References:

- Option A** P. Vergilius Maro, n.d. *Bucolics, Aeneid, and Georgics of Vergil*. J. B. Greenough (ed.), 1900. [online] Available at: <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/291/12/31/>> [Accessed 19 August 2021].
- Option B** G. Catullus, n.d. *Carmina*. E. T. Merrill (ed.), 1893. [online] Available at: <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/12/1/13/>> [Poem 13] and <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/12/1/49/>> [Poem 51] [Accessed 19 August 2021].
- Option C** C. Julius Caesar, n.d. *C. Iulii Commentarii Rerum in Gallia Gestarum VII A. Hirti Commentarius VII*. T. Rice Holmes (ed.), 1914. [online] Available at: <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/134/7/71/>> and <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/134/7/72/>> [Accessed 19 August 2021].
- Option D** C. Sallusti Crispi, n.d. *Catilina, Iugurtha, Orationes Et Epistulae Excerptae De Historiis*. A. W. Ahlberg (ed.), 1919. [online] Available at: <<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2008.01.0002%3Atext%3DCat.%3Achapter%3D5>> [Accessed 19 August 2021].

Markscheme

Specimen paper

Latin

Higher level and standard level

Paper 2

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The following are the annotations available to use when marking responses.

Annotation	Explanation	Associated shortcut
	Caret – indicates omission	
	Incorrect point	
	Ellipse that can be expanded	
	Horizontal wavy line that can be expanded	
	Highlight tool that can be expanded	
	On page comment – justifies application of assessment criteria	
	Unclear content or language	
	SEEN – every scanned page must be annotated or marked as SEEN	
	Good Response/Good Point	
	Vertical wavy line that can be expanded	

You **must** make sure you have looked at all pages. Please put the  annotation on any blank page, to indicate that you have seen it.

When using the **On page Comment** annotation, please keep the following in mind:

- Avoid covering the candidate's own writing. This can be done by writing your comments in the margins then running the arrow attached to the "**On page comment**" annotation to the appropriate place.
- Provide all comments in the target language.
- You may provide summative comments at the end of the script, but please do NOT record numerical marks on the scripts.

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: Verse — Vergil, *Aeneid* 12.818–842

1. (a) Juno says that she is yielding the fight **[1]** (*cedo ... pugnās*) and leaving behind the hateful things **[1]** (*exosa relinquo*) but she does ask one thing **[1]** (*illud te ... obtestor*). Quotation from the Latin is **not** required.
 - (b) That they not change their name **[1]** (*ne nomen mutare*); that they not change their language **[1]** (*vocem mutare*); that they not change their mode of dress **[1]** (*vertere vestem*). Quotation from the Latin is **not** required.
 - (c) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. Jupiter describes her as his sister (*es germana Iovis or Saturni altera proles*) **[1]**; he describes her as angry (*irarum tantos volvis sub pectore fluctus*) **[1]**.
 - (d) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.
 - (e) Award **[1]** up to **[2]** for any reasonable responses such as: Augustus restored many temples, the *ludi saeculares* were celebrated, the doors to the Temple of Janus were closed, many new temples were built.
 - (f) Award **[1]** up to **[4]** for each plausible point of analysis addressing Rome's future and/or the renown of Rome 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:
 - Identification of Alban, Roman and Italian heritage enduring (tricolon with *sit Latium ... sint Albani ... sit Romana*)
 - Jupiter will give Rome its customs and sacred rites (*morem ritusque sacrorum adiciam*; with enjambment emphasizing Jupiter's agency).
 - The Romans will have both inherited customs (*patrium moresque tenebunt*) and new ones added by Jupiter himself (*morem ... adiciam*); their piety comes from two separate and illustrious sources.
 - The Romans will surpass all in piety toward the gods (*supra homines, supra ire deos pietate*; repetition of *supra* suggesting the exceptional nature of their piety, surpassing even the gods).
 - The eternal/lasting nature of their glory is repeatedly suggested (*sit ... sit ... sint; utque est nomen erit*) in juxtaposition with the Trojan destiny (*occidit, occiderit; subsident Teucris*).
 - No other people will celebrate Juno equally (*nec gens ulla tuos aeque celebrabit honores*).
2. (a) Mark in accordance with the markbands on page 4.
 2. (b) Mark in accordance with the markbands on page 4.

Option B

Prescribed core text: Verse — Catullus, *Carmina* 13 and 51

3. (a) The ideal dinner has wine **[1]** (*vino*); wit **[1]** (*sale*); and laughter **[1]** (*omnibus cachinnis*). Also accept a beautiful woman (*candida puella*). Quotation from the Latin is **not** required.
- (b) Catullus is prepared to share pure affection **[1]** (*meros amores*) and perfume **[1]** (*unguentum*). Quotation from the Latin is **not** required.
- (c) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. He will ask the gods (*deos rogabis*) **[1]** to make him (*ut te faciant*) **[1]** a nose all over/entirely a nose (*totum ... nasum*) **[1]**.
- (d) Catullus describes his rival as equal to/a match for a god **[1]** (*par deo*) or even surpassing the gods **[1]** (*superare divos*) Quotation from the Latin is **not** required.
- (e) Award **[1]** up to **[2]** for any of the following supported by a **precise** quotation of the Latin text. His tongue swells (*lingua torpet*); he feels on fire or similar (*tenuis sub artus flamma demanat*); his ears ring (*sonitu suoapte tintinant aures*); and his eyes get dim (*teguntur lumina nocte*).
- (f) Award **[1]** up to **[4]** for each plausible point of analysis addressing how Catullus highlights different senses 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:
- Sight, by highlighting the object of view (*candida puella*; *ille mi par esse deo*; *qui ...identidem te spectat*) and the act of viewing, either at leisure or surreptitiously (*spectat ...aspexi*); or the loss of sight (*teguntur lumina nocte*).
 - Hearing, by highlighting noises (*omnibus cachinnis*; *dulce ridentem*) or the loss of hearing (*sonitu suoapte tintinant aures*) (at both *cachinnis* and *tintinant* using onomatopoeia to let the sounds resound in the reader's ear, too).
 - Taste, by the elements of the dinner (*vino et sale*).
 - Smell, by the ointment (*quod tu cum olfacies*) including the metaphor of becoming *totum nasum* when smelling the perfume.
 - Touch, by the swelling of his tongue (*lingua sed torpet*) and heat in his limbs (*tenuis sub artus flamma demanat*).
 - The juxtaposition between being able to see and hear (*spectat et audit*) and having those senses fail the poet (*eripit sensus*) in the second poem, showing the physical effect on the senses when viewing his beloved.
4. (a) Mark in accordance with the markbands on page 4.
4. (b) Mark in accordance with the markbands on page 4.

