



National  
Qualifications  
2023

---

**2023 Latin**

**Literary Appreciation**

**Higher**

**Finalised Marking Instructions**

© Scottish Qualifications Authority 2023

These marking instructions have been prepared by examination teams for use by SQA appointed markers when marking external course assessments.

The information in this document may be reproduced in support of SQA qualifications only on a non-commercial basis. If it is reproduced, SQA must be clearly acknowledged as the source. If it is to be reproduced for any other purpose, written permission must be obtained from [permissions@sqa.org.uk](mailto:permissions@sqa.org.uk).



## General marking principles for Higher Latin Literary Appreciation

*Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.*

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) Award marks for candidates' understanding of the ideas of the passage, and their analysis and evaluation of the writer's use of language reflected in their responses.
- (d) Candidates gain marks for the depth of their response and evaluative development of points made. A 'point' is a piece of evidence taken from the text, or an evaluative statement. In general, award a mark for each of the above so that an evaluative statement supported by a piece of evidence receives 2 marks.
- (e) Reference to the text: where candidates wish to comment on the effectiveness of a choice of word, rhythm, etc, it would be appropriate to quote the Latin. Where the question asks for a comment on the content, references should normally be in English. A direct literal translation is not necessary provided the candidate shows an understanding of the reference.
- (f) In the 8-mark extended-response questions, candidates may use quotation from the text with appropriate translation to provide evidence to support their response. In most cases, the wording of the question will ask candidates to 'refer to the text'. This instruction means:
  - in language questions, where the rhythm, sound, alliteration, etc, are critical to answering the question, candidates should quote the Latin text verbatim to illustrate their response. In these cases, they do not need to translate the Latin.
  - where the question refers to the story, argument, etc, candidates do not need to quote the Latin, or provide a word-for-word translation, but may simply provide a summary, for example 'Cicero says that no-one has seen the pirate captain'.
  - do not award marks for quoting the Latin, translating it, and commenting on it. Candidates gain marks by referring to the text in such a way as to provide evidence for a judgement or evaluation.
- (g) For the 8-mark extended-response questions, candidates do not need to demonstrate structure and English style. Award marks for an appropriate response to the question irrespective of whether it is structured in continuous prose or as a series of coherent bullet points.
- (h) In the 8-mark extended-response questions, award marks for any acceptable answer to an evaluation or analysis question, provided the answer is justified by a valid reason.

## Marking instructions for each question

### Section 1 - Catullus

| Question |     | Expected response(s)   | Max mark | Additional guidance  |
|----------|-----|--|----------|--|
| 1.       | (a) | <p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• Calvus had sent him a collection of bad poets/poetry</li> <li>• Calvus had passed on to him an unwanted gift</li> <li>• Catullus felt that he wasted his day</li> <li>• it has spoiled his enjoyment of the festival of Saturnalia (must mention spoiling)</li> </ul> <p><b>Any other valid point.</b></p>   | 2        | <p>1 mark per point.</p> <p>Award a mark for a developed point.</p>  |
|          | (b) | <p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• he would go to the book stalls</li> <li>• he would search for bad poetry/the works of Caesius, Aquinus and Suffenus (any one name)</li> <li>• he will send them to Calvus</li> </ul> <p><b>Any other valid point.</b></p>  | 2        | <p>1 mark per point.</p> <p>Award a mark for a developed point.</p>  |
| 2.       | (a) | <p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• it would be described as “Sabine” by those who don’t like him</li> <li>• it would be described as “Sabine” to reflect a less desirable location</li> <li>• it would be described as a “Tiburtine” estate by those who do like him/don’t want to hurt his feelings</li> <li>• it would be described as a “Tiburtine” estate to reflect a more desirable location</li> <li>• the farm is midway between the two places/on the border</li> </ul> <p><b>Any other valid point.</b></p> | 2        | <p>1 mark per point.</p> <p>For <b>2 marks</b>, both “Sabine” and “Tiburtine” need to be explained.</p> <p>Award marks for developed points.</p> |

| Question |     | Expected response(s)   | Max mark | Additional guidance   |
|----------|-----|--|----------|---|
|          | (b) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• it has allowed him place of refuge/rest</li> <li>• it has allowed him to recover from a cough/cold/illness</li> <li>• it has allowed him to dine on nettle soup</li> <li>• his farm stopped him feeling any worse</li> </ul> <p><b>Any other valid point.</b></p>  | 3        | <p>1 mark per point.</p> <p>Award marks for developed points.</p>   |
| 3.       | (a) | <p><b>Any four from</b></p> <ul style="list-style-type: none"> <li>• because they were in love/devoted</li> <li>• Septimius swore his devotion to Acme forever</li> <li>• Septimius swore that he loved Acme more than anyone before</li> <li>• Septimius was ready to face danger in far off lands if he was found to be false</li> <li>• Acme suggested that she and Septimius serve Love alone as a master</li> <li>• Acme said that her flame of love was stronger than Septimius'</li> <li>• <i>mea vita</i>/my life</li> <li>• Septimille - diminutive - shows affection</li> </ul> <p><b>Any other valid point.</b></p> | 4        | <p>1 mark per point.</p> <p>Award marks for developed points.</p>   |
|          | (b) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• the better he knew her, the less he loved her</li> <li>• the desire was obsessive</li> <li>• Lesbia had become cheap and trivial in his eyes</li> <li>• he understands her character better now</li> <li>• he feels contemptuous/disappointed towards her</li> <li>• he feels humiliated/let down by her</li> </ul> <p><b>Any other valid point.</b></p>   | 2        | <p>1 mark per point.</p> <p>Award a mark for a developed point.</p> |

| Question |     | Expected response(s)   | Max mark | Additional guidance   |
|----------|-----|--|----------|---|
| 4.       |     | <p><b>Yes</b></p> <ul style="list-style-type: none"> <li>the praise of his eloquence appeared sincere in the opening lines</li> <li>he calls Cicero the best of orators/the best Roman orator of all time</li> <li>Catullus spoke of gratitude to Cicero</li> </ul> <p><b>No</b></p> <ul style="list-style-type: none"> <li>Catullus was building up to an anti-climax which would undo the praise</li> <li>Catullus was only the worst poet to the extent that Cicero was the best orator</li> <li>Catullus knows he was not the worst poet, hence Cicero was not the best orator</li> </ul> <p><b>Any other valid point.</b></p> | 3        | <p>1 mark per point.</p> <p>Award marks for developed points.</p>   |
| 5.       | (a) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>Catullus laughed at the comment of a listener in the court</li> <li>Calvus was giving a long speech</li> <li>Catullus' 'appreciation' could be ironic/funny to make jokes about his friends</li> <li>Heckler says Calvus has spoken too long/spouting a dissertation</li> </ul> <p><b>Any other valid point.</b></p>   | 2        | <p>1 mark per point.</p> <p>Award a mark for a developed point.</p> |
|          | (b) | <p><b>Any one from</b></p> <ul style="list-style-type: none"> <li>some lawyers spoke far too long</li> <li>some lawyers bored their audience</li> </ul> <p><b>Any other valid point.</b></p>   | 1        |   |

