

Markscheme

November 2025

Latin

Standard level

Paper 2

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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: Prose — Cicero, *Pro Caelio* 33–34

1. (a) Treating Clodia seriously and gravely and in the old-fashioned way [1] or with affability, sweetness, and courtesy (or more literal) [1]. All three adverbs are required to score each mark.
- (b) Award [1] up to [3] for any of the following: one of those bearded ancestors (*ex barbatis illis*); not with a short beard (*non barbula*); a dead man (*ab inferis*); with a bristling beard (*horrida*); seen in old statues and portraits/death masks (*in statu is antiquis et imagines*) who can rebuke Clodia (*qui obiurget mulierem*); who can speak for him (*qui pro me loquatur*)
- (c) Claudius Caecus is blind / won't be able to see Clodia [1], and that is a good thing / that means he won't be pained [1] since she is a terrible woman (or similar) [1].
- (d) She was so intimate with Caelius (*tam familiaris*) [1], that she lent him the gold (*aurum commodares*) [1], but at the same time on such bad terms (*tam inimica*) [1], that she feared a poisoning (*venenum timeres*) [1].
- (e) Award [1] up to [4] for each plausible point of analysis addressing how Cicero represents and contrasts the different values 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:
 - Description of senatorial figures through the use of **parallel structures** to stress opposition (*non hac barbula... sed illa horrida*)
 - Opposition of values now/then through the image of the beard in sculptures and masks (*non hac barbula... sed illa horrida quam in statu is antiquis atque imaginibus videmus*) and in the **juxtaposition, polyptoton, and parallel structures** (*illis barbatis... hac barbula*)
 - Construction of Clodia as a counter example of Roman women, defying the ideals of her social status (she would offend through her appearance; (*minimum enim dolorem capiet qui istam non videbit*); she does not control her temper (*ne mihi ista forte suscenseat.*); she likes young men with short beards (*hac barbula qua ista delectatur; adulescentulo*); she does not respect her family (*cum alieno; non patrem tuum videras, non patrum, non avum, non proavum, non abavum, non atavum audieras consules fuisse*)
 - Disapproval of Claudius Caecus towards Clodia's behaviour, disrespecting senatorial values, depicted through a series of **rhetorical questions** opposing ancient values to her conduct (*cum ex amplissimo genere in familiam clarissimam nupsisses, cur tibi Caelius tam coniunctus fuit?; cur aut tam familiaris fuisti ut aurum commodares, aut tam inimica ut venenum timeres?; quid tibi cum Caelio, quid cum homine adulescentulo, quid cum alieno?*)
 - Claudius Caecus's indignation, stressed in his discourse through a series of **repetitions** (*quid, cur, cum*)
 - Construction of the figure of Claudius Metellus as an example of ancient values (*clarissimi ac fortissimi viri patriaeque amantissimi; omnis prope civis virtute, gloria, dignitate superabat?*) through **tricolon** of superlatives, **hyperbaton** of *omnis*, **asyndeton/tricolon** of *virtus, gloria, dignitate*
 - The senatorial class is loyal to traditional customs (*prisce*); is strict in its observance of morality (*severe*); disapproves of frivolity (*graviter*); the **tricolon** with **polysyndeton** creates a general air of traditional restraint.
 - Three virtuous adverbs (*prisce, severe, graviter*) contrasted with 3 modern/loose/dandyish adverbs (*remisse, leniter, urbane*). More **tricolon, polysyndeton, and parallel structure** emphasizes the departure from traditional values.

- Complimentary *ille* applied to ancestral manners (*illo austero more*) and people (*Caecus ille*) supporting the need to maintain traditional values
 - Pejorative diminutive *barbula* contrasted with complimentary *barbatus illis* emphasizes the contrast of youth and austere ancestors
 - Association of modern fashions (*hac barbula*) with a woman of evil reputation (*qua ista delectatur*).
 - Association of austere customs (*illa horrida*) with veneration of ancestors (*imaginibus*) emphasizing Clodia's departure from the responsibilities of her family.
 - Reproachful **rhetorical question** (*quid cum alieno?*): respectable women kept to the society of their family.
 - Consciousness of family achievements (**asyndetic** list of *patrem... atavum*). The sequential stacking, generation upon generation, adds to the gravity of Clodia's family in light of her indiscretions.
 - Pride in service to the state (*consules*: the only act of ancestors worth mentioning; superlative in *patriae amantissimi*)
 - Importance of good standing in the city (**asyndetic tricolon** list of *virtute, gloria, dignitate*; **hyperboles** of *simul ac pedem limine extulerat* and *omnis prope civis*).
 - Importance of alliances between families of similar rank (**chiasmus** of *amplissimo genere familiam clarissimam*).
2. (a) Mark in accordance with the markbands on page 3.
2. (b) Mark in accordance with the markbands on page 3.

