

# Markscheme

**May 2023**

**Latin**

**Standard level**

**Paper 2**

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**Option A — Vergil**

**Extract 1 Vergil, *Aeneid* 12.665–680**

1. (a) Award **[1]** up to **[4]** for any of the following: shame (*pudor*); madness (*insania*); (mixed with) grief (*luctu*); wrath (*furiis*); love (*amor*); virtue (*virtus*).
- (b) he turned his burning eyes (or more literal) **[1]** to the walls **[1]** and looked back/looked again/turned to look **[1]** at the large city **[1]**.
- (c) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (d) Award **[1]** up to **[2]** for any of the following: to duel Aeneas (or similar) (*conferre manum Aeneae*); to suffer death (or more literal) (*morte pati*); to no longer be cowardly/dishonourable (or similar) (*indecorem*).
- (e) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.

Total: **[15]**

## Option A — Vergil

### Extract 2 Vergil, *Aeneid* 12.742–757

2. (a) he seeks another part of the plain (*diversa ... petit aequora*) [1] in flight (*fuga*) [1]; he winds aimless/uncertain circles (*incertos implicat orbis*) [1] this way and that / now here, now there (*nunc huc, inde huc*) [1].
- (b) his knees were slowed down (*tardata genua*) [1] by an arrow (wound) (*sagitta*) [1].
- (c) Just like a (hunting) dog threatens/chases (or similar) [1] a stag that is trapped (or accept more specific translations) [1] so Aeneas pursues [1] Turnus [1].
- (d) Award [1] for any relevant point of discussion supported by the Latin text; and [1] for a credible effect, such as:
- repetition (*fugit, refugit / iam iamque*) suggesting the desperate nature of the stags attempted flight / the dog's chase
  - alliteration (*vias at vividus / malis morsu*) suggesting the movements of the animal seeking an escape
  - chiasmus (*mille fugit refugitque vias*) highlighting the repeated attempts to escape
  - hyperbole (*mille fugit refugitque vias*) highlighting the repeated attempts to escape
  - onomatopoeia / alliteration (*haeret hians*) mimicking the dog's panting
  - polyptoton (*tenet ... tenenti*) repetition of two forms of the same verb suggesting the instantaneous change between having hold of the prey, then losing it in the next moment
  - hyperbaton (*ripa territus alta*) highlights Turnus'/the deer's fear by placing the adjective inside the high/deep bank that causes the fear
  - juxtaposition (*territus/vividus*) the proximity highlights the fear of Turnus and the power of Aeneas.
- (e) a clamour/shout breaks out/rises up (*clamor*) [1]; the shores and lake respond / echo (*ripae lacusque responsant*) [1]; the sky thunders (*caelum tonat*) [1].

Total: [15]

**Option B — History****Extract 3 Caesar, *De Bello Gallico* 7.81–82**

3. (a) they sent reinforcements / troops / soldiers [1] from the further away fortifications [1] to those places that were hard pressed [1].
- (b) they were more successful at a distance from the fortifications (*longius ab munitione*) [1] on account of their number of weapons (*multitudine telorum*) [1].
- (c) Award [3] if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award [2] if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award [1] if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award [0] if the work does not reach a standard described by the descriptors above.
- (d) Award [1] up to [2] for any of the following describing the situation: many wounds had been received (*multis vulneribus acceptis*); they had breached no part of the works (*nulla munitione perrupta*); they were afraid of being surrounded (*veritine ... circumvenirentur*).
- Award [1] for what the Gauls did: they retreated to their countrymen (*ad suos receperunt*).
- (e) they were bringing forward the things prepared for making a sally (*ad eruptionem praeparata proferunt*) [1] they filled in ditches (*fossas explent*) [1] they learned their troops had routed (*suos discessisse cognoverunt*) [1] they returned to their town (*reverterunt*) [1] they spent a good deal of time doing these activities (*diutius...morati*).

Total: [15]