| Question | Expected response(s)   | Max mark | Additional guidance   |
|----------|--|----------|---|
| 6.       | <p>Any from</p> <ul style="list-style-type: none"> <li>• repetition of “<i>difficile est</i>”: showed the challenging nature of changing his emotional mindset</li> <li>• use of adjective “<i>longum</i>”: made clear that this was a change from a longstanding love</li> <li>• extreme language in “<i>una salus haec est</i>” - this is the one salvation: shows that he had no choice in this matter</li> <li>• lack of rational sense in “<i>sive pote non pote</i>” - whether it was possible or not: he could not do what was impossible indicating that this was an emotional not a rational response</li> <li>• use of imperatives/praying to the gods showed desperation in addressing the gods</li> <li>• alliteration of “p” in “<i>pestem perniciemque</i>”: expressed disgust</li> <li>• “<i>o di</i>”: positioning for emphasis</li> <li>• “<i>morbum</i>”: metaphor of physical illness to portray emotional distress</li> <li>• “<i>salus</i>”: health</li> <li>• <i>morte</i>: death</li> </ul> <p>Any other valid point and explanation.</p> | 6        | <p>Award 1 mark for identifying appropriate language technique.</p> <p>Award 1 mark for comment up to a maximum of 6 marks.</p> <p>Candidates should give some analysis of the effect of the literary/linguistic techniques of the author.</p> <p>Maximum of <b>3 marks</b> for relevant techniques without analytical comment.</p> |

| Question |  | Expected response(s)  | Max mark | Additional guidance   |
|----------|--|---|----------|---|
| 7.       |  | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• poetry could be used to express different sides of love (poem 7 - the “highs”; poem 11/12 - the lows)</li> <li>• poetry could be a way of communicating with friends: Calvus, Cornelius or Licinius</li> <li>• poetry could be complimentary (poem 9)</li> <li>• poetry could express a grievance (poem 3/poem 6)</li> <li>• poetry could be addressed to high profile figures to mock them (poem 8)</li> <li>• poetry express mockery (poem 3/poem 6/poem 8/poem 10)</li> <li>• poetry could be used for religious worship (poem 5)</li> <li>• poetry could be written to praise a place (poem 4/poem 6)</li> <li>• poetry could be used to express gratitude or appreciation (poem 1)</li> <li>• poetry could be a way of telling funny stories about daily life (poem 2)</li> </ul> <p><b>Any other valid point.</b></p> | 5        | <p>1 mark per point.</p> <p>Award marks for developed points.</p> <p>Candidates should demonstrate a clear understanding of the relevance of the poems to the social and cultural characteristics of the Roman world.</p> |

| Question | Expected response(s)   | Max mark | Additional guidance  |
|----------|--|----------|--|
| 8.       | <p><b>Up</b></p> <ul style="list-style-type: none"> <li>• Poem 1 - Catullus takes pleasure in his new poetry collection</li> <li>• Poem 2 - He has fun going out on the town with friends</li> <li>• Poem 2, Poem 9 - Catullus enjoys friendship</li> <li>• Poem 2, Poem 10 - Catullus enjoys comedy and humour</li> <li>• Poem 4 - Catullus expressed his joy in Sirmio as a place of homecoming/enjoyed staying on his farm</li> <li>• Poem 5 - Catullus enjoyed religious ceremony</li> <li>• Poem 7 - he took pleasure in others' happiness</li> <li>• Poem 9 - Catullus had a friendship with Licinius that brought him a lot of joy</li> <li>• Poem 10 - Even in boredom, Catullus found an ironic humour</li> <li>• Poem 13 - starry-eyed optimism</li> <li>• Poem 13 - Love is a powerful emotion which Catullus enjoyed and hoped for it to last</li> </ul> <p><b>Down</b></p> <ul style="list-style-type: none"> <li>• Poem 2 - Catullus didn't like Bithynia/work</li> <li>• Poem 3 - Catullus could be sad. and over-sensitive. He related an over-reaction to the poets as spoiling his Saturnalia</li> <li>• Poem 6 - Catullus is unhappy but could be melodramatic</li> <li>• Poem 11 - Catullus suffered in the complexity of the emotions that he felt towards Lesbia</li> <li>• Poem 12 - suffers badly from the breakup of his relationship</li> </ul> <p><b>Any other valid point.</b></p> | 8        | <p>1 mark per point.</p> <p>Award marks for developed points</p> <p>Candidates should identify, analyse and evaluate clear textual evidence to support their response. They may choose to focus on the use of language or the content, or both, in formulating their response. They should give a clear analysis of the text focused on the demands of the question.</p> <p>Candidates can argue for "yes" or "no" or a mixture of both.</p> <p>Award marks for developed points</p> |



Section 2 - Ovid

| Question | Expected response(s)  | Max mark | Additional guidance  |
|----------|---|----------|--|
| 9.       | <p><b>Any from</b></p> <p><b>Yes</b></p> <ul style="list-style-type: none"> <li>• choosing to marry the person next door may be considered hasty/limiting</li> <li>• at their young age, they may not have been mature enough to make life-changing decisions</li> <li>• they have had no experience of the wider world/needed protection</li> <li>• at their young age, they could not know what love was</li> <li>• Pyramus and Thisbe were defying their parents' wishes</li> <li>• Roman parents/fathers were the ones to arrange whom their daughters should marry</li> </ul> <p><b>Any other valid point.</b></p> <p><b>No</b></p> <ul style="list-style-type: none"> <li>• Pyramus and Thisbe were in love and the parents should have accepted this/been pleased for them</li> <li>• the young couple were compatible in many ways</li> <li>• there is nothing wrong with picking your own marriage partner</li> <li>• there is nothing wrong with marrying the person next door</li> <li>• being strict was counter-productive</li> </ul> <p><b>Any other valid point.</b></p> | 3        | <p>1 mark per point.</p> <p>Up to a maximum of 3 marks.</p> <p>A combination of “yes” and “no” responses is acceptable.</p> <p>Award marks for developed points.</p> |

