Diploma Programme
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Latin

Higher level

Paper 2

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International Baccalaureate
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Section A

Option A ─ Vergil

Extract 1   Vergil, *Eclogues* 1.1–18

1. (a) Award **[1]** up to **[2]** for any of the following: he is reclining under a tree; he is meditating with / playing a (shepherd's) pipe*;* he is idle in the shade. Do not accept material from line 5.

    (b) He allowed Tityrus's cattle to roam (*errare boves*) **[1]** and Tityrus to play what he likes on his reed (*ludere quae vellem calamo*) **[1]**.

    (c) Award **[1]** up to **[3]** for any of the following: he has to lead/drive his flock sadly (*capellas aeger ago*); <u>one</u> of which he is barely able to lead (*vix duco*); because she has left behind her twins (*gemellos reliquit*)*. aeger* must not be taken as physical illness or as a synonym of *vix*.

    (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.

Total: **[10]**

Option A — Vergil

Extract 2   Vergil, *Aeneid* 12.665–680

2.   (a)   Award **[1]** up to **[2]** for any of the following: it has beams fixed together (*compactis trabibus*); it is set on wheels (*rotas*)*;* it has high walkways/gangways/bridges (*pontisque altos*)*.*

(b)   Mark only for length of syllables. Award **[1]** per line if all correct. **[0]** otherwise.

(c)   Turnus's state of mind is portrayed in this extract through a range of literary devices emphasizing his shame and grief as he is overwhelmed by a range of feelings, then being replaced with clarity, resolve and urgency as well as incipient acceptance of his fate.

Accept a range of substantiated answers, awarding **[1]** up to **[4]** for any point supporting the argument. Then award up to **[2]** for the coherence and clarity of the argument using the following scale: **[2]** if the argument is supported by 3–4 developed points; **[1]** if the argument is supported by 1–2 developed points; **[0]** if the argument is supported by no developed points or if no details from the text are given.

Points may include:
- promotion (*obstipuit*) reflects his shock/surprise
- enclosing word order (*varia confusus imagine*) shows turnus as psychologically overwhelmed by what he sees
- alliteration (*obtutu tacto stetit*) emphasising his stupefaction/dismay at the scenes he's observed
- diction/polysyndeton: many emotions listed in just 2 lines (*pudor, insania, luctu, amor, conscia virtus*) emphasising Turnus's state of high and confused emotion
- enjambment/separation (*ingens pudor*) draws attention to the extent of his shame
- enclosing word order (*mixtoque insania luctu*) reflects conflict of feelings
- *in corde* and *menti* showing emotions taking hold of his **heart**, contrasted with light returning to his **mind**, emphasising the physicality of the emotions he first experienced
- use of metaphor of shadows and light (*umbrae, lux*) vividly describe the effect his emotions have on Turnus
- 'synonymy'/metaphor/chiasmus (*discussae umbrae* and *lux reddita menti*) emphasising his recovery of sense
- Turnus's subsequent urgency & resolve are highlighted through '*ut primum*', metaphor of his burning eyes (*ardentis oculorum orbes*), enjambment of '*turbidus*'
- 'juxtaposition' (*umbrae* vs *lux*) emphasises the return of clarity to Turnus' mind
- accumulation of commands (imperative and jussive subjunctive (*absiste, sequamur, sine*) reflect his resolve
- repetition / asyndeton (*iam iam; quo deus, quo vocat Fortuna*) show Turnus's urgency and resolve or acceptance of fate
- repetition/anaphora (*stat conferre manum … stat pati*) shows resolution
- litotes (*neque indecorem*) shows that he retains his heroic pride
- The future tense (*videbis*) conveys certainty/resolve
- dramatic word order / hyperbaton / broken up speech (*hunc, oro, sine me furere ante furorem*) and repetition/pleonasm/ cognate accusative (*furere...furorem*) to emphasise his desperation to be save his reputation.

Total: **[10]**

Option B — History

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

3. (a) In all places/everywhere (*omnibus locis*) **[1]** because it happened wherever the line seemed weakest (*quae minima visa pars firma est*) **[1]**.