Option B

Prescribed core text: Prose — Livy, *Ab Urbe Condita* 2.12.7–13

3. (a) Mucius killed the secretary/scribe instead of the king [1] because he didn't know who the king was [1] and was afraid to ask or reveal his ignorance, or similar [1].
- (b) He tried to escape (*inde fecerat viam*) [1], but he was caught/the attendants caught him (*retraxissent*) or the king's attendants ran to him (*concurso facto*) [1] and he was set before the tribunal of the king (*ante tribunal regis destitutus*) [1].
- (c) He was a prisoner in adverse circumstances [1] and yet was more to be feared than fearing [1].
- (d) Award [1] up to [2] for any of the following: He will have to fight every hour for his life (*in singulas horas capite dimices*) and will find an armed enemy on the threshold of his tent (*hostemque in vestibulo habeas*) the Roman youth bring the war to him (*hoc tibi iuventus Romana indicimus bellum*)
- (e) The king threatened that he would burn Mucius (*circumdari ignes*) [1]; Mucius put his right hand into the fire/flames. (*dextramque accenso...foculo inicit*) [1].
- (f) Award [1] up to [4] for each plausible point of analysis addressing how Livy represents Roman values. Award [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:
- Description of Mucius as a man who shows no fear, through **parallel structures**, **polyptoton**, **chiasmus** and **alliteration** (*metuendus magis quam metuens, ad mortem minus animi est quam fuit ad caedem / mortem-est-fuit-caedem*).
 - Construction of Mucius's authority through the direct speech and his affirmation of identity (*Romanus sum, iuventus Romana indicimus bellum*).
 - Stress on Mucius's wisdom through the use of **maxims/aphorism** (*et facere et pati fortia Romanum est*).
 - Stress of Mucius's attitude as a defender of Rome in the use of **polyptoton** (*hostis hostem, metuendus metuens*).
 - Emphasis on his Roman essence through **repetitions** (*Romanus sum, Romanum est, iuventus Romana*).
 - Stressing on the strength of Mucius's threat through **repetition** (*nullam aciem, nullum proelium*).
 - Combination of prudence (*timens sciscitari*) and pluck (*quo traxit fortuna facinus, with alliteration of /f/ as a harsh sound of emphasis*).
 - Even when at a disadvantage he can infuse fear in enemies by his deeds (*trepidam turbam, with alliteration of /t/ mimicking the sound of chattering teeth*) and his words (*rex conterritus, with strengthened compound*).
 - He is self-sufficient: *sibi ipse juxtaposed*.
 - Admirable for his fortitude in adversity (*tum quoque; tantas minas; metuendus metuens, with polyptoton*).
 - Identifies first and foremost as a free republican Roman (*Romanus sum* separated from *civis*).
 - Frankness (unlike, e.g., *perfidia Punica*): *C. Mucium vocant; hostis... volui, with polyptoton/juxtaposition*).
 - Bravery: *nec... caedem, with chiasmus; antithesis of vile and magnam*.
 - Attribution of his virtues to Roman character (*iuventus Romana; Romanum*), not to his own prowess.
 - Equanimity in the face of danger: *et facere et pati (antithesis)*.

- Defiance of external enemy: *in te ego* (**juxtaposition**); *ferrum hostemque habeas* (**hendiadys**); proof of *dextram foculo inicit* (with **historic present** reflecting his prompt action).

4. (a) Mark in accordance with the markbands on page 3.
4. (b) Mark in accordance with the markbands on page 3.