| Question |     | Expected response(s)  | Max mark | Additional guidance   |
|----------|-----|---|----------|---|
| 10.      |     | <p><b>Any from</b></p> <p><b>Yes</b></p> <ul style="list-style-type: none"> <li>• escaping at night would avoid detection</li> <li>• they would be able to sneak past the guards/parents</li> <li>• meeting at a specific spot/at Ninus' Tomb would avoid missing each other</li> <li>• the mulberry tree would be easy to spot with its white berries</li> </ul> <p><b>Any other valid point.</b></p> <p><b>No</b></p> <ul style="list-style-type: none"> <li>• going into a remote area was dangerous</li> <li>• the area was the haunt of lions/wild animals</li> <li>• there were no “next steps” in the plan beyond meeting up</li> <li>• they did not take any provisions with them/they had no survival plan</li> <li>• they should have left together</li> </ul> <p><b>Any other valid point.</b></p> | 3        | <p>1 mark per point with reference to the plan.</p> <p>Up to a maximum of 3 marks.</p> <p>A combination of “yes” and “no” responses is acceptable.</p> <p>Award marks for developed points.</p> |
| 11.      | (a) | <p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• Pyramus thought Thisbe has been killed</li> <li>• Pyramus blamed himself for not being there</li> <li>• Pyramus loved Thisbe so much/his grief makes him no longer wish to live</li> </ul> <p><b>Any other valid point.</b></p>   | 2        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of 2 marks.</p> <p>For full marks candidates must make it clear that Pyramus thinks Thisbe is dead.</p>                  |

| Question |     | Expected response(s)   | Max mark | Additional guidance   |
|----------|-----|--|----------|---|
|          | (b) | <p><b>Any from</b></p> <p><b>Yes</b></p> <ul style="list-style-type: none"> <li>• it emphasises the quantity of blood</li> <li>• it emphasises how high the blood shot into the air</li> <li>• it emphasises the wide area the blood reached</li> <li>• it shows how the air got beaten by the blood</li> <li>• it shows the hissing sound</li> <li>• Roman readers would be familiar with burst water pipes</li> <li>• emphasises the gruesomeness of Pyramus' death</li> </ul> <p><b>Any other valid point.</b></p> <p><b>No</b></p> <ul style="list-style-type: none"> <li>• blood and water are not the same</li> <li>• a jet of water would reach much higher than a jet of blood</li> <li>• spurting blood is horrible to look at and water is not</li> <li>• the image is banal/incongruous</li> </ul> <p><b>Any other valid point.</b></p> | 4        | <p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p> <p>Up to a maximum of <b>4 marks</b>.</p> <p>A combination of “yes” and “no” responses is acceptable.</p> <p>Candidates may give some analysis of the effect of the literary/linguistic technique of the author.</p> |
| 12.      |     | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• the gods ensured all mulberries would forever be blood red in colour</li> <li>• the gods ensured that Pyramus and Thisbe would never be forgotten</li> <li>• their parents buried them in the same tomb/together</li> <li>• their parents buried them in a single urn</li> </ul> <p><b>Any other valid point.</b></p>  | 2        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of <b>2 marks</b>.</p> <p>To gain the full <b>2 marks</b>, both parts of the question need to be answered.</p>   |

| Question |     | Expected response(s)  | Max mark | Additional guidance  |
|----------|-----|---|----------|--|
| 13.      | (a) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• he wants the reader to form a vivid picture of the meal/he wants the meal to seem real</li> <li>• he wants to stress how generous Baucis and Philemon were</li> <li>• he wants to emphasise the great effort they had put in</li> <li>• he wants to emphasise that their diet was not fancy</li> <li>• he wants to emphasise that what they ate was plentiful</li> <li>• he wants to show his Roman readers what poor people’s diet might have been like</li> <li>• he wants to idealise what poor people might have eaten (as in reality their diets were nothing like that)</li> <li>• he wants to encourage Romans to eat simpler food/to reject over-indulgent eating</li> </ul> <p><b>Any other valid point.</b></p> | 3        | <p>1 mark per point.</p> <p>Award marks for developed points.</p> <p>Up to a maximum of <b>3 marks</b>.</p> <p>Candidates may give some analysis of the effect of the literary/linguistic technique of the author.</p> <p>Candidates may demonstrate understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p> |
|          | (b) | <p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• they were kind/generous</li> <li>• they were eager to please their guests</li> <li>• they were willing/quick to share</li> <li>• they were not ashamed of their poverty/they were humble</li> </ul> <p><b>Any other valid point.</b></p>  | 2        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of <b>2 marks</b>.</p>  |
| 14.      | (a) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• they were commanded by the gods</li> <li>• the gods planned to flood the area</li> <li>• Baucis and Philemon needed to be moved to a safe place</li> <li>• Baucis and Philemon were not to be punished/were good people worth saving</li> <li>• the wicked people were to be drowned</li> </ul> <p><b>Any other valid point.</b></p>  | 2        | <p>1 mark per point with reference to the text.</p> <p>Award a mark for a developed point.</p> <p>Up to a maximum of <b>2 marks</b>.</p>   |

| Question   |     | Expected response(s)   | Max mark | Additional guidance   |
|------------|-----|--|----------|---|
|            | (b) | <p><b>Any from</b></p> <p><b>Yes</b></p> <ul style="list-style-type: none"> <li>• it was an improvement on their tiny/basic cottage</li> <li>• a temple would give them a chance to continue to serve the gods/be priests</li> <li>• most people would like to live in such a splendid building</li> </ul> <p><b>Any other valid point.</b></p> <p><b>No</b></p> <ul style="list-style-type: none"> <li>• they were content with their own cottage/lifestyle</li> <li>• they had lived in the same cottage all their lives</li> <li>• their cottage had now been taken away from them</li> <li>• they did not ask for this to happen</li> </ul> <p><b>Any other valid point.</b></p> | <b>3</b> | <p><b>1 mark</b> per point with reference to the text.</p> <p>Award marks for developed points.</p> <p>Up to a maximum of <b>3 marks</b>.</p> <p>A combination of “yes” and “no” responses is acceptable.</p> |
| <b>15.</b> | (a) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• they wanted to be priests</li> <li>• they wanted to be guardians of the temple</li> <li>• they wanted to die at the same time</li> <li>• he never wanted to see his wife’s tomb</li> <li>• he never wanted her to have to bury him</li> </ul> <p><b>Any other valid point.</b></p>   | <b>2</b> | <p><b>1 mark</b> per point with reference to the text.</p> <p>Up to a maximum of <b>2 marks</b>.</p>  |