Option C

Prescribed core text: Prose — Caesar, *De Bello Gallico* 7.70–71

5. (a) Award **[1]** for each of the following supported by a precise quotation of the **Latin** text. A cavalry battle started (*fit equestre proelium*) **[1]** on the plain (*in ea planitie*) **[1]** fought with the greatest force (*contenditur summa vi*) **[1]**.
- (b) They were hindered by their great number **[1]** (*se ipsi multitudine impediunt*) and were crowded by the narrow gates **[1]** (*angustioribus portis relictis coacervantur*). Quotation from the Latin is **not** required.
- (c) They are afraid/confused **[1]** (*perturbantur*), they shout for help **[1]** (*ad arma conclamant*), some rush back into the town **[1]** (*in oppidum irrumpunt*). Quotation from the Latin is **not** required.
- (d) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. Many people were killed (*multis interfectis*) **[1]** and many horses were captured (*compluribus equis captis*) **[1]**.
- (e) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. That each should go to their city (*quisque civitatem adeat*) **[1]** and urge all to prepare for war (*omnes ad bellum cogant*) **[1]**.
- (f) Award **[1]** up to **[4]** for each plausible point of analysis addressing how Caesar highlights the confusion of battle 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:
- Crowding together in battle (*se ipsi multitudine impediunt* (alliteration) or *angustioribus portis relictis coacervantur*; the passive and evocative verb suggesting the way they are ‘heaped together’ and at the mercy of the situation).
 - Succession of passive verbs describing the Gauls highlighting how they are the victims of the Roman tactics (*coniecti ... coacervantur ... perturbantur ... interfectis ... captis*).
 - Focus on the scale of the massacre (*fit magna caedes* simple phrase with emphasis on the brutal word *caedes*).
 - Desperate actions and limited choices of the trapped Gauls show their confusion and terror (*nonnulli relictis equis fossam transire et maceriam transcendere conantur*; succession of verbs suggesting their frantic actions, and the final *conantur* suggesting their lack of success).
 - Different groups of Gauls attempt different things, showing the lack of a unified response (*nonnulli ... non minus qui ... nonnulli*), juxtaposed with Vercingetorix’s command (*Vercingetorix iubet portas claudi*; short sentence showing his decisiveness in the midst of the chaos).
 - Panic and confusion of the Gauls inside the fortifications (*perturbantur Galli ... conclamant ... perterriti*).
6. (a) Mark in accordance with the markbands on page 4.
6. (b) Mark in accordance with the markbands on page 4.

Option D

Prescribed core text: Prose — Sallust, *Bellum Catilinae* 5

7. (a) Catiline was noble **[1]** (*nobili genere natus*); had great strength of mind and body **[1]** (*magna vi et animi et corporis*); but an evil and wicked nature **[1]** (*sed ingenio malo pravoque*). Quotation from the Latin is **not** required.
- (b) Award **[1]** for a detail on physical prowess supported by a precise quotation of the Latin text: He/his body was able to withstand hunger (*patiens inediae*), cold (*patiens ... algoris*), wakefulness (*patiens ... vigiliae*).
Award **[1]** for a detail on moral failing supported by a precise quotation of the Latin text: Catiline / his mind was brazen (*audax*), he/his mind was cunning (*sobdolus*), he/his mind was fickle (*varius*). Do **not** accept generalizations that do not demonstrate precise understanding of the Latin text.
- (c) He was driven by a poverty of personal means (*inopia rei familiaris*) **[1]** and a knowledge of his wickedness (*conscientia scelerum*) **[1]**. Quotation from the Latin is **not** required.
- (d) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. The customs/morals of the state were corrupted (*corrupti civitatis mores*) **[1]**, being plagued/damaged by vices (*quos ... mala ... vexabant*) (accept more literal renditions of the relative clause) **[1]**, extravagance and greed (*luxuria atque avaritia*) **[1]**.
- (e) Rome was once most beautiful and the greatest (*pulcherruma atque optuma*) **[1]** but has become the worst and most vicious (*pestuma ac flagitiossum*) **[1]**. Quotation from the Latin is **not** required.
- (f) Award one **[1]** up to **[4]** for each plausible point of analysis addressing how Sallust uses stylistic choices to highlight Catiline's villainy 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.
- The juxtaposition between his noble birth (*nobili genere natus*) and his bad character (*ingenio malo pravoque*) suggests his native villainy.
 - The juxtaposition of physical prowess (*corpus patiens*) and depraved mind (*animus audax / vastus animus*) make his villainy the more shocking.
 - His villainy dates from his youth (*ab adolescentia ... iuventutem*; the position of these words highlighting his youth at the beginning and end of the enumeration of his vices emphasizes how his villainous nature was displayed even as a young man).
 - The extensive nature of his vices is highlighted by the long list of them (*bella intestina, caedes, rapinae, discordia civilis*; asyndeton).
 - The description of his mind with its many aspects (long list of adjectives: *audax, subdolus, varius, quouis rei lubet simulator ac dissimulator, alieni adpetens, sui profusus, ardens in cupiditatibus*) show his multi-faceted nature as a villain.
 - The extent of his boundless greed is emphasized (*vastus animus inmoderata, incredibilia, nimis alta semper cupiebat*; tricolon, litotes in the last element).