(b) The sound of those fighting behind their backs **[1]** because they thought their own safety depended on others **[1]**; because men fear things they can't see more **[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: they gave the Gauls a means of ascending (to the fortification) (*ascensum dat Gallis*) **[1]**; they covered the defences that the Romans had hidden (*ea quae occultaverant Romani contegit*) **[1]**. Accept that the Romans did not have enough weapons or strength (*arma nostris nec vires suppetunt*).

Total: **[10]**

Option B — History

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

4.   (a)   The misfortunes of the defeated army were as many (*quot casus exercitus victi*) **[1]** as worried minds/relatives (*tot in curas districti animi/propinqui*) **[1]**.

(b)   The expression on their faces **[1]** and whether they were being congratulated or consoled **[1]**.
No Latin required.

(c)   Livy highlights the confusion and despair of the people in Rome through a range of literary devices which emphasise the chaos in the city and the emotional impact of the news (and lack thereof) on the relatives of the soldiers.

Accept a range of substantiated answers, awarding **[1]** up to **[4]** for any point supporting the argument. Then award up to **[2]** for the coherence and clarity of the argument using the following scale: **[2]** if the argument is supported by 3–4 developed points; **[1]** if the argument is supported by 1–2 developed points; **[0]** if the argument is supported by no developed points or if no details from the text are given.

Points may include:
- diction emphasising the mass of people seeking news from the battle (*concursus populi, turba, multitudo*)
- hendiadys/alliteration (*terrore ac tumultu*), emphasizing the great distressed crowds
- disturbed word order (*concursus in forum populi est factus*) reflects the panicked rush to the forum
- alliteration (*vagae per vias*), emphasizing the distraught wandering through the streets
- confused expression/'quasizeugma'/anaphora (*quae clades allata [esset] quaeve fortuna esset*) shows anxious uncertainty
- example of respectable women driven by confusion to accost strangers (*obvios percontantur*)
- popular demand for official explanation (*turba magistratus vocaret*)
- alliteration (*comitium, curiam*) show a situation so desperate that appeal is made to all organs of the state
- *tandem* and *haud multo ante solis occasum* (litotes) show the confusion of the authorities, which cannot provide a prompt explanation
- stark anouncement (*pugna magna victi sumus*) gives essence of cause for despair
- parallel contruction (*quamquam, tamen* – with enough quoted content) show rumour soaring over facts
- polyptoton (*alius ab alio*) and extended *oratio obliqua* / ellipsis of infinitives (with examples) show the rapid spread of rumour
- vivid/metaphorical image (*impleti rumoribus*) show complete uncertainty
- parallel construction (*quot casus; tot animi*) (with enough quoted content) shows the great number of confused/despairing people
- repetition/polyptoton (*consule, consulem*) shows the disaster's magnitude (loss of a consular army)
- chiasmus (*consulem caesum, superesse paucos* and *fuga sparsos, captos ab hoste*) show that there is plenty of cause for despair
- asyndeton (*caesum; superesse*) shows the frenetic spreading of rumours
- 'juxtaposition'/contrast (*speret/timeat, gratulantes/consolantes, laeta/tristia, gaudia /luctus*), emphasizing the despair of those who had lost family members by comparing them to those who were celebrating chiasmus (*per Etruriam sparsos aut captos ab hoste*), emphasizing the confusion of flight.
- alliteration (*varios voltus*) shows the uncertainty of the people
- second person (*cerneres*) involves the reader more closely in the tension and confusion of the scene

Total: **[10]**

Option C — Love poetry

Extract 5   Ovid, *Amores* 1.4.45–70

5.   (a)   He fears his own examples (*exempli mei*) **[1]** because he has done many things shamessly himself (*feci multa proterve*) **[1]**.

   (b)   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.

   (c)   Mark only for length of syllables. Award **[1]** per line if all correct. **[0]** otherwise.