| Question   |     | Expected response(s)  | Max mark | Additional guidance   |
|------------|-----|---|----------|---|
|            | (b) | <p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• they were devoted to the gods/pious people</li> <li>• they do not ask for material goods/not materialistic</li> <li>• they were a devoted couple</li> <li>• they could not face life without the other/they could not bear the thought of one being left behind</li> </ul> <p><b>Any other valid point.</b></p>                                     | <b>2</b> | <p><b>1 mark per point.</b></p> <p>Up to a maximum of <b>2 marks.</b></p>   |
| <b>16.</b> | (a) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• many Roman readers enjoyed lives of luxury, which the couple did not have</li> <li>• the couple had no slaves to work for them/the couple had to do their own work</li> <li>• Romans appreciated fine, quality possessions, which the couple did not possess</li> <li>• infirmity/old age</li> </ul> <p><b>Any other valid point.</b></p>               | <b>2</b> | <p><b>1 mark per point.</b></p> <p>Up to a maximum of <b>2 marks.</b></p> <p>Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p> <p>Some answers for this question may be applicable to either question 16 (a) or 16 (b). However, no credit will be given if the same answer is given to both questions.</p> |
|            | (b) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• they seemed content with having little</li> <li>• they were not ashamed to appear poor</li> <li>• they were good hosts despite limited resources</li> <li>• they took seriously the custom of hospitality</li> <li>• they were cheerful/attentive</li> <li>• they took seriously their religious duties</li> </ul> <p><b>Any other valid point.</b></p> | <b>2</b> | <p><b>1 mark per point.</b></p> <p>Up to a maximum of <b>2 marks.</b></p> <p>Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p> <p>Some answers for this question may be applicable to either question 16 (a) or 16 (b). However, no credit will be given if the same answer is given to both questions.</p> |

| Question | Expected response(s)   | Max mark | Additional guidance  |
|----------|--|----------|--|
| 17.      | <p><b>Pyramus and Thisbe</b></p> <ul style="list-style-type: none"> <li>• Pyramus and Thisbe were childhood sweethearts</li> <li>• Pyramus and Thisbe communicated through the wall</li> <li>• Pyramus and Thisbe made their escape plan</li> <li>• Thisbe’s encounter with the lion</li> <li>• Pyramus’ suicide</li> <li>• Thisbe’s reaction to finding Pyramus</li> <li>• Pyramus and Thisbe’s last moments together</li> <li>• Thisbe’s suicide</li> <li>• Pyramus and Thisbe’s parents are not developed characters</li> </ul> <p><b>Baucis and Philemon</b></p> <ul style="list-style-type: none"> <li>• Baucis and Philemon were a happily married couple</li> <li>• Baucis and Philemon were old and slow moving</li> <li>• Baucis and Philemon welcomed strangers into their home</li> <li>• Baucis and Philemon’s reaction to the re-filling of the wine bowl</li> <li>• Baucis and Philemon were willing to sacrifice their goose</li> <li>• Baucis and Philemon wept for their drowned neighbours</li> <li>• Baucis and Philemon wanted to be priests</li> <li>• Baucis and Philemon wanted to die together</li> <li>• Baucis and Philemon did not ask for material wealth from the gods</li> <li>• Baucis and Philemon’s last moments together</li> </ul> <p><b>Any other valid point.</b></p> | 8        | <p>Award a maximum of <b>5 marks</b> if candidates discuss only one story.</p> <p>To gain <b>8 marks</b>, it is not necessary to deal with all four characters separately. It is acceptable to consider each set of characters as one couple. Other characters may be considered.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence to support their response. They may choose to focus on the use of language or the content, or both, in formulating their response.</p> <p>They should give a clear analysis of the text focused on the demands of the question.</p> <p>Up to a maximum of <b>8 marks</b>.</p> |

Section 3 - Virgil, Aeneid, I, IV, VI

| Question |     | Expected response(s)   | Max mark | Additional guidance   |
|----------|-----|--|----------|---|
| 18.      | (a) | <p><b>Goddesses could be</b></p> <ul style="list-style-type: none"> <li>• powerful/strong</li> <li>• beautiful</li> <li>• popular if explained in terms of attracting followers</li> <li>• jealous/insecure</li> <li>• vengeful/resentful</li> <li>• warlike</li> <li>• had human emotions</li> <li>• had favoured societies</li> <li>• protective of their favourites</li> <li>• could be vain, proud and petty</li> <li>• aware of the future/fate but subject to fate</li> <li>• could have families/children</li> </ul> <p><b>Any other valid point.</b></p> | 4        | <p>1 mark per point.</p> <p>Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p> <p>Award additional marks for developed points.</p> |
|          | (b) | <p><b>Possible points</b></p> <ul style="list-style-type: none"> <li>• Juno is resentful of the past/afraid</li> <li>• Diana is joyful and positive</li> <li>• Juno is more engaged with human affairs</li> <li>• Diana is shown as more preoccupied with her own activities</li> <li>• Diana is in among her followers</li> <li>• Juno meddles from a distance</li> <li>• Juno's beauty is overlooked/Diana's is emphasised</li> </ul> <p><b>Any other valid point.</b></p>   | 2        | <p>To gain two points both goddesses must be mentioned.</p>   |



| Question |  | Expected response(s)   | Max mark | Additional guidance  |
|----------|--|--|----------|--|
| 19.      |  | <p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• she is beautiful</li> <li>• she is escorted by followers</li> <li>• she is like a goddess</li> <li>• she is tall</li> <li>• she is joyful</li> <li>• she is in command of the building of the city</li> <li>• she walks in a stately/dignified/elegant way</li> <li>• she is loved by her people</li> <li>• she has status as queen</li> </ul> <p><b>Any other valid point.</b></p>  | 3        | <p>1 mark per point.</p> <p>Award additional marks for developed points.</p> |
| 20.      |  | <p><b>Possible points may include</b></p> <ul style="list-style-type: none"> <li>• Aeneas has forgotten his responsibilities/he is a leader with responsibilities to his people</li> <li>• he has been given a divine mission which he is neglecting</li> <li>• Jupiter himself was urging him to fulfil his responsibilities</li> <li>• he was wasting time</li> <li>• he was building Carthage when he should have been building his own city</li> <li>• he should have been thinking of his own glory/duty/honour (<b>1 mark for just a list of these but award further marks for development</b>)</li> <li>• he should have been thinking about his son's destiny</li> <li>• he should have been thinking of his people's future/Rome has a great destiny in the world</li> <li>• reference to "wife" might help Aeneas to remember his true wife who died in Troy and urged him on his mission</li> <li>• Aeneas responsive to divine command, as he is <i>pius</i> - god-fearing</li> </ul> <p><b>Any other valid point.</b></p> | 3        | <p>1 mark per point.</p> <p>Award additional marks for developed points.</p> |

