

© International Baccalaureate Organization 2022

All rights reserved. No part of this product may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without the prior written permission from the IB. Additionally, the license tied with this product prohibits use of any selected files or extracts from this product. Use by third parties, including but not limited to publishers, private teachers, tutoring or study services, preparatory schools, vendors operating curriculum mapping services or teacher resource digital platforms and app developers, whether fee-covered or not, is prohibited and is a criminal offense.

More information on how to request written permission in the form of a license can be obtained from <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

© Organisation du Baccalauréat International 2022

Tous droits réservés. Aucune partie de ce produit ne peut être reproduite sous quelque forme ni par quelque moyen que ce soit, électronique ou mécanique, y compris des systèmes de stockage et de récupération d'informations, sans l'autorisation écrite préalable de l'IB. De plus, la licence associée à ce produit interdit toute utilisation de tout fichier ou extrait sélectionné dans ce produit. L'utilisation par des tiers, y compris, sans toutefois s'y limiter, des éditeurs, des professeurs particuliers, des services de tutorat ou d'aide aux études, des établissements de préparation à l'enseignement supérieur, des fournisseurs de services de planification des programmes d'études, des gestionnaires de plateformes pédagogiques en ligne, et des développeurs d'applications, moyennant paiement ou non, est interdite et constitue une infraction pénale.

Pour plus d'informations sur la procédure à suivre pour obtenir une autorisation écrite sous la forme d'une licence, rendez-vous à l'adresse <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

© Organización del Bachillerato Internacional, 2022

Todos los derechos reservados. No se podrá reproducir ninguna parte de este producto de ninguna forma ni por ningún medio electrónico o mecánico, incluidos los sistemas de almacenamiento y recuperación de información, sin la previa autorización por escrito del IB. Además, la licencia vinculada a este producto prohíbe el uso de todo archivo o fragmento seleccionado de este producto. El uso por parte de terceros —lo que incluye, a título enunciativo, editoriales, profesores particulares, servicios de apoyo académico o ayuda para el estudio, colegios preparatorios, desarrolladores de aplicaciones y entidades que presten servicios de planificación curricular u ofrezcan recursos para docentes mediante plataformas digitales—, ya sea incluido en tasas o no, está prohibido y constituye un delito.

En este enlace encontrará más información sobre cómo solicitar una autorización por escrito en forma de licencia: <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

**Latin**  
**Higher level**  
**Paper 2**

Tuesday 10 May 2022 (afternoon)

2 hours

---

**Instructions to candidates**

- Do not open this examination paper until instructed to do so.
- Section A: Answer all questions on four extracts taken from two options studied. Each extract is worth **[10 marks]**.
- Section B: Give a written response based on one prompt **[12 marks]**.
- The maximum mark for this examination paper is **[52 marks]**.

## Section A

Answer **all** questions on **four** extracts taken from **two** options studied.

### Option A — Vergil

#### Extract 1 Vergil, *Eclogues* 1.1–18

##### Meliboeus

5 Tityre, tu patulae recubans sub tegmine fagi  
silvestrem tenui Musam meditaris avena;  
nos patriae fines et dulcia linquimus arva:  
nos patriam fugimus; tu, Tityre, lentus in umbra  
formosam resonare doces Amaryllida silvas.

##### Tityrus

10 o Meliboee, deus nobis haec otia fecit:  
namque erit ille mihi semper deus; illius aram  
saepe tener nostris ab ovilibus imbuet agnus.  
ille meas errare boves, ut cernis, et ipsum  
ludere, quae vellem, calamo permisit agresti.

15 **Mel.** non equidem invidio; miror magis: undique totis  
usque adeo turbatur agris. en, ipse capellas  
protinus aeger ago; hanc etiam vix, Tityre, duco:  
hic inter densas corylos modo namque gemellos,  
spem gregis, ah, silice in nuda conixa reliquit.  
saepe malum hoc nobis, si mens non laeva fuisset,  
de caelo tactas memini praedicere quercus:—  
sed tamen, iste deus qui sit, da, Tityre, nobis.