   (d)   Award **[1]** up to **[3]** for any of the following:
         During the dinner:
         • keep her husband drinking all the time / get him drunk (*vir bibat usque roga*); **or**
         • not to kiss him (*oscula desint*); **or**
         • give him undiluted wine (*adde merum*)
         After the dinner:
         • walk in the middle of the crowd (*in medium agmen/turbae*); **or**
         • touch him where she can (*tange mei*)
         During the night:
         • be unwilling in meeting her husband's advances (*coacta dabis / invita dato / dato similis coactae*); **or**
         • avoid endearments/ flattering him (*blanditiae taceant*)
         The next day:
         • deny her lovemaking (*cras dedisse nega*).
         Do not accept material from lines 53–55, 57,59–63 and 67–68.

Total: **[10]**

Option C — Love poetry

Extract 6   Horace, *Carmina* 1.13

6.   (a)   She praises his neck/ arms (*cervicem/bracchia laudas*) **[1]**; he is burning with anger (*bile tumet iecur*) **[1]**.

(b)   Award **[1]** up to **[2]** for any of: it is unbroken (*inrupta*); it is not destroyed by quarrels (*nec divolsus querimoniis*); it lasts until death / the couple's last day (*suprema die*).

(c)   Horace emphasizes his own anguish at the situation through a focus on the physical symptoms of his jealousy, emphasises Telephus's violence, and imagines instead a happy relationship of contented commitment.

Accept a range of substantiated answers, awarding **[1]** up to **[4]** for any point supporting the argument. Then award up to **[2]** for the coherence and clarity of the argument using the following scale: **[2]** if the argument is supported by 3–4 developed points; **[1]** if the argument is supported by 1–2 developed points; **[0]** if the argument is supported by no developed points or if no details from the text are given.

Points may include:
- repetition (*Telephi*) betrays his jealousy, showing her attractiveness
- chiasmus (*cervicem roseam, cerea bracchia*) followed by the exclamation *vae* shows Lydia how much the poet suffers from jealousy
- contrasting imagery of *roseam, cerea* and *fervens* highlights the poet's jealousy
- assonance / drunken tone (*umeros inmodicae mero*) to suggest her lover's indiscretion
- metaphors (*bile tumet iecur; macerer ignibus; uror*) to emphasize his jealousy convincing her of his great love; **or**
- her rejection of him makes him ill all over (*mens nec color manet; macerer ignibus*)
- assonance (*tum nec mens mihi, manet*), emphasising the poet's frustration
- he cries (*umor in genas labitur*)
- word choice in describing her current lover (*furens, barbare*) to suggest he is not worth her time
- he forgives her past conduct, both social (*inmodicae mero rixae*) and sexual (*puer inpressit labris notam*)
- he praises her beauty (*candidos umeros*; the endearing diminutive *oscula*; the hyperbolic *Venus … imbuit*)
- he offers her great happiness if she returns with hyperbole (*felices ter*)
- enclosing word order (*suprema citius solvet amor die*) to highlight the undying nature of his love
- hyperbaton (*malis | divolsus querimoniis*) to emphasize the rupture resulting from quarrels
- juxtaposition (*dulcia barbare*) to emphasize the unworthiness of Telephus.

Total: **[10]**

Option E — Social criticism

Extract 7   Martial, *Epigrams* 6.64.18–32

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) To leave a mark on him (*quid tibi inusserit*) **[1]**; that will last (*vivet*) **or** stick (*haerebit*) **or** be public (*toto legetur in orbe*) **[1]***;* and will be indelible **or** not even Cinnamus/the barber could cover the blemish (*stigmata nec delebit Cinnamus*). **[1]**.

(c) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.

(d) Award **[1]** up to **[2]** for any of the following: that provoked by pain, indignation or anger a bear's nature will be revealed (*si dolor / bilis / ira coegerit, ursus erit*) **[1]**; to wear down his teeth on an empty hide (*vacua dentes in pelle fatiges*) **[1]**; and find silent prey (*tacitam quaeras carnem*) **[1]**. Accept less literal renditions, e.g. That he should attack somebody who cannot bite back (*tacitam quaeras carnem* or *quaeras quam possis rodere carnem*) **[1]** because a provoked animal will be fierce (*si dolor/bilis/ira coegerit, ursus erit*) **[1]**.