**Option B — History****Extract 4 Caesar, *De Bello Gallico* 7.88–89**

4. (a) Award [1] up to [2] for any relevant detail such as: they are a Gallic/Celtic tribe; from the Limousin/Limoges region of modern France; they are neighbours/allies of the Arverni/Cubi/Bituriges/Pictones; they sent 10,000 troops to support Vercingetorix; the name means “those who vanquish by the elm” which might reference their use of spears or arrows; gold mines have been found by some of their settlements.
- (b) the Roman soldiers were tired (*militēs defessi*) [1] from the constant resupplying (*crebris subsidiis*) [1] and the work of a full day (*totius diei labore*) [1]
- (c) a great number was captured (*magnus numerus capitur*) [1] and killed (*interficitur*) [1], the rest escape (*reliqui discedunt*) [1] to their states/cities/communities (*in civitates*) [1]. Quotes are not required, but are listed here for markers’ benefit.
- (d) Reasons: not from his own necessity / compulsion [1] but for general freedom [1]. Fates: to satisfy the Romans through his death [1] or to be handed over alive [1].
- (e) Award [1] for any relevant point of discussion supported by the Latin text; and [1] for a credible effect, such as:
- short sentences/parallelism/synchesis/asyndeton (*iubet arma tradi, principes produci*) underlining Caesar’s brevity in giving commands
  - asyndeton (*Vercingetorix deditur, arma proiciuntur*) highlighting the efficiency with which the Gauls are produced for judgement
  - tricolon/synchesis (*duces producuntur/ Vercingetorix deditur/ arma proiciuntur*) emphasizes the severity/necessity of the tasks the Gauls must complete
  - hyperbaton (*mittuntur ... legati*) to highlight how the decision about Vercingetorix’s fate was deferred to Caesar through messengers; Vercingetorix does not get to plead his own case; or to emphasize the powerless position of the Gauls.
  - contrast between active and passive verbs (*ipse consedit ... duces producuntur*) suggesting Caesar’s command and victory and the Gauls’ powerlessness
  - synecdoche (*capita*) heads used for persons dehumanizing the Gauls as they become enslaved
  - *Aeduis atque Arvernīs* should NOT be accepted for alliteration as they are just the names of the peoples.

Total: [15]

### Option C — Love poetry

#### Extract 5 Catullus, *Carmina* 13, 96

5. (a) **Poem 13.** Catullus's bag (*sacculus*) is full of cobwebs / empty (*plenus ... araneorum*) Award **[1]** for correct translation and **[1]** for relevant quotation.
- (b) Award **[1]** each up to **[2]** for any relevant point of discussion supported by the Latin text; and **[1]** up to **[2]** for a credible effect, such as:
- repetition/anaphora (*Cenabis bene*) – emphasizes the quality of the dinner.
  - Repetition (*Fabulle* line 1/ line 14) – enhances the ring composition of the poem OR reinforces the epistulary tone OR highlights their close friendship
  - hyperbaton (*diebus*) highlights the unusual/ambiguous length of time between the invitation and the event/ the lack of specificity in an invitation that starts formally
  - Enjambment (*cenam*; Line 4) delays the revelation that Fabullus must bring the whole dinner.
  - litotes (*non sine candida puella* etc) stressing what Fabullus must not neglect to bring, highlighting how unusual it is for the guest to bring these things along rather than the host
  - Polysyndeton/tricolon (*et vino et sale et omnibus cacchinis* line 5) emphasising the great number of things Fabullus must bring/ highlights the *sale* pun.
  - pun / double meaning (*sal*) demonstrating Catullus's cleverness
  - onomatopoeia (*cachinnis*) suggesting the sound of laughter
  - poetic plural (*Noster*) or personal possessives (*mi Fabulle, tui Catulli, venuste noster*) emphasizes the close relationship between Catullus and Fabullus
  - metaphor (*plenus sacculus est araneorum*) highlight Catullus's poverty & wit
  - diminutive (*sacculus*) to emphasize Catullus' ruin/poverty
  - hyperbaton (*araneorum*) builds the humor through the reversal of expectations
  - Metaphor (*amores*) demonstrates the quality of the perfume
  - Metaphor (*meros*) highlights the intoxicating nature of Catullus' love
  - word order (*totum ... nasum*) leaving the final revelation to the end.
  - Personification/metonymy (*Veneres Cupidinesque*) – highlights the divine source of perfume of Catullus' girl.
- (c) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (d) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (e) her immature/early death (*mors immatura*) **[1]** is not such a grief to her / does not pain her so much (*non tanto dolori est*) **[1]** as she rejoices in (*quantum gaudet*) **[1]** your/Calvus's love (*amore tuo*) **[1]**.

Total: **[15]**

**Option C — Love poetry**

**Extract 6 Horace, *Carmina* 1.13**

6. (a) Award **[1]** up to **[3]** for any of the following: his mind is affected; his colour changes (or: he blushes/flushes/grows pale); a tear runs down his cheek; he is consumed by fire.
- (b) fights (*rixae*) might have disfigured her shoulders (*turparunt umeros*) (or more literal); AND/OR the angry boy/Telephus (*puer furens*) might have bitten her lips (*impressit ... dente labris*). (or more literal). Award **[1]** up to **[2]** for correct translations and **[1]** up to **[2]** for relevant quotations.
- (c) **NOTE** to the markers: The text is somewhat convoluted here, and the main idea is that Lydia hopes for Telephus to continue hurting her. The statement is complicated by the future less conditional and the negation  
  
Lydia hopes/would not hope **[1]** that Telephus would keep hurting her **[1]**.
- (d) they are sweet (*dulcia*) **[1]** and Venus imbued them (*Venus ... imbuit*) **[1]** with a fifth of her nectar (*quinta parte sui nectaris*) (accept 'quintessence' or other interpretations of *quinta parte*) **[1]**.
- (e) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.