1. (a) *Tityre, tu ... Amaryllida silvas* (lines 1–5). Identify **two** typical features of a pastoral scene in Meliboeus's description of Tityrus. Quotation of the Latin text is **not** required. [2]
- (b) List **two** things Augustus made possible for Tityrus. Support your answer by quoting the Latin text. [2]
- (c) *en, ipse ... conixa reliquit* (lines 12–15). Outline the misfortunes Meliboeus describes in these lines. Support your answer by quoting the Latin text. [3]
- (d) Translate *saepe malum ... Tityre, nobis* (lines 16–18). [3]

Option A — Vergil

Extract 2 Vergil, *Aeneid* 12.665–680

665 obstipuit varia confusus imagine rerum  
Turnus et obtutu tacito stetit. aestuat ingens  
uno in corde pudor mixtoque insania luctu  
et furiis agitatus amor et conscia virtus.  
ut primum discussae umbrae et lux reddita menti,  
670 ardentis oculorum orbis ad moenia torsit  
turbidus eque rotis magnam respexit ad urbem.  
ecce autem flammis inter tabulata volutus  
ad caelum undabat vortex turrimque tenebat,  
turrim, compactis trabibus quam eduxerat ipse  
675 subdideratque rotas pontisque instraverat altos.  
“iam iam fata, soror, superant; absiste morari;  
quo deus et quo dura vocat Fortuna, sequamur.  
stat conferre manum Aeneae, stat quidquid acerbi est  
morte pati; neque me indecorem, germana, videbis  
680 amplius. hunc, oro, sine me furere ante furorem.”

2. (a) Describe the tower that Turnus built. Support your answer by quoting the Latin text. [2]
- (b) Write out and scan *turrim, compactis ... instraverat altos* (lines 674–675). Indicate elisions where necessary. [2]
- (c) Analyse how Vergil portrays Turnus’s state of mind in this extract through his literary art. Support your answer by quoting the Latin text. [6]

**Option B — History**

**Extract 3 Caesar, *De Bello Gallico* 7.84–85**

Vercingetorix ex arce Alesiae suos conspicatus ex oppido egreditur; crates, longurios, musculos, falces reliquaque quae eruptionis causa paraverat profert. pugnatur uno tempore omnibus locis, atque omnia temptantur: quae minime visa pars firma est, huc concurritur. Romanorum manus  
 5 tantis munitionibus distinetur nec facile pluribus locis occurrit. multum ad terrendos nostros valet clamor, qui post tergum pugnantibus exstitit, quod suum periculum in aliena vident salute constare: omnia enim plerumque quae absunt vehementius hominum mentes perturbant.

Caesar idoneum locum nactus quid quaque ex parte geratur cognoscit; laborantibus summittit. utrisque ad animum occurrit unum esse illud tempus, quo maxime contendere conveniat: Galli, nisi  
 10 prefregerint munitiones, de omni salute desperant; Romani, si rem obtinuerint, finem laborum omnium exspectant. maxime ad superiores munitiones laboratur, quo Vercassivellaunum missum demonstravimus. iniquum loci ad declivitatem fastigium magnum habet momentum. alii tela coniciunt, alii testudine facta subeunt; defatigatis in vicem integri succedunt. agger ab universis in munitionem coniectus et ascensum dat Gallis et ea quae in terra occultaverant Romani contegit; nec iam arma nostris nec vires suppetunt.

3. (a) *pugnatur uno ... huc concurritur* (lines 2–3). Identify where the fighting took place, **and** explain why it happened there. Support your answer by quoting the Latin text. [2]
- (b) *multum ad ... mentes perturbant* (lines 4–6). Identify what was frightening the Roman soldiers **and** explain why, giving **two** causes. Quotation of the Latin text is **not** required. [3]
- (c) Translate *utrisque ad ... omnium exspectant* (lines 8–10). [3]
- (d) *agger ab ... vires suppetunt* (lines 12–14). Explain why the earthworks were causing the Romans trouble. Support your answer by quoting the Latin text. [2]

## Option B — History

Extract 4 Livy, *Ab Urbe Condita* 22.7.6–12

Romae ad primum nuntium cladis eius cum ingenti terrore ac tumultu concursus in forum populi est factus. matronae vagae per vias, quae repens clades allata quaeve fortuna exercitus esset, obvios percontantur; et cum frequentis contionis modo turba in comitium et curiam versa magistratus vocaret, tandem haud multo ante solis occasum M. Pomponius praetor ‘pugna’  
 5 inquit ‘magna victi sumus.’ et quamquam nihil certius ex eo auditum est, tamen alius ab alio impleti rumoribus domos referunt: consulem cum magna parte copiarum caesum; superesse paucos aut fuga passim per Etruriam sparsos aut captos ab hoste. quot casus exercitus victi fuerant, tot in curas distracti animi eorum erant quorum propinqui sub C. Flaminio consule meruerant, ignorantium quae cuiusque suorum fortuna esset; nec quisquam satis certum  
 10 habet quid aut speret aut timeat. postero ac deinceps aliquot diebus ad portas maior prope mulierum quam virorum multitudo stetit, aut suorum aliquem aut nuntios de iis opperiens; circumfundebanturque obviis sciscitantes neque avelli, utique ab notis, priusquam ordine omnia inquisissent, poterant. inde varios voltus digredientium ab nuntiis cerneret, ut cuique laeta aut tristia nuntiabantur, gratulantesque aut consolantes redeuntibus domos circumfusos. feminarum  
 15 praecipue et gaudia insignia erant et luctus.