Total: **[10]**

Option E — Social criticism

Extract 8   Horace, *Carmina* 1.2.29–52

8.   (a)   Award **[1]** up to **[2]** for any of the following: Apollo: Augustus's patron deity / the god who helped him at Actium; Erycina = Venus was Augustus's mythological ancestor; Mars: Augustus had vowed to build a temple to Mars Ultor; Jupiter: sends Augustus to save Rome (*vel sim*). Answers that refer to Iocus or Cupid should be assessed on the quality of their explanations.

    (b)   Return to heaven/the sky late/ after a long time (*serus in caelum redeas*) **[1]**, and stay among the Romans for a long time (*diu intersis populo Quirini*) **[1]**.

    (c)   Horace portrays Augustus as the saviour of the Romans by drawing attention to his military achievements, his association with divinities, and by focussing on the relationship between the population and the emperor.

    Accept a range of substantiated answers, awarding **[1]** up to **[4]** for any point supporting the argument. Then award up to **[2]** for the coherence and clarity of the argument using the following scale: **[2]** if the argument is supported by 3–4 developed points; **[1]** if the argument is supported by 1–2 developed points; **[0]** if the argument is supported by no developed points or if no details from the text are given.

    Points may include:
    •   rhetorical question (*cui dabit Iuppiter?*) emphasises how much the Romans were longing for a restorer of peace and order
    •   praises him (*candentis umeros*) by analogy with Apollo, Augustus's saving patron (*venias Apollo*)
    •   reminds reader of Augustus's benevolence by focusing on his divine ancestress's benevolence (*Erycina ridens*)
    •   apostrophes to gods (*augur Apollo / auctor / ultor*) refer to Augustus, suggesting his near-divine status
    •   comparison with Mars shows Augustus's military prowess (*iuvat clamor/galeae*) but also that he is the bringer of peace (*satiate ludo*)
    •   he speculates that he might be Mercury, alluded to as *ales/ filius Maiae*
    •   presents him as a model of *pietas* (*Caesaris ultor*)
    •   chiasmus (*filius Maiae, Caesaris ultor*) to highlight the identification of the speculative Mercury and the historically certain Octavian
    •   he assumes that Augustus is already divine (*redeas*, not *eas*)
    •   reference to <u>several</u> gods (*Apollo, Erycina, quem ... acer, filius Maiae* only) puts him on a level with deities
    •   enjambment of *diu* with *laetus and intersis* to emphasize how long the Romans want to hold on to Augustus, suggesting their affection for their emperor
    •   elevates him over mere human imperfections **or** extolls him above ordinary citizens **or** emphasises the virtue of Augustus as leader vs the general population's lack of virtue (*nostris vitiis iniquum*)
    •   repetition (*hic*, 49–50), emphasising Augustus's bond with Rome **or** the earnestness of Romans' prayers to keep him
    •   presents him as a model of military prowess (*magnos triumphos*)
    •   alliteration / "jingle" (*pater atque princeps*) emphasizing the roles of Augustus as both father (caring, affectionate) and political leader
    •   'prays' to Augustus to save Rome's honour (*neu sinas Medos equitare inultos*) as if to a god **or** confident of future military success
    •   word placement (*te duce, Caesar*) highlights Augustus's position as sole ruler/general
    •   Emphatic word placement, ending the ode with a triumphal/religious acclamation (*Caesar*) as to a god or imperator

                                                                        Total: **[10]**

Option G — Villains

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

9.   (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)   The cited reason was to allow Verginius to attend **[1]** but the real reason was to avoid Icilius inciting the people to a riot (or similar) **[1]**. Some answers will be much closer to the Latin text than others.

    (c)   He will enforce his own law **[1]** and he will not lack in firmness as a decemvir (must be singular) **[1]**. Do not accept references to the use of lictors.

    (d)   Go to the gate (*pergere ad portam*) **[1]**; summon Verginius from the camp (or similar) (*Verginium acciri e castris*) **[1]** because the girl's hope revolved around him (being present) (*in eo verti puellae salutem*) **[1]**.