Option C

Prescribed core text: Verse — Vergil, *Aeneid* 2.370–398

5. (a) His tone is urgent/rousing/friendly, [1] as he believes them to be allies/ friends/ Greeks/ comrades [1].
- (b) For the first part (Explain...) Androgeos realized that he had fallen into the midst of enemies (*sensit medios delapsus in hostis*) [1] because the Trojans provided no answer that was convincing/credible enough/ trustworthy enough (*neque responsa dabantur fida*) [1]. For the second part (Describe...) Award [1] up to [2] for any of the following supported by a relevant quote: He was struck dumb (*obstipuit*) and checked both step (*pedem repressit*) and his speech (*cum voce*).
- (c) Mark only for length of syllables. Award [1] per line if all correct, [0] otherwise. The final syllable of a hexameter line could be marked as long or short depending on the vowel's length, but a syllaba anceps (X) is permitted. The final syllable of a pentameter must be long.
- (d) He suggests that they outfit themselves to look like Greeks (or more literal) [1] He believes that the context of war eliminates the dilemma between ethical conduct and deceit (or more literal) [1].
- (e) Award [1] up to [2] for any of the following supported by a relevant quotation: they come together (*congressi*); fight nocturnal battles (*proelia noctem conserimus*); and kill many Greeks/ send many Greeks to Orcus/the Underworld/hell (*multos Danaum demittimus Orco*).
- (f) Award [1] up to [4] for each plausible point of analysis addressing how Vergil portrays the war atmosphere 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.

Some key aspects of how Virgil portrays the horror of war are the following:

- Androgeos's use of direct appeal to those he mistakenly believes are his allies exposes his underlying anxiety and his eagerness to rally their spirits (use of the **imperative** *festinate*, **rhetorical question** *nam quae... segnities?*, **antithesis** *alii rapiunt... navibus itis* between the members of the army engaged in sacking and pillaging Troy's citadel in flames and those who remain inactive, **enjambement** and **emphatic position of signities**).
- Androgeos' separation from others highlights the isolation of the individual in war through **chiasmus** (*primus se Danaum magna comitante caterva Androgeos OR Androgeos offert nobis, socia agmina credens*)
- The **hyperbaton** of *sensit medios delapsus in hostis* visually places Androgeos alone in the midst of the enemy.
- The **enjambement** of *inscius* emphasizes the consequences of an innocent mistake. The **chiasmus** of *socia agmina verbis amicis* points to innocence.
- Sudden changes of fortune (*extemplo*) and the **metaphor** of *delapsus*. Also, the **caesura** after *obstipuit*, the **zeugma** of *pedem cum voce repressit*.
- Androgeos's panic is accentuated by the use of a **simile** (*veluti qui anguem pressit*) and **vivid imagery** (*inprovisum aspris... tremefactus abibat*) as well as the pleonasm in *retroque pedem repressit*
- Treacherous circumstances: **simile**; *aspris*.
- The present threats are emphasized by *attolentem... tumentem* with **chiasmus**.
- The presence of physical fear is stressed by the use of *trepidus* and *tremefactus*.
- The failure of one's efforts is stressed by the conative imperfect of *abibat*.

- One's weaknesses ruthlessly exploited are emphasized by the extract *ignaros... captos* with **chiasmus**.
 - The closeness of battle emphasized by **hyperbaton** (*sensit medios delapsus in hostis*, OR *densis et circumfundimur armis*)
 - The hopelessness of war is stressed by the **personification** of Fortuna (*aspirate primo Fortuna labori* AND/OR *qua prima, inquit, Fortuna salutis/ monstrat iter*)
 - The use of **historic present** tense and **polysyndeton/tricolon** (*inruimus, circumfundimur, sternimus*) enhance the vividness and pace of the Trojans' actions.
 - The use of words/phrases and technical devices that emphasize the brutality of war (verbs *rapiunt incensa feruntque*, **hyperbaton** *incense... Pergama, medios delapsus in hostis, demittimus Orco*).
 - Through Coroebus's **rhetorical question** addressed to the army (*dolus an virtus, quis in hoste requirat?*) Virgil symbolically represents a conflict between deceit and morality/courage, highlighting how the horrors of war affect people's morality.
 - **Personification** of the night as blind (*per caecam...noctem*) stressing the quantity of the battles is uncounted, as well as the lack of judgment from the night itself.
 - The fall of valiant/handsome heroes is stressed by the extract *comantem... decorum*.
 - Loss of moral compass: *hoc... facit* (**tricolon/anaphora**); *dolus... requirat*.
 - The **tricolon crescens** (*hoc...facit*) shows how the loss of morality spreads, by increasing in syllables and also from individuals to the whole group.
 - The deceitfulness is expressed by *haud numine nostro*.
 - **Chiasmus** (*comantem/ Androgei galeam clipeique insigne decorum*) highlights the deceit and risk of battle by distracting from that which is concealed.
 - **Synchysis** (*multaque per caecam congress proelia noctem/ conserimus*) creates the imagery of battle and night mixing together.
 - **Polyptoton** (*multa...proelia...multos...Danaum*) emphasizes that more battle means more death.
6. (a) Mark in accordance with the markbands on page 3.
6. (b) Mark in accordance with the markbands on page 3.