4. (a) *quot casus ... consule meruerant* (lines 7–9). Analyse the comparison Livy makes. Support your answer by quoting the Latin text. [2]
- (b) *inde varios ... domos circumfusos* (lines 13–14). Identify the **two** ways in which groups of people receiving good or bad news could be recognized. [2]
- (c) Analyse how Livy highlights the confusion and despair of the people in Rome through his literary art in this extract. Support your answer by quoting the Latin text. [6]

Option C — Love poetry

Extract 5 Ovid, *Amores* 1.4.45–70

45 multa miser timeo, quia feci multa proterve,  
 exemplique metu torqueor, ecce, mei.  
 saepe mihi dominaeque meae properata voluptas  
 veste sub iniecta dulce peregit opus.  
 hoc tu non facies; sed, ne fecisse puteris,  
 50 conscia de tergo pallia deme tuo.  
 vir bibat usque roga — precibus tamen oscula desint! —  
 dumque bibit, furtim si potes, adde merum.  
 si bene conpositus somno vinoque iacebit,  
 consilium nobis resque locusque dabunt.  
 55 cum surges abitura domum, surgemus et omnes,  
 in medium turbae fac memor agmen eas.  
 agmine me invenies aut invenieris in illo:  
 quidquid ibi poteris tangere, tange, mei.  
 me miserum! monui, paucas quod prosit in horas;  
 60 separor a domina nocte iubente mea.  
 nocte vir includet, lacrimis ego maestus obortis,  
 qua licet, ad saevas prosequar usque fores.  
 oscula iam sumet, iam non tantum oscula sumet:  
 quod mihi das furtim, iure coacta dabis.  
 65 verum invita dato — potes hoc — similisque coactae;  
 blanditiae taceant, sitque maligna Venus.  
 si mea vota valent, illum quoque ne iuвет, opto;  
 si minus, at certe te iuвет inde nihil.  
 sed quaecumque tamen noctem fortuna sequetur,  
 70 cras mihi constanti voce dedisse nega!

5. (a) Analyse what the poet fears. Support your answer by quoting the Latin text. [2]
- (b) Translate *saepe mihi ... deme tuo* (lines 47–50). [3]
- (c) Write out and scan *verum invita ... maligna Venus* (lines 65–66). Indicate elisions where necessary. [2]
- (d) *vir bibat ... dedisse nega!* (lines 51–70). Outline what the poet commands the girl to do at different points throughout the extract. Support your answer by quoting the Latin text. [3]

Option C — Love poetry

Extract 6 Horace, *Carmina* 1.13

cum tu, Lydia, Telephi  
cervicem roseam, cerea Telephi  
laudas bracchia, vae, meum  
fervens difficili bile tumet iecur.

5 tum nec mens mihi nec color  
certa sede manet, umor et in genas  
furtim labitur arguens,  
quam lentis penitus macerer ignibus.

uror, seu tibi candidos  
10 turparunt umeros inmodicae mero  
rixae sive puer furens  
inpressit memorem dente labris notam.

non, si me satis audias,  
speres perpetuum dulcia barbare  
15 laedentem oscula, quae Venus  
quinta parte sui nectaris imbuit.

felices ter et amplius  
quos inrupta tenet copula nec malis  
divolsus querimoniis  
20 suprema citius solvet amor die.