- 8. (a) Mark in accordance with the markbands on page 4.
 - 8. (b) Mark in accordance with the markbands on page 4.
-

Latin
Standard level
Paper 1

Specimen paper

1 hour 30 minutes

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Answer the questions in one option.
- A dictionary is permitted for this examination paper.
- The maximum mark for this examination paper is **[30 marks]**.

Answer **all** questions in **one** option.

Option A

Prose — Ammianus Marcellinus, *Rerum Gestarum* 26.10.16–18

Ammianus Marcellinus describes an earthquake and a tsunami that struck Alexandria and other parts of the eastern Mediterranean Sea on 21 July 365 CE.

mareque dispulsum, retro fluctibus evolutis abscessit, ut resecta voragine profundorum, species natantium¹ multiformes limo² cernerentur haerentes, valliumque vastitates et montium tunc, ut opinari dabatur³, suspicerent radios solis, quos primigenia⁴ rerum natura sub immensis gurgitibus amendavit⁵. multis igitur navibus velut arida humo conexis⁶, et licenter per exiguas undarum

5 reliquias palantibus plurimis, ut pisces manibus colligerent et similia: marini fremitus velut gravati repulsam⁷, versa vice consurgunt, perque vada ferventia insulis et continentis terrae porrectis spatiis violenter illisi⁸, innumera quaedam in civitatibus, et ubi reperta sunt aedificia, complanarunt: proinde ut elementorum furente Discordia⁹, involuta facies mundi, miraculorum species ostendebat. relapsa enim aequorum magnitudo cum minime speraretur, milia multa necavit hominum et

10 submersit, recurrentiumque aestuum incitata vertigine, quaedam naves, postquam umentis substantiae consenuit tumor, pessum datae esse visae sunt, exanimataque naufragiis corpora supina iacebant aut prona.

¹ *natantium* (gen. pl.): “of sea creatures”

² *limus, i (m)*: slime, mud

³ *ut opinari dabatur*: “as it was given to be believed”

⁴ *primigenius, a, um* (adj.): primal, original

⁵ *amendo, amendare, amendavi, amendatus*: to dismiss

⁶ *conecto, conectere, conexi, conexus*: to bind, to join, to stick

⁷ *gravati repulsam*: “annoyed at the repulsion”

⁸ *illido, illidere, illisi, illisus*: to crash against, to crush

⁹ *Discordia, ae (f)*: Strife (a Roman goddess)

(Option A continues on the following page)

(Option A continued)

1. (a) *mareque dispulsum ... evolutis abscessit* (line 1). Outline what happened to the sea. Quotation of the Latin text is **not** required. [2]
- (b) *ut resecta ... radios solis* (lines 1–3). List **three** changes that were now revealed in the sea. Quotation of the Latin text is **not** required. [3]
- (c) *multis igitur ... et similia* (lines 4–5). Outline the temporary results of the event. Quotation of the Latin text is **not** required. [2]
- (d) *marini fremitus ... aedificia, complanarunt* (lines 5–7). Outline the arrival of the tidal wave and its aftermath. Support your answer by quoting the Latin text. [4]
- (e) *proinde ut ... species ostendebat* (line 8). Outline Ammianus's summary of the event. Quotation of the Latin text is **not** required. [3]
- (f) Translate *relapsa enim ... aut prona* (lines 9–12). [16]

End of Option A

Option B

Verse — Ovid, *Tristia* 3.8.1–20

The poet Ovid, having been exiled from the city, expresses his longing for Rome.

- nunc ego Triptolemi¹ cuperem consistere curru,
 misit in ignotam qui rude semen humum;
 nunc ego Medeae² vellem frenare dracones,
 quos habuit fugiens arce, Corinthe³, tua;
 5 nunc ego iactandas optarem sumere pennas,
 sive tuas, Perseu⁴, Daedale⁵, sive tuas:
 ut tenera nostris cedente volatibus⁶ aura
 aspicerem patriae dulce repente solum⁷,
 desertaeque domus vultus, memoresque sodales,
 10 caraque praecipue coniugis ora meae.
 stulte, quid haec frustra votis puerilibus optas,
 quae non ulla tibi fertque feretque dies?
 si semel optandum est, Augusti numen adora,
 et, quem sensisti, rite precare deum.
 15 ille tibi pennasque potest currusque volucres
 tradere: det redditum, protinus ales eris.
 si precer hoc (neque enim possum maiora rogare)
 ne mea sint, timeo, vota modesta parum.
 forsitan hoc olim, cum iam satiaverit iram,
 20 tum quoque sollicita mente rogandus erit.

¹ *Triptolemus*, *i* (m): Triptolemus (a god of agriculture)

² *Medea*, *ae* (f): Medea (daughter of Apollo, whose chariot was drawn by dragons)

³ *Corinthus*, *i* (m): Corinth (a city in Greece)

⁴ *Perseus*, *i* (m, voc. *Perseu*): Perseus (the hero who defeated Medusa)

⁵ *Daedalus*, *i* (m): Daedalus (the master craftsman who escaped Crete by flying)

⁶ *nostris* ... *volatibus* (dat. pl. of *volatus*, *us*, m): “to my flight”

⁷ *solum*, *i* (n): ground, earth, land

(Option B continues on the following page)

(Option B continued)