Option D

Prescribed core text: Verse — Ovid, *Amores* 1.3.1–26

7. (a) Award [1] up to [3] for any of the following supported by a relevant quotation: He begs her to be just/ fair (*iusta*); He hopes that either she returns his love (*amet*); or enlightens him on why his love should remain unwavering (*faciat, cur ego semper amem*); if not, he hopes she can bear being the object of his affection (*patiatur amari*) [1].
- (b) Award [1] up to [2] of any of the following provided there is a mention of both his humble background (he has no great ancestors/ he comes from an equestrian family or more literal) and his lack of wealth (he must farm his own land/ both parents were thrifty or more literal)
- (c) The girl will be his everlasting care (*cura perennis eris*) [1], he will live his whole life with her (*tecum quos dederint annos fila sororum vivere*) [1], she will mourn him when he dies (*te dolente mori*) [1], she will be the subject of his poems (*mihi materiem in carmina praebe*) [1].
- (d) The story of the rape (or similar) of Leda [1] by Jupiter disguised as a swan [1]. Award [1] for any reasonable interpretation of the relevance, such as: the girl will become as famous as the women of myth; Ovid chose the story for its sexual content; Ovid hints that he is like Jupiter.
- (e) Award [1] up to [4] for each plausible point of analysis addressing how Ovid constructs his image as a lover 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.

Throughout the poem, Ovid emphasizes his unwavering loyalty and prolonged dedication to the woman he loves:

- **Diction** to stress his subservient status: *deserviat, praedata*.
- Length of his devotion stressed by **hyperbaton** *longos... annos*.
- Purity of his devotion stressed by **hyperbaton** *pura... fide*, and *nulli cessura fides*.
- **Repetition** of *non... non* that stresses his fidelity/**imagery** to emphasize that he is not a fickle lover.
- Promise of unwavering care for the woman that he loves – **emphatic position** *tu mihi*.
- *Tecum...vivere contingant* expresses his intention to spend all his years with her.
- Lines 7–12: There exists a contrast between his mediocre social (*non veterum commendant magna parentum nominal nostri sanguinis auctor eques*) and economic status (*nec meus innumeris renovatur campus aratris/ sumptus parcus uterque parens*) and the divine support he receives from Apollo, (*Phoebus*) his nine Muses, (*comitesque novem*) Bacchus (*vitisque repertor*) and Amor (*Amor*).
- He refers to important attributes that contribute to his worthiness of the girl's love: faultless morals (*sine crimine mores*), genuine simplicity (*nudaque simplicitas*) and noble honor (*purpureusque pudor*). The last one is emphasized by the **repetition** of *pu*-sound. The purple alludes to the modest blush of the man.
- *te mihi... digna sua*: **Juxtaposition** links them together. His identity as a poet ensures that she will serve as a joyful muse for his verses. In addition, the poems he will create will mirror her value.
- Anxious to be corresponded: *aut amet... amem* with **polyptoton**.
- Not confident of success or his own appeal: *nimum... amari*; dependent on many prayers to Venus (*tot*)/ divine assistance (**epithet** *Cytherea*).
- Desperate to be accepted: *accipe* with **anaphora**.
- Aware of his own inadequacy: **Anaphora** of *si* (four examples).
- Confident of his own merits: three examples of divine favour (*Phoebus... novem, vitis repertor, Amor*); four good personal qualities (*fides, mores, simplicitas, pudor*).

- Boasts of extent of (even unique) good qualities: *nulli cessura fides*, **quasi-litotes** of *sine crimine*, negation of bad qualities (with anaphora of *non*).
- Fidelity: *tu, tecum* (**polyptoton**); *tu mihi, nostra tuis* (**juxtaposition**); *quos... sororum* (**periphrasis**); *vivere... mori* (**extremes of line**). All of these link Ovid with his lover.

- 8. (a) Mark in accordance with the markbands on page 3.
 - 8. (b) Mark in accordance with the markbands on page 3.
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