6. (a) *cum tu ... tumet iecur* (lines 1–4). Outline Lydia's actions towards Telephus **and** the poet's response. Support your answer by quoting the Latin text. [2]
- (b) State **two** characteristics of the happy relationship described by the poet. Support your answer by quoting the Latin text. [2]
- (c) Analyse how the poet seeks to persuade Lydia to return to him through his literary art in this extract. Support your answer by quoting the Latin text. [6]



Option E — Social criticism

Extract 7 Martial, *Epigrams* 6.64.18–32

ne valeam, si non multo sapit altius illud,  
 quod cum panticibus laxis et cum pede grandi  
 20 et rubro pulmone vetus nasisque timendum  
 omnia crudelis lanius per compita portat.  
 audes praeterea, quos nullus noverit, in me  
 scribere versiculos miseras et perdere chartas.  
 at si quid nostrae tibi bilis inusserit ardor,  
 25 vivet et haerebit totoque legetur in orbe,  
 stigmata nec vafra delebit Cinnamus arte.  
 sed miserere tui, rabido nec perditus ore  
 fumantem nasum vivi temptaveris ursi.  
 sit placidus licet et lambat digitosque manusque,  
 30 si dolor et bilis, si iusta coegerit ira,  
 ursus erit: vacua dentes in pelle fatiges  
 et tacitam quaeras, quam possis rodere, carnem.

7. (a) Translate *ne valeam ... compita portat* (lines 18–21). [3]
- (b) *at si ... Cinnamus arte* (lines 24–26). Identify what Martial threatens his critic with. Support your answer by quoting the Latin text. [3]
- (c) Write out and scan *sed miserere ... temptaveris ursi* (lines 27–28). Indicate elisions where necessary. [2]
- (d) *si dolor ... rodere, carnem* (lines 30–32). Outline the advice Martial gives his critic in these lines. Support your answer by quoting the Latin text. [2]

Option E — Social criticism

Extract 8 Horace, *Carmina* 1.2.29–52

30 cui dabit partis scelus expiandi  
Iuppiter? tandem venias precamur  
nube candentis umeros amictus  
augur Apollo;

sive tu mavis, Erycina ridens,  
quam Iocus circum volat et Cupido;  
35 sive neglectum genus et nepotes  
respicis, auctor

heu nimis longo satiate ludo,  
quem iuvat clamor galeaeque leves  
acer et Marsi peditis cruentum  
40 voltus in hostem;

sive mutata iuvenem figura  
ales in terris imitaris almae  
filius Maiaie, patiens vocari  
Caesaris ultor:

45 serus in caelum redeas diuque  
laetus intersis populo Quirini  
neve te nostris vitiis iniquum  
ocior aura

tollat; hic magnos potius triumphos,  
50 hic ames dici pater atque princeps  
neu sinas Medos equitare inultos  
te duce, Caesar.

8. (a) *cui dabit ... in hostem* (lines 29–40). Explain the connection between Augustus and the **two** divinities mentioned in these lines. Quotation of the Latin text is **not** required. [2]
- (b) *serus in ... aura tollat* (lines 45–49). Identify the **two** ways in which Horace expresses his wish for Augustus to have a long life. Support your answer by quoting the Latin text. [2]
- (c) Analyse the way in which the poet portrays Augustus in this extract through his literary art. Support your answer by quoting the Latin text. [6]

**Option G — Villains**

**Extract 9 Livy, *Ab Urbe Condita* 3.46.1–6**

concitata multitudo erat certamenque instare videbatur. lictores Icilium circumsteterant; nec ultra minas tamen processum est, cum Appius non Verginiam defendi ab Icilio, sed inquietum hominem et tribunatum etiam nunc spirantem locum seditionis quaerere diceret. non praebiturum se illi eo die materiam, sed, ut iam sciret non id petulantiae suae sed Verginio  
 5 absentem et patrio nomini et libertati datum, ius eo die se non dicturum neque decretum interpositurum: a M. Claudio petiturum ut decederet iure suo vindicarique puellam in posterum diem pateretur; quod nisi pater postero die adfuisset, denuntiare se Icilio similibusque Icili neque legi suae latorem neque decemviro constantiam defore; nec se utique collegarum lictores convocaturum ad coercendos seditionis auctores: contentum se suis lictoribus fore. cum dilatum  
 10 tempus iniuriae esset secessissentque advocati puellae, placuit omnium primum fratrem Icili filiumque Numitori, impigros iuvenes, pergere inde recta ad portam, et quantum adcelerari posset Verginium acciri e castris; in eo verti puellae salutem, si postero die vindex iniuriae ad tempus praesto esset. iussi pergunt citatisque equis nuntium ad patrem perferunt.