2. (a) *misit in ... semen humum* (line 2). Outline what Triptolemus did. Quotation of the Latin text is **not** required. [3]
- (b) *nunc ego ... sive tuas* (lines 3–6). List **two** actions that the poet wants to take. Quotation of the Latin text is **not** required. [2]
- (c) *ut tenera ... repente solum* (lines 7–8). Outline what the poet wants to do. Quotation of the Latin text is **not** required. [2]
- (d) *desertaeque domus ... ora meae* (lines 9–10). List what the poet wishes to see. Quotation of the Latin text is **not** required. [3]
- (e) *stulte, quid ... precare deum* (lines 11–14). Identify **two** actions the poet thinks will be foolish and **two** actions the poet thinks will be sensible. Support your answer by quoting the Latin text. [4]
- (f) Translate *ille tibi ... rogandus erit* (lines 15–20). [16]

End of Option B

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References:

- Option A** Ammianus Marcellinus, n.d. *Res Gestae*. J. C. Rolfe (ed.) 1935–1940. [online] Available at: <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/1/14/>> [Accessed 16 August 2021].
- Option B** P. Ovidius Naso, n.d. *Tristia*. A. L. Wheeler (ed.) 1939. [online] Available at: <<http://data.perseus.org/citations/urn:cts:latinLit:phi0959.phi008.perseus-lat1:3.8>> [Accessed 16 August 2021].

Markscheme

Specimen paper

Latin

Standard level

Paper 1

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The following are the annotations available to use when marking responses.

Annotation	Explanation	Associated shortcut
	Award 0 – automatically awards zero for a given response	
	Tick 1 – automatically awards one point for a given response	
	Incorrect point	
	Ellipse that can be expanded	
	Horizontal wavy line that can be expanded	
	Highlight tool that can be expanded	
	On page comment	
	Unclear content or language	
	SEEN - every scanned page must be annotated or marked as SEEN	
	Good Response/Good Point	
	Caret – indicates omission	
	Vertical wavy line that can be expanded	

You **must** make sure you have looked at all pages. Please put the **SEEN** annotation on any blank page, to indicate that you have seen it.

When using the **On page comment** annotation, please keep the following in mind:

- Avoid covering the candidate's own writing. This can be done by writing your comments in the margins then running the arrow attached to the "**On page comment**" annotation to the appropriate place.
- Provide all comments in the target language.

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.
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.

Option A

Prose — Ammianus Marcellinus, *Rerum Gestarum* 26.10.16–18

1. (a) Award **[1]** up to **[2]** for any of the following: the sea was pushed back/dispersed; disappeared; the waves rolled back.
- (b) The abyss of the depths was uncovered **[1]**, sea creatures were seen **[1]**, the ocean floor was exposed to the sun **[1]**, or more literal.
- (c) Award **[1]** up to **[2]** for any of the following: many ships were stuck in the sand (*multis ... navibus velut arida humo conexas*); people were wandering freely about the area exposed (*licenter per exiguas undarum reliquias palantibus plurimis*); they were able to gather fish and other things with their hands (*pisces manibus colligerent et similia*). Quotation of the Latin text is **not** required.
- (d) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. The sea rose up back in turn (*marini fremitus versa vice consurgunt*) **[1]** and dashed violently (*violenter illisi*) **[1]** on the islands and the mainland (*insulis et continentis terrae porrectis spatiis*) **[1]**; the sea flattened buildings (*quaedam... aedificia complanarunt*) **[1]**.
- (e) Through the conflict of the elements **[1]** (*proinde ut elementorum furente Discordia*); the face of the world was changed **[1]** (*involuta facies mundi*); and showed different types of wonders **[1]** (*miraculorum species ostendebat*). Quotation of the Latin text is **not** required.

- (f) The **[6]** for how well the translation conveys the meaning of the passage are awarded using the markbands below.

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.

The **[10]** for the precision of the translation are awarded as follows, with each word or phrase worth **[1]**.

	Word or phrase	Type of mark	Response
1	relapsa	Syntax/morphology	as perf. (either as participle or in a clause)
2	speraretur	Syntax/morphology	as 3rd sing. imperf. pass.
3	hominum	Syntax/morphology	as partitive genitive with <i>milia</i>
4	submersit	Syntax/morphology	as 3rd sing. perf. act.
5	quaedam	Meaning in context	as “certain” (> <i>quidam</i>) NOT “indeed” (> <i>quidem</i>)
6	umentis	Syntax/morphology	as gen. sing.
7	datae [esse]	Syntax/morphology	as perf. pass. infinitive with (<i>naves</i>) ... <i>visae sunt</i>
8	exanimata	Meaning in context	as “dead” or similar NOT “short of breath”
9	naufragiis	Syntax/morphology	as abl. of cause
10	iacebant	Meaning in context	as “lying” or similar NOT “throwing”

Option B

Verse — Ovid, *Tristia* 3.8.1–20

2. (a) Award [1] up to [3] for any of the following: He scattered/planted; a seed; in the ground; with a hoe.
- (b) He wants to bridle/restrain dragons [1] (*frenare dracones*) and put on wings [1] (*sumere pennas*). Quotation of the Latin text is **not** required.
- (c) He wants to fly [1], to see his homeland [1].
- (d) His home [1] (*domus*); his friends [1] (*sodales*); his wife [1] (*coniugis*). Quotation of the Latin text is **not** required.
- (e) Award [1] up to [2] for one of the following foolish actions: to pray childishly/say childish prayers (*votis puerilibus optas*); to pray in vain (*frustra ... optas*); and [1] up to [2] for one of the following sensible actions: to pray to the god/power of Augustus (*Augusti numen adora*); to pray to the god (*precare deum*).
- (f) The [6] for how well the translation conveys the meaning of the passage are awarded using the markbands below.

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.

The [10] for the precision of the translation are awarded as follows, with each word or phrase worth [1].

