

Markscheme

November 2025

Latin

Higher level

Paper 1

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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 — Cicero, *Tusculan Disputations* 5.64–66

1. (a) Award [1] up to [2] for any of the following: the Syracusans didn't know about it; it was enclosed/buried/cut off; by/it was covered in brambles/thornbushes/vegetation.
- (b) Cicero knew (or: on account of) some lines of verse [1] that were inscribed on it [1] and which described the tomb (or more literal "there was a sphere on top") [1].
- (c) He looked at everything/all tombs [1] because there were many tombs (at the gates of Acragas) [1].
- (d) He spotted a column (*columellam*) [1] which rose a little above the thornbushes (*non multum e dumis eminentem*) [1] on which there was (the figure of) (*inerat* or *figura*) [1] a sphere and a cylinder (*sphaerae et cylindri*) [1].
- (e) He said to the Syracusans [1] that he thought/believed/judged [1] that this was what he was looking for [1] (or similar).

- (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	<i>inmissi</i>	Syntax/morphology	as past passive participle (adjectival or as subordinate clause/main verb)
2	<i>falcibus</i>	Meaning in context	“sickles”, “scythes” (not: torches, falcons etc)
3	<i>cum patefactus esset</i>	Syntax/morphology	temporal clause with pluperf subjunctive (as simple past or pluperf, not continuous past)
4	<i>aditus</i>	Meaning in context	“entrance”, “approach” (noun)
5	<i>accessimus</i>	Syntax/morphology	1st person plural, past tense
6	<i>versicolorum</i>	Syntax/morphology	gen. modifying <i>partibus</i>
7	<i>nobilissima</i>	Syntax/morphology	superlative (“the most” or “very ...”)
8	<i>civis</i>	Syntax/morphology	genitive with <i>monumentum</i>
9	<i>acutissimi</i>	Meaning in context	“intelligent” (or similar) (not: “pointed,” but accept “sharpest”)
10	<i>nisi ... didicisset</i>	Syntax/morphology	counterfactual with pluperf tense (‘unless it had learnt’)

Extract 2: Verse — Propertius, *Elegies* 4.7.71–2, 77–80, 83–6

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 one point of similarity and one point of contrast, 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:

- Both have plants growing on/around them (*vestitum vepribus et dumetis; pelle hederam... corymbo contortis comis alligat ossa*).
 - Both tombs are overgrown; Archimedes's tomb is covered in vegetation (*undique saeptum, non multum e dumis eminentem*), Cynthia's is already being attacked by ivy (*alligat*).
 - Both have verses inscribed on a column (*senariolos... in eius monumento esse inscriptos; carmen media scribe columna*).
 - Both monuments are to locally important people (*civis acutissimi; aurea, accessit laus*).
 - While Archimedes's inscription is half erased / half remembered (*tenebam enim quosdam senariolos*), Cynthia's is envisioned as being read by passersby (*currens vector legat*).
 - While the tomb of Archimedes has been neglected (*ignoratum, saeptum... dumetis*) Cynthia insists on the upkeep of hers (*pelle hederam*).
 - While the tomb of Archimedes has mediocre verses (*senariolos*) that of Cynthia has better poetry (*dignum*).
 - While Archimedes's inscription describes his tomb (*declarabant in summo sepulcro sphaeram esse positam cum cylindro*), Cynthia's is about Cynthia herself (*hic Tiburtina iacet Cynthia*).
 - Both tombs are near a city (*ad portas Agragantinas; currens vector ab urbe*).
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.

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:

- She gives orders and makes demands of her lover (*tibi nunc mandata damus*) emphasized through repeated imperatives (*ure, desine, pelle, scribe*, often in emphatic positions).
- She depicts herself as jealous, attributing evil arts to Chloris (metonymy of *herba*).
- She depicts herself as underconfident/sarcastic (*si moveris*).
- She portrays herself as being the one to be responsible for / the rightful owner of any fame Propertius accumulates through his poetry about her (*meo fecisti nomine versus, ure mihi: laudes desine habere meas*, repeated first person pronouns emphasizing her sense of ownership).
- She is unsentimental about her relationship with Propertius (*meo fecisti nomine versus, ure mihi* – emphatic placement of *ure* highlighting this verb).
- She is vindictive, wishing Propertius not to derive any benefit from her (*laudes desine habere meas*).
- She portrays herself as self-pitying/-lamenting or proud of her beauty (*mollia*) under attack by the ivy (juxtaposition with *contortis*).
- The description of her grave suggests her desire to be at peace in the earth with finality (*ossa alligat comis*), and life-giving to nature (*mihi quae praegnante corymbo*) **or** she feels under attack from nature (*ossa alligat comis*).

- She wishes to be in charge of how she is remembered, by writing her own epitaph / is resentful towards Propertius by suggesting his poetry isn't worthy of her (*hic carmen media dignum me scribe columna, sed breve* – interlocking word order and postponed “*sed breve*”).
- She is anxious to be remembered by many (*currens* suggests a galloping rider).
- She describes herself as “golden” (*aurea* – styled as an epithet).
- She portrays herself as bringing fame to her place of burial (*laus*, echoing the *laudes meas* from earlier).