| Question |  | Expected response(s)   | Max mark | Additional guidance   |
|----------|--|--|----------|---|
| 21.      |  | <p><b>Possible points</b></p> <ul style="list-style-type: none"> <li>• both Dido and the Bacchantes were maddened/out of control</li> <li>• both Dido and the Bacchantes roamed around</li> <li>• they were both beyond reason</li> <li>• Dido is maddened by her love and despair, Bacchantes maddened by wine</li> <li>• emotions are out of control</li> <li>• <i>incensa</i> - ablaze - conveys the destructive intensity of Dido's emotions</li> <li>• the Bacchantes were female</li> <li>• both Dido and the Bacchantes are under the influence of a god</li> <li>• the Bacchantes were reputed to be capable of violence</li> <li>• poor comparison: the Bacchantes are in pleasurable ecstasy/Dido is in emotional torment</li> <li>• candidates may consider cultural references to Bacchantes</li> </ul> <p><b>Any other valid point.</b></p> | 4        | <p>Award marks for developed points. Candidates may argue for the comparison being good or not or evaluate both points of view.</p> <p>Candidates are expected to comment on the effectiveness of the comparison in order to gain <b>4 marks.</b></p> |

| Question |     | Expected response(s)  | Max mark | Additional guidance  |
|----------|-----|---|----------|--|
| 22.      | (a) | <p><b>Yes</b></p> <ul style="list-style-type: none"> <li>• it is too harsh and cruel to Dido</li> <li>• it suggests Aeneas has no responsibility in the matter</li> <li>• it suggests he does not care/love her</li> <li>• it suggests he is trying to evade his responsibilities to Dido and her feelings</li> <li>• he is too insensitive to grasp how Dido feels</li> <li>• Aeneas is detached from his actions/distances himself from his emotions</li> <li>• he ought to acknowledge Dido's feelings</li> </ul> <p><b>Any other valid point.</b></p> <p><b>No</b></p> <ul style="list-style-type: none"> <li>• Aeneas is telling the truth, however unpalatable</li> <li>• his destiny is more important than Dido's feelings</li> <li>• he has not made promises</li> <li>• he intended to tell her but was forestalled by rumour</li> </ul> <p><b>Any other valid point.</b></p> | 3        | <p>Candidates may argue both ways or either way.</p> <p>Award marks for developed points.</p>                        |
|          | (b) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• he cannot trust himself to stick to his resolution</li> <li>• he is trying to distance himself from his own emotions</li> <li>• he is trying to bring the situation to a swift conclusion by being realistic</li> <li>• he is trying to be cruel to be kind</li> <li>• he is feeling very defensive</li> <li>• he feels like an accused man on trial</li> <li>• he is trying to maintain self-control</li> <li>• he is accepting an inevitable situation</li> </ul> <p><b>Any other valid point.</b></p>  | 2        | <p>Award marks for developed points.</p> <p>Candidates' responses may be influenced by their responses in 22(a).</p> |

| Question |  | Expected response(s)  | Max mark | Additional guidance   |
|----------|--|---|----------|---|
| 23.      |  | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• he would like to have taken care of Troy/never to have left Troy/ruled Troy/Trojans</li> <li>• he would like to have cared for Troy's ancestral relics</li> <li>• Priam's high walls would still be standing</li> <li>• he would have rebuilt Troy</li> </ul> <p><b>Any other valid point.</b></p>  | 2        | <p>1 mark per point.</p> <p>Award a mark for a developed point.</p> |
| 24.      |  | <p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• his father's ghost warns him/father appears in a dream</li> <li>• the ghost terrifies him every night</li> <li>• his conscience troubles him about his son's destiny/warnings prodding his conscience/depriving his son of his destined rule/land</li> <li>• Jupiter sent Mercury</li> <li>• Mercury visited him (in broad daylight)</li> <li>• Aeneas saw Mercury with his own eyes/heard with his own ears</li> <li>• Mercury warned him directly/gave him orders</li> </ul> <p><b>Any other valid point.</b></p> | 3        | <p>1 mark per point.</p> <p>Award a mark for a developed point.</p> |

| Question |  | Expected response(s)  | Max mark | Additional guidance  |
|----------|--|---|----------|--|
| 25.      |  | <p><b>Possible points</b></p> <ul style="list-style-type: none"> <li>• Dido is blazing (with anger)</li> <li>• she is glaring grimly at him</li> <li>• she turns away</li> <li>• she fixes her eyes on the ground</li> <li>• she is unmoved by his words</li> <li>• she is hostile</li> <li>• she runs away from him</li> <li>• Aeneas weeps</li> <li>• he tries to soothe her</li> <li>• he sheds tears of sorrow at unjust fate</li> <li>• the scene is set among shadows</li> <li>• she is like flint - hard</li> <li>• she is like marble - cold and unyielding</li> <li>• the majority of the lines are mostly spondaic giving a sense of heaviness and gloom</li> <li>• Reflection of their earlier parting/their roles and experiences are reversed</li> <li>• Aeneas is now begging, Dido is now rejecting</li> <li>• Sychaeus definitively replaces Aeneas</li> <li>• Dido returns to her first love</li> <li>• narrative switches from Dido to Aeneas</li> </ul> <p><b>Any other valid point.</b></p> | 6        | <p>Award <b>1 mark</b> for identifying appropriate language technique.</p> <p>Award <b>1 mark</b> for comment</p> <p>Up to a maximum of <b>6 marks</b>.</p> <p>Candidates should give some analysis of the effect of the literary/linguistic techniques of the author.</p> |

| Question | Expected response(s)   | Max mark | Additional guidance  |
|----------|--|----------|--|
| 26.      | <p><b>Dido</b></p> <ul style="list-style-type: none"> <li>• courageous and strong: leads her people, builds a city</li> <li>• generous: provides lavish hospitality for the Trojan refugees</li> <li>• passionate: falls in love, maddened by despair</li> <li>• self-centred: puts her personal happiness before her people’s welfare</li> <li>• impulsive: gives herself to Aeneas; commits herself without being sure she can depend on him</li> <li>• naïve: makes assumptions without thinking the situation through</li> <li>• fiery: accuses him fiercely and curses him</li> <li>• despairing: commits suicide when her world falls apart</li> <li>• vulnerable - wounded deer simile</li> </ul> <p><b>Any other valid point.</b></p> <p><b>Aeneas</b></p> <ul style="list-style-type: none"> <li>• courageous and strong: leads the Trojan survivors to a new life</li> <li>• impetuous/irresponsible: allows the love affair with Dido to develop while knowing it has no future</li> <li>• irresponsible: allows himself to be distracted from his duty, has to be reminded by the gods</li> <li>• selfish: takes no account of Dido’s future</li> <li>• hesitant and vacillating: fails to approach Dido honestly, not knowing what to say</li> <li>• cowardly: delaying his admission that he is leaving</li> <li>• tactless and cruel: responds to Dido’s distress with legalistic defence</li> <li>• feels guilty: tries to reach out to Dido in the Underworld</li> <li>• conflicted: at all stages torn between his duty and love for Dido</li> <li>• has a strong sense of obligation to family, gods, country - <i>pietas</i></li> </ul> <p><b>Any other valid point.</b></p> | 8        | <p><b>1 mark</b> per point, with additional marks awarded for developed points. If only one character is considered, award a maximum of <b>4 marks</b>. Each statement must be supported by evidence from the text.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence to support their response. They may choose to focus on the use of language or the content or both in formulating their response. They should give a clear analysis of the text focusing on the demands of the question.</p> <p>Equivalent adjectives could be used.</p> |