9. (a) Translate *nec ultra ... quaerere diceret* (lines 2–3). [3]
- (b) Identify Appius’s cited reason for allowing a delay **and** state his real reason. Quotation of the Latin is **not** required. [2]
- (c) *quod nisi ... constantiam defore* (lines 7–8). Outline what Appius threatens will occur if the father is not present on the following day. Quotation of the Latin text is **not** required. [2]
- (d) Outline what Verginia’s supporters decided to do after leaving the court **and** explain why. Support your answer by quoting the Latin text. [3]

**Option G — Villains**

**Extract 10 Sallust, *Bellum Catilinae* 3 8.2–9.5**

Atheniensium res gestae, sicuti ego aestumo, satis amplae magnificaeque fuere, verum aliquanto minores tamen, quam fama feruntur. sed quia provenere ibi scriptorum magna ingenia, per terrarum orbem Atheniensium facta pro maxumis celebrantur. ita eorum, qui fecere, virtus tanta habetur, quantum eam verbis potuere extollere praeclara ingenia. at populo Romano  
5 numquam ea copia fuit, quia prudentissimus quisque maxume negotiosus erat: ingenium nemo sine corpore exercebat, optumus quisque facere quam dicere, sua ab aliis bene facta laudari quam ipse aliorum narrare malebat. igitur domi militiaeque boni mores colebantur; concordia maxuma, minuma avaritia erat; ius bonumque apud eos non legibus magis quam natura valebat. iurgia, discordias, simultates cum hostibus exercebant, cives cum civibus de virtute certabant. in  
10 suppliciis deorum magnifici, domi parci, in amicos fideles erant. duabus his artibus, audacia in bello, ubi pax evenerat, aequitate, seque remque publicam curabant. quarum rerum ego maxuma documenta haec habeo, quod in bello saepius vindicatum est in eos, qui contra imperium in hostem pugnaverant quique tardius revocati proelio excesserant, quam qui signa relinquere aut pulsi loco cedere ausi erant; in pace vero, quod beneficiis magis quam metu imperium agitabant  
15 et accepta iniuria ignoscere quam persequi malebant.

10. (a) Analyse the contrast Sallust draws between the fame of the Athenians and that of the Romans. Quotation of the Latin text is **not** required. [2]
- (b) Explain why, according to Sallust, the most talented Roman men did not become writers. Quotation of the Latin text is **not** required. [2]
- (c) Analyse how Sallust portrays Roman virtue in this extract through his literary art. Support your answer by quoting the Latin text. [6]

## Section B

Discuss any **one** of the following prompts. Your answer should demonstrate your understanding of the prescribed authors, knowledge of broader contexts, and critical analysis.

[12]

### Option A — Vergil

11. Only Vergil's contemporary audience could fully understand his poetry.

### Option B — History

12. Rome's identity was created in the work of historians like Livy and Caesar.

### Option C — Love poetry

13. All characters in love poetry are no more than literary stereotypes.

### Option E — Social criticism

14. Satire informs our view of society while also entertaining us.

### Option G — Villains

15. There can be no villains without heroes.

---

#### Disclaimer:

Texts used in IB language assessments are taken from authentic, third-party sources. The views expressed within them belong to their individual authors and do not necessarily reflect the views of the IB.

#### References:

- Extract 1.** Vergil (n.d.), *Eclogues*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.02.0056> [Accessed 19 June 2022].
- Extract 2.** Vergil (n.d.), *Aeneid*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0055%3Abook%3D12%3Acard%3D650> [Accessed 19 June 2022].
- Extract 3.** Caesar (n.d.), *De Bello Gallico*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0002%3Abook%3D7%3Achapter%3D84%3Asection%3D1> [Accessed 19 June 2022].
- Extract 4.** Livy (n.d.), *Ab Urbe Condita*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0170%3Abook%3D22%3Achapter%3D7%3Asection%3D6> [Accessed 19 June 2022].
- Extract 5.** Ovid (n.d.), *Amores*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0068%3Atext%3DAm.%3Abook%3D1%3Apoem%3D4> [Accessed 19 June 2022].
- Extract 6.** Horace (n.d.), *Carmina*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0024%3Abook%3D1%3Apoem%3D13> [Accessed 19 June 2022].
- Extract 7.** Martial (n.d.), *Epigrams*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2008.01.0506%3Abook%3D6%3Apoem%3D64> [Accessed 19 June 2022].
- Extract 8.** Horace (n.d.), *Carmina*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0024%3Abook%3D1%3Apoem%3D2> [Accessed 19 June 2022].
- Extract 9.** Livy (n.d.), *Ab Urbe Condita*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0169%3Abook%3D3%3Achapter%3D46%3Asection%3D1> [Accessed 19 June 2022].
- Extract 10.** Sallust (n.d.), *Bellum Catalinae*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2008.01.0002%3Atext%3DCat.%3Achapter%3D8> [Accessed 19 June 2022].