	Word or phrase	Type of mark	Response
1	currus	Syntax/morphology	as accusative plural, direct object
2	tradere	Syntax/morphology	as complementary infinitive to <i>potest</i>
3	det	Syntax/morphology	as 3rd sing. pres. subj. in independent clause
4	reditum	Meaning in context	as a noun (“a return”) NOT verb (“to return”)
5	ales	Meaning in context	as “bird” NOT “wings”
6	maiora	Meaning in context	as “greater” (from <i>maior</i> , <i>maius</i>)
7	ne ... sint	Syntax/morphology	as fear clause
8	satiaverit	Syntax/morphology	as either perfect or future perfect tense
9	mente	Syntax/morphology	as ablative of means
10	rogandus erit	Syntax/morphology	expressing obligation

Latin
Standard level
Paper 2

Specimen paper

1 hour 30 minutes

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Answer the questions in one option.
- The maximum mark for this examination paper is **[32 marks]**.

The extracts in this specimen paper are based on the prescribed texts in the *Classical languages subject guide (first assessment 2016)*.

Answer **all** questions in **one** option.

Option A

Answer **all** parts of the following question based on the provided extract.

Prescribed core text: Verse — Vergil, *Aeneid* 12.818–842

- “et nunc cedo equidem pugnasque exosa relinquo.
illud te, nulla fati quod lege tenetur,
820 pro Latio obtestor, pro maiestate tuorum:
cum iam conubiis pacem felicibus, esto,
component, cum iam leges et foedera iungent,
ne vetus indigenas nomen mutare Latinos
neu Troas fieri iubeas Teucrosque vocari
825 aut vocem mutare viros aut vertere vestem.
sit Latium, sint Albani per saecula reges,
sit Romana potens Italia virtute propago:
occidit, occideritque sinas cum nomine Troia.”
olli subridens hominum rerumque repertor:
830 “es germana Iovis Saturnique altera proles:
irarum tantos volvis sub pectore fluctus.
verum age et inceptum frustra submitte furorem:
do quod vis, et me victusque volensque remitto.
sermonem Ausonii patrium moresque tenebunt,
835 utque est nomen erit; commixti corpore tantum
subsident Teucri. morem ritusque sacrorum
adiciam faciamque omnis uno ore Latinos.
hinc genus Ausonio mixtum quod sanguine surget,
supra homines, supra ire deos pietate videbis,
840 nec gens ulla tuos aequae celebrabit honores.”
adnuat his Iuno et mentem laetata retorsit.
interea excedit caelo nubemque relinquit.

(Option A continues on the following page)

(Option A continued)

1. (a) *et nunc ... maiestate tuorum* (lines 818–820). Outline the beginning of Juno’s address to Jupiter. Quotation of the Latin text is **not** required. [3]
- (b) *ne vetus ... vertere vestem* (lines 823–825). List Juno’s **three** requests for the Latins when they merge with the Trojans. Quotation of the Latin text is **not** required. [3]
- (c) *es germana ... pectore fluctus* (lines 830–831). Identify how Jupiter describes Juno, both in familial and emotional terms, in this extract. Support your answer by quoting the Latin text. [2]
- (d) Write out and scan *verum age ... volensque remitto* (lines 832–833). Indicate elisions where necessary. [2]
- (e) *supra homines ... celebrabit honores* (lines 839–840). List **two** specific events or actions from the time of Vergil and Augustus that reflect the truth of this statement. [2]
- (f) Analyse how Vergil uses language to highlight the future glory **and/or** piety of Rome in this extract. Support your answer by quoting the Latin text. [8]

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one verse** prescribed core text **and at least one** other source.

Either

2. (a) To what extent is Roman poetry a reflection of the cultural context in which it was written? [12]

Or

2. (b) “Poetry is the ideal literary form for the expression of emotion.” Discuss. [12]

End of Option A

Option B

Answer **all** parts of the following question based on the provided extracts.

Prescribed core text: Verse — Catullus, *Carmina* 13 and 51.1-12

13

- cenabis bene, mi Fabulle, apud me
 paucis, si tibi di favent, diebus,
 si tecum attuleris bonam atque magnam
 cenam, non sine candida puella
 5 et vino et sale et omnibus cachinnis.
 haec si, inquam, attuleris, venuste noster,
 cenabis bene; nam tui Catulli
 plenus sacculus est araneorum.
 sed contra accipies meros amores
 10 seu quid suavius elegantiusve est:
 nam unguentum dabo, quod meae puellae
 donarunt Veneres Cupidinesque,
 quod tu cum olfacies, deos rogabis,
 totum ut te faciant, Fabulle, nasum.

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

(Option B continues on the following page)

(Option B continued)

3. (a) *non sine ... omnibus cachinnis* (Poem 13, lines 4–5). List the ingredients for a good dinner, according to Catullus. Quotation of the Latin text is **not** required. [3]
- (b) *sed contra ... unguentum dabo* (Poem 13, lines 9–11). Outline what Catullus is prepared to share in return for the dinner. Quotation of the Latin text is **not** required. [2]
- (c) *quod tu ... Fabulle, nasum* (Poem 13, lines 13–14). Outline what Catullus says will happen when Fabullus smells the perfume. Support your answer by quoting the Latin text. [3]
- (d) *ille mi ... superare divos* (Poem 51, lines 1–2). Outline how Catullus describes his rival for Lesbia's affection. Quotation of the Latin text is **not** required. [2]
- (e) *lingua sed ... lumina nocte* (Poem 51, lines 9–12). Describe, giving **two** details, Catullus's physical response to seeing Lesbia in such a situation. Support your answer by quoting the Latin text. [2]
- (f) Analyse how Catullus highlights different human senses in **both** extracts. Support your answer by quoting the Latin text. [8]

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one verse** prescribed core text **and at least one** other source.

Either

4. (a) To what extent is Roman poetry a reflection of the cultural context in which it was written? [12]

Or

4. (b) "Poetry is the ideal literary form for the expression of emotion." Discuss. [12]

End of Option B

Option C

Answer **all** parts of the following question based on the provided extract.