| Question | Expected response(s)   | Max mark | Additional guidance |
|----------|--|----------|---------------------|
|          | <p><b>Juno</b></p> <ul style="list-style-type: none"> <li>• bitter: holds a grudge against the Trojans because of the judgment of Paris</li> <li>• partisan: favours the Carthaginians</li> <li>• insecure: is afraid of the future power of the Romans</li> <li>• cunning: seeks a way to forestall the Trojans' success</li> </ul> <p><b>Any other valid point.</b></p> <p><b>Mercury</b></p> <ul style="list-style-type: none"> <li>• forceful: approaches Aeneas directly</li> <li>• harsh: brutally accuses Aeneas of neglect of his duty</li> <li>• sarcastic: mocks Aeneas' love for Dido</li> <li>• martial: identifies the responsibilities of a soldier and a leader</li> </ul> <p><b>Any other valid point.</b></p> |          |                     |

Section 4 - Pliny, Letters

| Question |     | Expected response(s)   | Max mark | Additional guidance   |
|----------|-----|--|----------|---|
| 27.      | (a) | <p><b>Any one from</b></p> <ul style="list-style-type: none"> <li>• he was the admiral of the Roman Fleet</li> <li>• the Roman Fleet was stationed there</li> </ul> <p><b>Any other valid point.</b></p>   | 1        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of <b>1 mark</b>.</p>  |
|          | (b) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• he is a writer and would be interested in dates</li> <li>• as an administrator he is trained to keep accurate records</li> <li>• Tacitus asked him for all the information he knew</li> <li>• he wants to help Tacitus to write his history</li> <li>• Tacitus was a historian and would have wanted to know exact details</li> <li>• it was such a memorable event that the date and time would stick</li> <li>• he wants to show off his detailed knowledge</li> <li>• he was an eye-witness</li> <li>• giving facts makes him more credible</li> </ul> <p><b>Any other valid point.</b></p> | 2        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of <b>2 marks</b>.</p> |
|          | (c) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• she saw a cloud appear</li> <li>• it was huge</li> <li>• it looked very strange</li> </ul> <p><b>Any other valid point.</b></p>  | 2        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of <b>2 marks</b>.</p> |



| Question |     | Expected response(s)  | Max mark | Additional guidance   |
|----------|-----|---|----------|---|
|          | (d) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• yes – he has sunbathed which is relaxing</li> <li>• yes/no – he has swum/bathed in cold water which could be relaxing, but the cold water may not be</li> <li>• yes – he has dined</li> <li>• yes/no – he is now studying which may be enjoyable but not relaxing</li> </ul> <p><b>Any other valid point.</b></p>   | 3        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of <b>3 marks</b>.</p>   |
| 28.      | (a) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• his windpipe/breathing was obstructed/blocked by the dust/ash</li> <li>• his windpipe was weak and narrow</li> <li>• Pomponianus and slaves who were with him survived</li> <li>• Pliny says he knew that he had trouble breathing at times</li> </ul> <p><b>Any other valid point.</b></p>   | 2        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of <b>2 marks</b>.</p>   |
|          | (b) | <p><b>Any from</b></p> <p><b>Peaceful</b></p> <ul style="list-style-type: none"> <li>• his body was undamaged</li> <li>• he was still wearing his clothes</li> <li>• he looked as if he were asleep</li> </ul> <p><b>Violent</b></p> <ul style="list-style-type: none"> <li>• he collapsed straight away</li> <li>• he could not breathe</li> <li>• he was choking with the ash</li> </ul> <p><b>Any other valid point.</b></p> | 3        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of <b>3 marks</b>.</p> <p>Candidates may argue for one or the other or for both.</p> |

| Question |     | Expected response(s)   | Max mark | Additional guidance  |
|----------|-----|--|----------|--|
| 29.      | (a) | <p>Any from</p> <ul style="list-style-type: none"> <li>• it was common to have earth tremors in Campania</li> <li>• the tremors were not violent at first</li> <li>• they had been taking place over several days</li> </ul> <p>Any other valid point.</p> | 2        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of <b>2 marks</b>.</p>  |
|          | (b) | <p>Any from</p> <ul style="list-style-type: none"> <li>• the tremors became violent</li> <li>• it felt as if everything was being overturned</li> <li>• the tremors were happening at night</li> </ul> <p>Any other valid point.</p>                       | 2        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of <b>2 marks</b>.</p> <p>Award marks for developed points.</p> |

| Question | Expected response(s)  | Max mark | Additional guidance  |
|----------|---|----------|--|
| 30.      | <p>Any from</p> <p><b>Dramatic imagery</b></p> <ul style="list-style-type: none"> <li>• fitful daylight</li> <li>• vehicles rolling in different directions</li> <li>• people panicking</li> <li>• buildings ready to tumble down</li> <li>• sea being sucked back</li> <li>• sea creatures stranded</li> <li>• continuing tremors</li> </ul> <p><b>Dramatic word choice</b></p> <ul style="list-style-type: none"> <li>• <i>dubius et quasi languidus dies</i> – eerie effect, unsettling</li> <li>• <i>ruinae</i> – feeling of devastation</li> </ul> <p><b>word order/arrangement</b></p> <p><b>alliteration/assonance</b></p> <ul style="list-style-type: none"> <li>• <i>quassatis circumiacentibus tectis</i> – rhythm/consonance echoes sound of shaking buildings</li> <li>• <i>magnus et certus ruinae metus</i> – alliteration of m, consonance of t, internal rhyme of – us all contribute to stress the certainty</li> <li>• <i>multa ibi miranda, multas formidines patimur</i>/repetition of <i>multa</i>, balance between fear and wonder</li> </ul> <p>Any other valid point.</p> | 6        | <p>Award 1 mark for identifying appropriate language technique</p> <p>Award 1 mark for comment</p> <p>Up to a maximum of 6 marks.</p> <p>Candidates should give some analysis of the effect of the literary/linguistic techniques of the author.</p> |