Total: **[15]**

**Option E — Social criticism**

**Extract 7 Horace, *Satires* 1.6 27–44**

7. (a) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (b) he wants to be considered handsome (*formosus*) **[1]**; and wherever he goes (*eat quacumque*) **[1]** he would encourage/incite in girls the concern/interest (*puellis iniciat curam*) **[1]** of asking after details/particulars (or other renditions of *singula*) (*quaerendi singula*) **[1]**.
- (c) The punishment of traitors/criminals/murderers/etc. **[1]** by throwing them from the Tarpeian Rock **or** the Capitoline Hill **or** adequate description of the story of Tarpeia **[1]**
- (d) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (e) Award **[1]** up to **[2]** for: if two hundred carriages **[1]** and three funerals **[1]** were to meet in the forum **[1]**. Award **[1]** up to **[2]** for: he/Novius shouts loud enough **[1]** to overpower the noise / the horns and trumpets **[1]**.

Total: **[15]**

### Option E — Social criticism

#### Extract 8 Martial, *Epigrams* 1.41

8. (a) chickpeas (*cicer*) [1] sausages (*tomacla*) [1].
- (b) a bad / the worst street poet (*non optimus urbicus poeta*) [1], a dishonorable manager from Spain (or similar) (*de Gadibus improbus magister*) [1], an old homosexual (*vetuli cinaedi*) [1].
- (c) to imagine himself [1] that which he appears to only himself [1].
- (d) Martial uses a pun / word play / double meaning [1] as *caballus* is both (the cognomen of) Tettius [1] and an undistinguished horse / nag [1]. It suggests Caecilius is unrefined/coarse [1].
- (e) Award [1] each up to [2] for any relevant point of discussion supported by the Latin text; and [1] up to [2] for a credible effect, such as:
- appellation / addressing of Caecilius in *ad hominem* attack
  - juxtaposition of *urbanus* & *urbicus* highlighting that Caecilius is a city-dweller, but in no way refined/cultured
  - litotes (*non optimus*) to emphasize Caecilius is the *worst* type of poet
  - enjambment (*fractis/ permutat*); breaking up of the idea across the lines mirroring the notion of broken glass
  - repetition (*quod/ quod/quod/quare/ qui*) to lend momentum to the attacks
  - tricolon (*quod custos...quod viles...quod fumantia* OR *quod...poeta, quod...magister, quod bucca...*) to lend momentum/emphasis to the attacks
  - metaphor (*salibus, habere nasum*) for wit, underlining the poet's cleverness in attacking Caecilius with *his* sharp wit
  - polyptoton (*videri...videris*) emphasizes that Caecilius' good qualities are completely imagined
  - repetition (*tibi videri/ tibi...tibi videris*) emphasizes that Caecilius' good qualities are completely imagined.
  - Rhetorical question/hypophora (*Quid ergo?*) emphasizes Caecilius self-ignorance
  - Hyperbole (*custos dominusque viperarum*) emphasizes Martial's judgment of Caecilius by describing him as a master of vipers.
  - Analogy (*quod non optimus urbicus poeta* or others) emphasizes Martial's attacks on Caecilius by comparing him to undesirable people.

Total: [15]

**Option G — Villains**

**Extract 9 Vergil, *Aeneid* 10.719–737**

9. (a) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.
- (b) he is embroiled in the ranks/disturbing the middle of the line (*miscentem media agmina*) **[1]**, wears purple feathers/plume/crest (*purpureum pennis*) **[1]** and purple clothes (or similar) (*ostro*) **[1]**.
- (c) just like a lion (*leo*) **[1]** just so is Mezentius (*sic Mezentius*) **[1]**. Award **[1]** up to **[2]** for other reasonable details with corresponding quotations.
- (d) to kill/lay low/throw over Orodes while he fled **[1]** and to give a hidde/unseen wound **[1]** by throwing a spear/with a thrown spear **[1]**.
- (e) he ran to meet him head on **[1]** met him man to man **[1]** and bested him with his weapons (or similar) **[1]**.

Total: **[15]**

**Option G — Villains****Extract 10 Livy, *Ab Urbe Condita* 1.58**

- (a) he was wild/arrogant (*ferox*) [1], because he had conquered Lucretia's virtue/because a woman's honor had been assaulted (*expugnato decore muliebri* or *vicisset pudicitiam*) [1].
- (b) Collatinus: is all well (or similar) (*satin salve?*) [1]  
Lucretia: what good/unviolated is there (*quid salvi*) [1] for a woman (*mulieri*) [1] when her honour is lost (*amissa pudicitia*)? [1].
- (c) he returned hostility for hospitality (or similar) (*hostis pro hospite*) [1] in the previous night (*priore nocte*) [1] armed with force (*vi armatus*) [1] stole away her joy/destroyed her happiness (or other translations) (*abstulit gaudium*) [1] from [her] and for himself (*mihi sibi*) [1]
- (d) Award [3] if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award [2] if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award [1] if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award [0] if the work does not reach a standard described by the descriptors above.
- (e) though she absolves herself of sin [1] she will not absolve herself of punishment [1] so she will not be an example to future women (or similar) [1].

Total: [15]