Prescribed core text: Prose — Caesar, *De Bello Gallico* 7.70–71

opere instituto fit equestre proelium in ea planitie, quam intermissam collibus tria milia passuum in longitudinem patere supra demonstravimus. summa vi ab utrisque contenditur. laborantibus nostris Caesar Germanos summittit legionesque pro castris constituit, ne qua subito irruptio ab hostium peditatu fiat. praesidio legionum addito nostris animus augetur: hostes in fugam
5 coniecti se ipsi multitudine impediunt atque angustioribus portis relictis coacervantur. Germani acrius usque ad munitiones sequuntur. fit magna caedes: nonnulli relictis equis fossam transire et maceriam transcendere conantur. paulum legiones Caesar quas pro vallo constituerat promoveri iubet. non minus qui intra munitiones erant perturbantur Galli: venire ad se confestim existimantes ad arma conclamant; nonnulli perterriti in oppidum irrumpunt. Vercingetorix iubet portas
10 claudi, ne castra nudentur. multis interfectis, compluribus equis captis Germani sese recipiunt. Vercingetorix, priusquam munitiones ab Romanis perficiantur, consilium capit omnem ab se equitatum noctu dimittere. discedentibus mandat ut suam quisque eorum civitatem adeat omnesque qui per aetatem arma ferre possint ad bellum cogant.

5. (a) *opere instituto ... utrisque contenditur* (lines 1–2). Describe the beginning of this battle. Support your answer by quoting the Latin text. [3]
- (b) *hostes in ... relictis coacervantur* (lines 4–5). Explain the constraints on the Gauls' movement. Quotation of the Latin text is **not** required. [2]
- (c) *paulum legiones ... oppidum irrumpunt* (lines 7–9). Describe the response of the Gauls to the Roman counter-attack. Quotation of the Latin text is **not** required. [3]
- (d) *multis interfectis ... sese recipiunt* (line 10). Describe the outcome of the attack. Support your answer by quoting the Latin text. [2]
- (e) *Vercingetorix, priusquam ... bellum cogant* (lines 11–13). Outline Vercingetorix's instructions to the cavalry. Support your answer by quoting the Latin text. [2]
- (f) Analyse how Caesar highlights the confusion that occurs in battle. Support your answer by quoting the Latin text. [8]

(Option C continues on the following page)

(Option C continued)

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one prose** prescribed core text **and at least one** other source.

Either

6. (a) “Individuals in Roman prose texts serve as role models or exemplars.” Discuss. [12]

Or

6. (b) To what extent is it important to consider the author’s own connection to events, people, or culture when considering a text by that author as a source for the study of Roman history or culture? [12]

End of Option C

Option D

Answer **all** parts of the following question based on the provided extract.

Prescribed core text: Prose — Sallust, *Bellum Catilinae* 5

L. Catilina, nobili genere natus, fuit magna vi et animi et corporis, sed ingenio malo pravoque. huic ab adolescentia bella intestina, caedes, rapinae, discordia civilis grata fuere, ibique iuventutem suam exercuit. corpus patiens inediae, algoris, vigiliae supra quam quoiqum credibile est. animus audax, subdolus, varius, quous rei lubet simulator ac dissimulator, alieni adpetens, sui profusus, ardens in
5 cupiditatibus; satis eloquentiae, sapientiae parum. vastus animus inmoderata, incredibilia, nimis alta semper cupiebat. hunc post dominationem L. Sullae libido maxuma invaserat rei publicae capiundae; neque id quibus modis adsequeretur, dum sibi regnum pararet, quicquam pensi habebat. agitabatur magis magisque in dies animus ferox inopia rei familiaris et conscientia scelerum, quae utraque iis artibus auxerat, quas supra memoravi. incitabant praeterea corrupti civitatis mores, quos
10 pessuma ac divorsa inter se mala, luxuria atque avaritia, vexabant. res ipsa hortari videtur, quoniam de moribus civitatis tempus admonuit, supra repetere ac paucis instituta maiorum domi militiaeque, quo modo rem publicam habuerint quantamque reliquerint, ut paulatim inmutata ex pulcherruma atque optuma pessuma ac flagitiosissima facta sit, disserere.

7. (a) *L. Catilina ... malo pravoque* (line 1). Outline Sallust's description of Catiline. Quotation of the Latin text is **not** required. [3]
- (b) *corpus patiens ... subdolus, varius* (lines 3–4). Identify **one** detail about Catiline's physical prowess **and one** detail about his moral failing. Support your answer by quoting the Latin text. [2]
- (c) *agitabatur magis ... artibus auxerat* (lines 8–9). Explain why Catiline desired power so badly. Quotation of the Latin text is **not** required. [2]
- (d) *incitabant praeterea ... avaritia, vexabant* (lines 9–10). Describe the changes in the world that encouraged Catiline's bad habits. Support your answer by quoting the Latin text. [3]
- (e) *ut paulatim ... sit, disserere* (lines 12–13). Identify how Sallust believes that Rome has changed over time. Quotation of the Latin text is **not** required. [2]
- (f) Analyse how Sallust highlights the villainy of Catiline. Support your answer by quoting the Latin text. [8]

(Option D continues on the following page)

(Option D continued)

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one prose** prescribed core text **and at least one** other source.