| Question |     | Expected response(s)  | Max mark | Additional guidance  |
|----------|-----|---|----------|--|
| 31.      | (a) | <p><b>Any one from</b></p> <ul style="list-style-type: none"> <li>to go on without her/leave her behind</li> <li>to save himself</li> </ul> <p><b>Any other valid point.</b></p>  | 1        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of 1 mark.</p>  |
|          | (b) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li><i>orare, hortari, iubere</i> – meanings of these words are more and more insistent, “ask, urge, order”</li> <li>says she would die well, if she did not cause his death</li> <li><i>morituram . . . mortis</i> repetition of <i>mort</i> – reflects the fatal situation they are in</li> <li>she was afraid of causing his death</li> <li>she was old and weak – she believed that the slightest hinderance could endanger him</li> </ul> <p><b>Any other valid point.</b></p> | 4        | <p>For full marks, at least <b>two valid points</b> with appropriate explanation.</p> <p>Award 1 mark for comment</p> <p>Up to a maximum of 4 marks.</p> <p>Award marks for developed points</p> |
| 32.      |     | <p><b>Any four from</b></p> <ul style="list-style-type: none"> <li>wailing of women</li> <li>crying of babies</li> <li>shouting of men/husbands</li> <li>parents and children calling for each other</li> <li>spouses calling for each other</li> <li>people praying for death</li> </ul> <p><b>Any other valid point.</b></p>  | 4        | <p>1 mark per point with reference to the text.</p> <p>Up to a maximum of 4 marks.</p> <p>Award marks for developed points.</p>  |

| Question |  | Expected response(s)   | Max mark | Additional guidance   |
|----------|--|--|----------|---|
| 33.      |  | <p><b>Possible points</b></p> <p><b>Pliny</b></p> <p><b>Heroic</b></p> <ul style="list-style-type: none"> <li>• tries to stay calm – Extract 8</li> <li>• he was going to wake his mother up – Extract 8</li> <li>• does not flee like Spanish friend – Extract 10</li> <li>• does not leave his mother when she asks him to – Extract 11</li> <li>• keeps his mother safe – Extract 11</li> </ul> <p><b>Unheroic</b></p> <ul style="list-style-type: none"> <li>• did not go to investigate when asked by his uncle – Extract 2</li> <li>• did not do anything to help until there was an earthquake in Misenum during the night – Extract 7</li> <li>• sits reading Livy in the garden after this – Extract 8</li> <li>• ignored the Spanish friend who has good advice – Extract 8</li> <li>• doesn't really lead anyone out of Misenum/claims they followed him – Extract 9</li> </ul> | 8        | <p>Candidates should identify, analyse and evaluate clear textual evidence to support their response. They may choose to focus on the use of language or the content, or both, in formulating their response. They should give a clear analysis of the text focused on the demands of the question. Award marks for developed points.</p> <p>Up to a maximum of <b>8 marks</b>.</p> |

| Question | Expected response(s)   | Max mark | Additional guidance |
|----------|--|----------|---------------------|
|          | <p><b>Pliny's uncle</b></p> <p><b>Heroic</b></p> <ul style="list-style-type: none"> <li>• wanted to investigate when saw cloud – Extract 2</li> <li>• decided to mount a rescue mission – Extract 2</li> <li>• <b>acted on Rectina's letter – Extract 2</b></li> <li>• headed straight into where others were fleeing – Extract 2</li> <li>• <b>overrules the advice of the helmsman to retreat - Extract 2</b></li> <li>• <b>encouraged the helmsman to carry on – Extract 2</b></li> <li>• kept taking notes despite the danger to pass on the knowledge – Extract 2</li> <li>• did not turn back despite the falling ash rocks getting thicker – Extract 2</li> <li>• says “Fortune favours the brave” to the helmsman – Extract 2</li> <li>• encouraged Pomponianus when he arrived – Extract 3</li> <li>• keeps a normal routine—bath and dinner – Extract 3</li> <li>• leads them back to the shore – Extract 5</li> <li>• doesn't flee when the fires explode out of the mountain – Extract 5</li> </ul> <p><b>Unheroic</b></p> <ul style="list-style-type: none"> <li>• rashly ignores professional advice of helmsman – Extract 2</li> <li>• goes to sleep – Extract 3</li> <li>• spends the night with Pomponianus rather than helping anyone else – Extract 3</li> <li>• has a bath and dinner – Extract 3</li> <li>• makes Pomponianus set up a guest room for him and goes to sleep – Extract 4</li> <li>• leaves Pomponianus and his household awake worried – Extract 4</li> <li>• leads them all into danger at the shore – Extract 5</li> </ul> |          |                     |

Section 5 - Cicero, In Verrem V

| Question |     | Expected response(s)  | Max mark | Additional guidance  |
|----------|-----|---|----------|--|
| 34.      |     | <p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• Verres is lazy</li> <li>• Verres is only willing to go out in good weather</li> <li>• he is prolonging the closed season until very late when roses start to bloom</li> <li>• when roses are brought to his parties he knows it is spring</li> <li>• Verres is cut off from the outside world</li> <li>• Verres enjoys luxuries</li> </ul> <p><b>Any other valid point.</b></p>   | 2        | <p>1 mark per relevant point.</p> <p>Up to a maximum of 2 marks.</p>   |
| 35.      | (a) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• he got up</li> <li>• immediately sent guards</li> <li>• he gave instructions to keep the plunder untouched</li> <li>• so that he would be able to examine plunder</li> <li>• the plunder should be displayed (to him)</li> </ul> <p><b>Any other valid point.</b></p>   | 3        | <p>Award 1 mark for each relevant point.</p> <p>Up to a maximum of 3 marks.</p>                                    |
|          | (b) | <p><b>Possible points</b></p> <ul style="list-style-type: none"> <li>• he used the prisoners for his own purposes - dishonest/corrupt</li> <li>• interested in monetary value of captured pirates, rather than executing them as criminals - self-interest before duty, corrupt</li> <li>• old and ugly executed - cruel/they are of no value to him</li> <li>• gives away skilled and attractive as bribes/gifts</li> <li>• materialistic/greedy/expensive taste/corrupt</li> <li>• cunning - trying to buy favour</li> </ul> <p><b>Any other valid point.</b></p> | 3        | <p>Award 1 mark for each relevant characteristic based on the text.</p> <p>Award a mark for a developed point.</p> |