Total: **[10]**

Option G — Villains

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

10.   (a)   The Athenians' exploits seem greater than they were as they are retold by great authors **[1]**, whereas there were no such Roman authors **[1]** or similar.

(b)   The most able men were very busy **or** nobody trained his *ingenium* without the body **[1]**; preferred to have their deeds praised rather than write about the deeds of others **[1]**.

(c)   Sallust portrays Roman virtue by focussing on social unity, the Romans' upstanding values in peace time, and their military bravery.

Accept a range of substantiated answers, awarding **[1]** up to **[4]** for any point supporting the argument. Then award up to **[2]** for the coherence and clarity of the argument using the following scale: **[2]** if the argument is supported by 3–4 developed points; **[1]** if the argument is supported by 1–2 developed points; **[0]** if the argument is supported by no developed points or if no details from the text are given.

Points may include:
- Alliteration of *fama feruntur* emphasizes the insubstantiality of the Athenians achievements.
- Superlatives help to identify prudence/wisdom/approval with action (*prudentissimus/optimus quisque*)
- Contrast (*facere quam dicere* **or** *sua ab aliis bene facta laudari quam ipse aliorum narrare*) focuses attention on Roman deeds, not tales of deeds.
- Roman virtue is found in all circumstances (*domi militiaeque*)
- Chiasmus (*concordia maxuma, minuma avaritia*) and polyptoton (*cives cum civibus*) emphasise Roman social unity
- Contrast (*non legibus magis quam natura*) drives home the point that virtue is intrinsic to the Romans
- List/asyndeton (*iurgia, discordias, simultates*) shows proper ruthlessness towards enemies
- Irony (*certabant*) makes Romans' only internal strife one of cultivating virtue
- Tricolon (*suppliciis … fideles*) piles on praise of Romans' key virtues
- Variatio/chiasmus (*audacia in bello, ubi pax evenerat, aequitate*) highlights Roman virtues in war and in peace
- Specific examples prove the strength and objectivity of his point (*documenta haec*) backed up with alliteration (*haec habeo*)
- Epigrammatic statement (*beneficiis magis quam metu imperium agitabant*) emphasises Roman conduct in ruling

Total: **[10]**

Section B

Instructions
Section B is assessed by the assessment criteria found below and published in the subject guide.

Criterion A (Range of evidence) assesses to what extent the evidence represents both prescribed passages and supplementary reading. A candidate is expected to:
- use relevant examples from the prescribed passages to support the response (candidates are not expected to provide exact quotes)
- demonstrate knowledge of historical, political and cultural contexts beyond those embedded in the prescribed passages.

Criterion B (Understanding and argument) assesses how well the response demonstrates understanding of the chosen option. Ideally, a candidate will:
- build a critical analysis that responds directly to the prompt in a clear, logical and imaginative way
- fully address the contexts and background knowledge pertinent to the examples related to the chosen option.

Total: **[12]**

Criterion A: Range of evidence
- To what extent does the evidence represent both prescribed passages and supplementary reading?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The response includes weak evidence from the prescribed passages only.
2	The response includes specific evidence from the prescribed passages only.
3	The response includes evidence from both the prescribed passages **and** supplementary reading.
4	The response includes specific evidence from both the prescribed passages **and** supplementary reading.

Criterion B: Understanding and argument

- How well does the response demonstrate understanding of the chosen option?
- How well is the argument constructed?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The response demonstrates a limited understanding of the chosen option without addressing contexts and background knowledge pertinent to the examples. The argument has limited focus, coherence and development.
3–4	The response demonstrates limited understanding of the contexts and background knowledge pertinent to the chosen examples. The argument has focus but has limited coherence and is not developed.
5–6	The response demonstrates an understanding of the chosen option by addressing contexts and background knowledge pertinent to the examples in a limited way. The argument has focus and coherence but is not developed.
7–8	The response demonstrates an understanding of the chosen option by addressing contexts and background knowledge pertinent to the examples. The argument has focus and coherence, and is developed.