Either

8. (a) “Individuals in Roman prose texts serve as role models or exemplars.” Discuss. [12]

Or

8. (b) To what extent is it important to consider the author’s own connection to events, people, or culture when considering a text by that author as a source for the study of Roman history or culture? [12]

End of Option D

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References:

- Option A** P. Vergilius Maro, n.d. *Bucolics, Aeneid, and Georgics of Vergil*. J. B. Greenough (ed.), 1900. [online] Available at: <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/291/12/31/>> [Accessed 19 August 2021].
- Option B** G. Catullus, n.d. *Carmina*. E. T. Merrill (ed.), 1893. [online] Available at: <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/12/1/13/>> [Poem 13] and <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/12/1/49/>> [Poem 51] [Accessed 19 August 2021].
- Option C** C. Julius Caesar, n.d. *C. Iuli Commentarii Rerum in Gallia Gestarum VII A. Hirti Commentarius VII*. T. Rice Holmes (ed.), 1914. [online] Available at: <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/134/7/71/>> and <<https://artflsrv03.uchicago.edu/philologic4/Latin/navigate/134/7/72/>> [Accessed 19 August 2021].
- Option D** C. Sallusti Crispi, n.d. *Catilina, Iugurtha, Orationes Et Epistulae Excerptae De Historiis*. A. W. Ahlberg (ed.), 1919. [online] Available at: <<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2008.01.0002%3Atext%3DCat.%3Achapter%3D5>> [Accessed 19 August 2021].

Markscheme

Specimen paper

Latin

Higher level and standard level

Paper 2

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	Caret – indicates omission	
	Incorrect point	
	Ellipse that can be expanded	
	Horizontal wavy line that can be expanded	
	Highlight tool that can be expanded	
	On page comment – justifies application of assessment criteria	
	Unclear content or language	
	SEEN – every scanned page must be annotated or marked as SEEN	
	Good Response/Good Point	
	Vertical wavy line that can be expanded	

You **must** make sure you have looked at all pages. Please put the  annotation on any blank page, to indicate that you have seen it.

When using the **On page Comment** annotation, please keep the following in mind:

- Avoid covering the candidate's own writing. This can be done by writing your comments in the margins then running the arrow attached to the "**On page comment**" annotation to the appropriate place.
- Provide all comments in the target language.
- You may provide summative comments at the end of the script, but please do NOT record numerical marks on the scripts.

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: Verse — Vergil, *Aeneid* 12.818–842

1. (a) Juno says that she is yielding the fight **[1]** (*cedo ... pugnas*) and leaving behind the hateful things **[1]** (*exosa relinquo*) but she does ask one thing **[1]** (*illud te ... obtestor*). Quotation from the Latin is **not** required.
 - (b) That they not change their name **[1]** (*ne nomen mutare*); that they not change their language **[1]** (*vocem mutare*); that they not change their mode of dress **[1]** (*vertere vestem*). Quotation from the Latin is **not** required.
 - (c) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. Jupiter describes her as his sister (*es germana Iovis* **or** *Saturni altera proles*) **[1]**; he describes her as angry (*irarum tantos volvis sub pectore fluctus*) **[1]**.
 - (d) Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.
 - (e) Award **[1]** up to **[2]** for any reasonable responses such as: Augustus restored many temples, the *ludi saeculares* were celebrated, the doors to the Temple of Janus were closed, many new temples were built.
 - (f) Award **[1]** up to **[4]** for each plausible point of analysis addressing Rome's future and/or the renown of Rome 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:
 - Identification of Alban, Roman and Italian heritage enduring (tricolon with *sit Latium ... sint Albani ... sit Romana*)
 - Jupiter will give Rome its customs and sacred rites (*morem ritusque sacrorum adiciam*; with enjambment emphasizing Jupiter's agency).
 - The Romans will have both inherited customs (*patrium moresque tenebunt*) and new ones added by Jupiter himself (*morem ... adiciam*); their piety comes from two separate and illustrious sources.
 - The Romans will surpass all in piety toward the gods (*supra homines, supra ire deos pietate*; repetition of *supra* suggesting the exceptional nature of their piety, surpassing even the gods).
 - The eternal/lasting nature of their glory is repeatedly suggested (*sit ... sit ... sint; utque est nomen erit*) in juxtaposition with the Trojan destiny (*occidit, occiderit; subsident Teucris*).
 - No other people will celebrate Juno equally (*nec gens ulla tuos aeque celebrabit honores*).
2. (a) Mark in accordance with the markbands on page 4.
 2. (b) Mark in accordance with the markbands on page 4.

Option B

Prescribed core text: Verse — Catullus, *Carmina* 13 and 51

3. (a) The ideal dinner has wine **[1]** (*vino*); wit **[1]** (*sale*); and laughter **[1]** (*omnibus cachinnis*). Also accept a beautiful woman (*candida puella*). Quotation from the Latin is **not** required.
 - (b) Catullus is prepared to share pure affection **[1]** (*meros amores*) and perfume **[1]** (*unguentum*). Quotation from the Latin is **not** required.
 - (c) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. He will ask the gods (*deos rogabis*) **[1]** to make him (*ut te faciant*) **[1]** a nose all over/entirely a nose (*totum ... nasum*) **[1]**.
 - (d) Catullus describes his rival as equal to/a match for a god **[1]** (*par deo*) or even surpassing the gods **[1]** (*superare divos*) Quotation from the Latin is **not** required.
 - (e) Award **[1]** up to **[2]** for any of the following supported by a **precise** quotation of the Latin text. His tongue swells (*lingua torpet*); he feels on fire or similar (*tenuis sub artus flamma demanat*); his ears ring (*sonitu suoapte tintinant aures*); and his eyes get dim (*teguntur lumina nocte*).
 - (f) Award **[1]** up to **[4]** for each plausible point of analysis addressing how Catullus highlights different senses 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:
 - Sight, by highlighting the object of view (*candida puella*; *ille mi par esse deo*; *qui ...identidem te spectat*) and the act of viewing, either at leisure or surreptitiously (*spectat ...aspexi*); or the loss of sight (*teguntur lumina nocte*).
 - Hearing, by highlighting noises (*omnibus cachinnis*; *dulce ridentem*) or the loss of hearing (*sonitu suoapte tintinant aures*) (at both *cachinnis* and *tintinant* using onomatopoeia to let the sounds resound in the reader's ear, too).
 - Taste, by the elements of the dinner (*vino et sale*).
 - Smell, by the ointment (*quod tu cum olfacies*) including the metaphor of becoming *totum nasum* when smelling the perfume.
 - Touch, by the swelling of his tongue (*lingua sed torpet*) and heat in his limbs (*tenuis sub artus flamma demanat*).
 - The juxtaposition between being able to see and hear (*spectat et audit*) and having those senses fail the poet (*eripit sensus*) in the second poem, showing the physical effect on the senses when viewing his beloved.
4. (a) Mark in accordance with the markbands on page 4.
 - (b) Mark in accordance with the markbands on page 4.