| Question   |     | Expected response(s)  | Max mark | Additional guidance   |
|------------|-----|---|----------|---|
|            | (c) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• nobody saw him</li> <li>• everybody believes he was released</li> <li>• he escaped punishment</li> <li>• he was ransomed by the pirates</li> </ul> <p><b>Any other valid point.</b></p>   | <b>2</b> | <p>Award <b>1 mark</b> for each relevant point.</p> <p>Up to a maximum of <b>2 marks</b>.</p> |
| <b>36.</b> |     | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• pirates were feared</li> <li>• pirates were executed</li> <li>• people flocked to see them executed</li> <li>• pirates were paraded in chains</li> <li>• pirates displayed as conquered enemies - triumph parades could include pirates</li> <li>• Governor's job to catch pirates</li> <li>• capturing/defeating pirates conferred prestige and popularity on commanders</li> <li>• popular satisfaction in seeing them executed</li> </ul> <p><b>Any other valid point.</b></p> | <b>3</b> | <p>Award <b>1 mark</b> for each relevant point based on the text.</p>                         |



| Question | Expected response(s)  | Max mark | Additional guidance   |
|----------|---|----------|---|
| 37.      | <p><b>Any from</b></p> <p><b>Rhetorical questions</b></p> <ul style="list-style-type: none"> <li>• for example, <i>quam ob rem non fecisti</i> Why did you not do this?</li> <li>• puts Verres on the spot/IMPLIED answer seems self-evident</li> </ul> <p><b>Repetition</b></p> <ul style="list-style-type: none"> <li>• for example <i>quam ob rem . . .</i> Why?</li> <li>• bombards Verres with unanswerable questions/maximises his crimes</li> <li>• for example, <i>unus . . . unius</i> one . . . one</li> <li>• emphasises lack of any precedent</li> </ul> <p><b>Imperatives</b></p> <ul style="list-style-type: none"> <li>• for example, <i>cede . . . profer</i> give . . . offer</li> <li>• directly challenges Verres to produce precedent</li> </ul> <p><b>Sarcasm/irony</b></p> <ul style="list-style-type: none"> <li>• for example, <i>per triumphum, credo, . . .</i> For a triumph, I suppose</li> <li>• ridicules alternative explanations/Verres' achievement</li> <li>• for example, <i>classe . . . pulcherrima amissa provinciaque lacerata</i> A very beautiful fleet lost, and the province ruined</li> <li>• moral outrage/drives point home</li> </ul> <p><b>Any other valid point.</b></p> | 6        | <p>Award <b>1 mark</b> for identifying appropriate language technique</p> <p>Award <b>1 mark</b> for comment</p> <p>Up to a maximum of <b>6 marks</b>.</p> <p>Candidates should give some analysis of the effect of the literary/linguistic techniques of the author.</p> |

| Question |     | Expected response(s)   | Max mark | Additional guidance  |
|----------|-----|--|----------|--|
| 38.      | (a) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• people of Centuripa had absolutely no fear/suspicion of pirates</li> <li>• completely unfamiliar with sailing/maritime affairs</li> <li>• repetition of superlatives</li> <li>• use of parallel phrases</li> <li>• landlocked population</li> <li>• chiefly farmers</li> <li>• pun on “summos” - above all/on hill top</li> <li>• only feared the “land pirate”, Apronius</li> <li>• oxymoron emphasises lack of experience of sea pirates</li> </ul> <p><b>Any other valid point.</b></p> | 3        | <p>1 mark per relevant point based on reference to the text.</p> <p>Up to a maximum of <b>3 marks</b>.</p> <p>Candidates can answer with reference to content alone or a mixture of content and style.</p> |
|          | (b) | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• as a safe place to keep his captive</li> <li>• captive would not be recognised as a fake</li> <li>• locals ordered to entertain captive</li> <li>• comfortable captivity to ensure compliance of fake</li> <li>• people would think he could not be rescued by his shipmates</li> <li>• they did not know what the real pirate chief looked like</li> </ul> <p><b>Any other valid point.</b></p>   | 3        | <p>1 mark per relevant point.</p> <p>Up to a maximum of <b>3 marks</b>.</p>  |

| Question |  | Expected response(s)  | Max mark | Additional guidance  |
|----------|--|---|----------|--|
| 39.      |  | <p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• there were many pirates missing because Verres had taken the best for himself</li> <li>• the people of Syracuse kept a tally of executions</li> <li>• they worked out number of pirates there should be</li> <li>• so that an attempt at customary mass execution would reveal that the pirates were missing</li> </ul> <p><b>Any other valid point.</b></p>  | 3        | <p>1 mark per relevant point.</p> <p>Up to a maximum of <b>3 marks</b>.</p>  |
| 40.      |  | <p><b>At least two from</b></p> <ul style="list-style-type: none"> <li>• executed Roman citizens - outrageous violation of citizens' rights</li> <li>• already had citizens in prisons - casual contempt for citizens' rights</li> <li>• claimed some had served with Sertorius/were traitors - falsely accusing victims</li> <li>• claimed others joined pirates voluntarily - framing innocent travellers</li> <li>• covered some heads - blatant attempt to deceive</li> <li>• executed those who were recognised - shameless/flagrant abuse of legal procedure</li> <li>• they were rushed to their deaths to prevent recognition</li> </ul> <p><b>Any other valid point.</b></p> | 4        | <p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p> <p>Up to a maximum of <b>4 marks</b>.</p> |

| Question | Expected response(s)   | Max mark | Additional guidance  |
|----------|--|----------|--|
| 41.      | <p><b>Possible responses</b></p> <p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• persuasive rhetoric</li> <li>• entertaining details</li> <li>• sworn testimony</li> <li>• public facts hard to deny</li> <li>• Verres' cruelty exposed</li> <li>• very effective in discrediting Verres</li> <li>• criminality exposed</li> <li>• comparison with Publius Servilius</li> </ul> <p><b>Weakness</b></p> <ul style="list-style-type: none"> <li>• circumstantial/hearsay</li> <li>• evidence weak</li> <li>• little hard evidence/proof</li> <li>• rhetorical exaggeration</li> <li>• fake pirate chief</li> <li>• implausible</li> <li>• deliberately misleading/confusing</li> <li>• irrelevant personal abuse</li> </ul> <p><b>Any other valid point.</b></p> <p><b>Other interpretations may be acceptable.</b></p> | 8        | <p>Candidates should identify, analyse and evaluate clear textual evidence to support their response. They may choose to focus on the use of language or the content, or both, in formulating their response.</p> <p>They should give a clear analysis of the text focused on the demands of the question.</p> |

[END OF MARKING INSTRUCTIONS]