Mark in accordance with the markbands on page 3.

Option B

Extract 3: Verse — Ovid, *Ex Ponto* 1.3.35–38; 41–46; 49–58

4. (a) Award [1] up to [2] for any of the following: it draws/chains people to it/guides/commands them; with sweetness (or: it is sweet); it prevents people from forgetting it.
- (b) Award [1] up to [2] for any of the following: the bulls look for **or** are accustomed to their familiar pastures/forests; the lions their (familiar) dens/caves; their wilderness does not hinder them.
- (c) remove the pain of exile (or similar) [1] from Ovid’s breast [1].
- (d) Award [1] up to [2] for any of the following: he asks them to be less loveable / that he should love them less; so that he would miss them less (or more literal, e.g. “so that it would be a lighter burden to be without them”); to reduce their/his suffering/misfortune.
- (e) Award [1] up to [2] for any of the following: it is at the edge of the world; the earth is covered in snow; he/it is isolated; it is sandy; the earth is covered in snow/it is (constantly) snowy.
- (f) The field does not produce fruit (*non ager pomum... educat*) [1], nor sweet grapes (*non... uvas*) [1], willows do not flourish on the riverbank (*non salices ripa*) [1], nor oaks on the mountain (*robora monte virent*) [1].
- (g) 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	<i>neve ... laudes</i>	Syntax/morphology	prohibition (“do not praise”, “you should not praise”, accept: “may you not praise”)
2	<i>aequora</i>	Meaning in context	“water”, “sea”, from <i>aequor</i> , not <i>aequus</i>
3	<i>ventorum</i>	Syntax/morphology	gen. with <i>rabie</i>
4	<i>orba</i>	Syntax/morphology	agreement with <i>aequora</i>
5	<i>cultore</i>	Meaning in context	“peasant”, “planter”, “farmer”
6	<i>quae</i>	Syntax/morphology	relative pronoun referring to <i>arva</i>
7	<i>arva</i>	Syntax/morphology	subject of <i>iacent</i>
8	<i>timendus</i>	Syntax/morphology	gerundive with <i>hostis</i> “to be feared”, “fearsome”, “frightening”
9	<i>metu</i>	Syntax/morphology	ablative, instrumental
10	<i>terret</i>	Meaning in context	“frighten” or similar (from <i>terreo</i> not <i>timeo</i>)

Extract 4: Prose — Cicero, *Ad familiares* 2.11.1

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 one point of similarity **and** one point of contrast 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:

- Both feel pulled towards home and miss it (Ovid *natale solum dulcedine ducit inmemores non sinit esse sui / quid melius Roma?*; Cicero *me desiderium tenet urbis*).
 - Both reference the city of Rome as their home (Ovid *quid melius Roma?*; Cicero *me desiderium tenet urbis*).
 - Both call it the place where their friendships are centred (Ovid: *vos ne mihi sitis amandi, talibus ut levius sit caruisse malum*; Cicero *me desiderium tenet urbis, meorum atque tui*).
 - Both prefer being in Rome to being abroad (Ovid: *natale solum dulcedine ducit*; Cicero: *me desiderium tenet urbis*).
 - Both still connect with friends back home despite their exile (Ovid: *tu*; Cicero: *tui*).
 - While Ovid personifies it and talks about the homeland's power (*natale solum dulcedine cunctos ducit et inmemores non sinit esse sui*), Cicero gives more practical reasons for his desire to be in Rome (*quia totum negotium non est dignum viribus / qui onera in re publica sustinere / vel quia belli magni timor impendet*).
 - While Ovid expands on how all creatures love what is familiar to them to explain people's love of their homeland (*adsuetos tauri saltus, adsueta leones... antra petunt*), Cicero's relationship to the state is characterised by his political duty (*vel quia totum negotium non est dignum viribus nostris, qui maiora onera in re publica sustinere*).
 - Cicero is merely fed up with his sojourn abroad (*satietas*) whereas Ovid is bitterly pained (*exilii morsus*).
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.

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 expression of the nostalgia through his homeland is emphasized by the use of alliteration and assonance at the beginning (*mirum me desiderium*).
- His nostalgia is reaffirmed by some negative perceptions on the province, organized in parallel structures (*vel quia... vel quia... / non tam... quam*).
- His feelings are emphasized through the use of hyperbolic adjectives (*mirum, incredibile, magni*).
- His sensation of boredom and superiority is stressed through the use of comparatives (*maiora onera ... possim et solebam*).
- The sensation of fear in the province is stressed through the use of allusive vocabulary (*timor, effugere*).
- The contrast between the first person singular (*me*) and the first person plural (*decidemus*) shows a contrast between feelings and actions.
- His yearning's power surpasses understanding (two cognate adjectives: *mirum, mirabile*).

- The contrast of his feelings for Rome and his province highlights the former (parallel order of *desiderium urbis* and *satietas provinciae*).
- Cicero feels insecure about his absence from the capital (the gerundive *fortuna metuenda* shows his compulsive worry).
- His frustration at his absence from Rome, where he would be most useful, is brought out by his ability both in theory and in practice (two verbs with polysyndeton in *et possim et soleam*).

Mark in accordance with the markbands on page 3.