Option C

Prescribed core text: Prose — Caesar, *De Bello Gallico* 7.70–71

5. (a) Award **[1]** for each of the following supported by a precise quotation of the **Latin** text. A cavalry battle started (*fit equestre proelium*) **[1]** on the plain (*in ea planitie*) **[1]** fought with the greatest force (*contenditur summa vi*) **[1]**.
- (b) They were hindered by their great number **[1]** (*se ipsi multitudine impediunt*) and were crowded by the narrow gates **[1]** (*angustioribus portis relictis coacervantur*). Quotation from the Latin is **not** required.
- (c) They are afraid/confused **[1]** (*perturbantur*), they shout for help **[1]** (*ad arma conclamant*), some rush back into the town **[1]** (*in oppidum irrumpunt*). Quotation from the Latin is **not** required.
- (d) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. Many people were killed (*multis interfectis*) **[1]** and many horses were captured (*compluribus equis captis*) **[1]**.
- (e) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. That each should go to their city (*quisque civitatem adeat*) **[1]** and urge all to prepare for war (*omnes ad bellum cogant*) **[1]**.
- (f) Award **[1]** up to **[4]** for each plausible point of analysis addressing how Caesar highlights the confusion of battle 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:
- Crowding together in battle (*se ipsi multitudine impediunt* (alliteration) or *angustioribus portis relictis coacervantur*; the passive and evocative verb suggesting the way they are 'heaped together' and at the mercy of the situation).
 - Succession of passive verbs describing the Gauls highlighting how they are the victims of the Roman tactics (*coniecti ... coacervantur ... perturbantur ... interfectis ... captis*).
 - Focus on the scale of the massacre (*fit magna caedes* simple phrase with emphasis on the brutal word *caedes*).
 - Desperate actions and limited choices of the trapped Gauls show their confusion and terror (*nonnulli relictis equis fossam transire et maceriam transcendere conantur*; succession of verbs suggesting their frantic actions, and the final *conantur* suggesting their lack of success).
 - Different groups of Gauls attempt different things, showing the lack of a unified response (*nonnulli ... non minus qui ... nonnulli*), juxtaposed with Vercingetorix's command (*Vercingetorix iubet portas claudi*; short sentence showing his decisiveness in the midst of the chaos).
 - Panic and confusion of the Gauls inside the fortifications (*perturbantur Galli ... conclamant ... perterriti*).
6. (a) Mark in accordance with the markbands on page 4.
6. (b) Mark in accordance with the markbands on page 4.

Option D

Prescribed core text: Prose — Sallust, *Bellum Catilinae* 5

7. (a) Catiline was noble **[1]** (*nobili genere natus*); had great strength of mind and body **[1]** (*magna vi et animi et corporis*); but an evil and wicked nature **[1]** (*sed ingenio malo pravoque*). Quotation from the Latin is **not** required.
- (b) Award **[1]** for a detail on physical prowess supported by a precise quotation of the Latin text: He/his body was able to withstand hunger (*patiens inediae*), cold (*patiens ... algoris*), wakefulness (*patiens ... vigiliae*).
Award **[1]** for a detail on moral failing supported by a precise quotation of the Latin text: Catiline / his mind was brazen (*audax*), he/his mind was cunning (*sobdolus*), he/his mind was fickle (*varius*). Do **not** accept generalizations that do not demonstrate precise understanding of the Latin text.
- (c) He was driven by a poverty of personal means (*inopia rei familiaris*) **[1]** and a knowledge of his wickedness (*conscientia scelerum*) **[1]**. Quotation from the Latin is **not** required.
- (d) Award **[1]** for each of the following supported by a **precise** quotation of the Latin text. The customs/morals of the state were corrupted (*corrupti civitatis mores*) **[1]**, being plagued/damaged by vices (*quos ... mala ... vexabant*) (accept more literal renditions of the relative clause) **[1]**, extravagance and greed (*luxuria atque avaritia*) **[1]**.
- (e) Rome was once most beautiful and the greatest (*pulcherruma atque optuma*) **[1]** but has become the worst and most vicious (*pestuma ac flagitiossum*) **[1]**. Quotation from the Latin is **not** required.
- (f) Award one **[1]** up to **[4]** for each plausible point of analysis addressing how Sallust uses stylistic choices to highlight Catiline's villainy 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.
- The juxtaposition between his noble birth (*nobili genere natus*) and his bad character (*ingenio malo pravoque*) suggests his native villainy
 - The juxtaposition of physical prowess (*corpus patiens*) and depraved mind (*animus audax / vastus animus*) make his villainy the more shocking
 - His villainy dates from his youth (*ab adolescentia ... iuventutem*; the position of these words highlighting his youth at the beginning and end of the enumeration of his vices emphasizes how his villainous nature was displayed even as a young man)
 - The extensive nature of his vices is highlighted by the long list of them (*bella intestina, caedes, rapinae, discordia civilis*; asyndeton)
 - The description of his mind with its many aspects (long list of adjectives: *audax, subdolus, varius, quouis rei lubet simulator ac dissimulator, alieni adpetens, sui profusus, ardens in cupiditatibus*) show his multi-faceted nature as a villain
 - The extent of his boundless greed is emphasized (*vastus animus inmoderata, incredibilia, nimis alta semper cupiebat*; tricolon, litotes in the last element)

- 8. (a) Mark in accordance with the markbands on page 4.
 - 8. (b) Mark in accordance with the markbands on page 4.
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