X843/76/01

Latin
Literary Appreciation

Marking Instructions

Please note that these marking instructions have not been standardised based on candidate responses. You may therefore need to agree within your centre how to consistently mark an item if a candidate response is not covered by the marking instructions.

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.

(i) For questions that ask candidates to

- **identify**, they must present in brief form/name
- **explain** or ask **in what way**, they must relate cause and effect and/or make relationships between things clear
- **analyse**, they must identify literary or linguistic techniques and discuss their relationship with the ideas of the lines of the text referred to in the question, or the text as a whole. Literary or linguistic techniques might include, for example word choice, imagery, tone, sentence structure, punctuation, sound techniques
- **evaluate**, they must make a judgement on the effect of the language and/or ideas of the text(s)
- **discuss**, they should make analytical and evaluative responses such as communicating ideas and information on literary techniques or culture or debating two sides of a statement.

Marking instructions for each question

Section 1 – Catullus

Question			Expected response(s)	Max mark	Additional guidance
1.			**Any three from** • Cornelius values Catullus' work • Cornelius has written history • he has worked hard • he has produced three volumes **Any other valid point.**	3	
2.			**Any from** • on first meeting, the girl is much more attractive than he expected • he talks to her about his work abroad • she is clearly impressed • not to disappoint her, he claims to have brought back an eight-slave litter • she does not believe him • she asks to borrow it to catch him out • he realises she has found him out and is embarrassed **Any other valid point.**	4	Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
3.			**Any from** • it describes a place on the lake, which is beautiful in its own right • people can relate to having a favourite place • it has a relaxing feel • the lyrical language of the poem is attractive even if Sirmio is unknown • the poem has qualities which can be appreciated **Any other valid point.**	3	Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
4.	(a)		**Any three from** • she has divine powers • she has power over the mountains • she has power over the woods • she can help women in childbirth • she helps to bring good crops • she protects purity • she has powers over the moon • she has power over the seasons **Any other valid point.**	3	
	(b)		**Any from** • words get repeated, like they do in songs • words get arranged in a similar way as they do in songs: *Dianae…Dianam, tu…tu* • assonance: for example sounds like a rhythm *silvarumque…saltuumque…amniumque* • it addresses the goddess directly *tu* • Greek lyric metre is very rhythmical • it is sung by a choir of girls and boys • it addresses the goddess formally *o Latonia* • it asks the goddess for help **Any other valid point.**	4	Candidates should give some analysis of the effect of the literary/linguistic techniques of the author. Award marks for developed points. **1 mark** per point with reference to the text.

	Question		Expected response(s)	Max mark	Additional guidance
5.			**Any from** • Acme's name suggests that she is the perfect woman • Septimius professes his love, which is not of one moment, but will only grow and strengthen over time • they have divine approval from Amor/Cupid • Acme is even more eager than Septimius • they love each other equally • they are blessed • Acme is described as fidelis – faithful • dramatic pledges of love 'to be eaten by lion if not love' • they address each other in loving terms **Any other valid point.**	4	Candidates should give some analysis of the effect of the literary/linguistic techniques of the author. Award marks for developed points. **1 mark** per point with reference to the text.
6.			**Any from** • he used to love her with a passion • he used to respect her • he now does neither • he just lusts after her • he says he burns for her • he thinks her cheap rather than valued **Any other valid point**.	3	Award marks for developed points. **1 mark** per point with reference to the text.

Question	Expected response(s)	Max mark	Additional guidance
7.	**Any from** • he calls Lesbia *mea vita*, my life • *amorem*, love, is at the end of line 1, showing what this whole poem is about, and how important her love is to Catullus • the two qualities that Catullus sees as crucial, *iucundum* and *perpetuum*, pleasant and everlasting are introduced in the first two lines • the invocation to the gods, *di magni*, makes the strength of feeling by Catullus clear • the imperative *facite*, grant, shows just how much he wants Lesbia to be sincere • Catullus uses *sincere* and *ex animo*, and this repetition of ideas shows how he wishes that she does speak sincerely and from the heart, but she may not be • the word choice of *aeternum hoc sanctae foedus amicitiae* 'this eternal pact of holy friendship' shows just how seriously he takes his love, and also that he sees their relationship as more than just lust • the delay of the word *amicitiae*, friendship, is significant, as it shows the importance of friendship in a relationship. Also it may hint at this is what he feels he may have lost • *amicitiae* at the end of the last line, and *amorem* at the end of the first line frame the poem, emphasising the different qualities in a relationship **Any other valid point**.	4	Candidates should show why they think the features they have selected are effective. One mark for each valid point and one per item of supporting evidence. Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
8.			**Any from** • girls could be friends as well as lovers • they valued what girls thought of them • some men loved women very passionately • some men were hostile to women • some men valued only the physical side of the relationship • some men valued the spiritual and emotional side more or equally • some men found it hard to recover from broken relationships • some men took their relationships very seriously to the point of treating it as a long term commitment **Any other valid point.**	4	Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world. Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
9.			**Possible points** Positive characteristics • poem 1: Catullus remembers those who support him, for example by writing poetry • poem 1: he praises his friend where credit is due • poem 3: even if overall Catullus doesn't like Calvus' gift, he still is complimentary to Calvus at the beginning of the poem • poem 8: he is not afraid to poke fun at well-respected figures like Cicero; he would be fun to be around • poem 9: he plays games with his friends, including word games • poem 9: he likes to laugh with his friends • several of his poems are funny, and he would be good company Negative characteristics • poem 2: he lies to his friend about having a litter • poem 2: he is judgemental about his friend's girlfriend • poem 2: here and elsewhere he is derogatory towards women (his romantic relationships are different) • poem 3: Catullus can be quite rude even to his friends **Any other valid point.**	**8**	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.

Section 2 – Ovid

Question			Expected response(s)	Max mark	Additional guidance
10.			**Any two from** • it makes the story exotic • it makes the story more romantic • it takes the readers away from ordinary lives • it provides escapism • it makes the story more magical • it makes the story more mysterious • it helps to explain the appearance of the lion • it allows the author to use fantasy • it is totally irrelevant where the story is set **Any other valid point.**	**2**	
11.			**Any from** • they called the wall jealous or equivalent (*invide*) • they blamed the wall for getting in the way • the wall was stopping them from kissing/hugging/physical contact • they were grateful it has a crack, through which they could talk **Any other valid point.**	**3**	For full marks, the candidate's response needs to reflect that Pyramus and Thisbe had mixed (ie opposing) feelings towards the wall. Award marks for developed points.

	Question		Expected response(s)	Max mark	Additional guidance
12.	(a)		**Any from** • he plunged (*demisit*) the sword into his side (graphic image) • he pulled the sword out (graphic image) • the wound was still warm (*ferventi . . .vulnere*) • Pyramus was now dying (not just injured) (*moriens*) • his blood shot up into the air (*emicat alte*) • there was a lot of blood • the blood made a hissing sound (*stridente*) • the blood beat the air with force (*ictibus aera rumpit*) • Ovid uses the simile of a burst water pipe – this may detract from the horror or may add to it **Any other valid point.**	4	For full marks, the candidate must make specific reference to the horror. Award marks for developed points. **1 mark** per point with reference to the text.
	(b)		**Any from** **Sympathy** • he was so much in love with Thisbe that he could not face life without her • he died a horrible/violent death • he died far too young • his death was pointless, as she was still alive • he has misunderstood what has happened to her **No sympathy** • he was over-reacting • he jumped to the wrong conclusion • he was dying for the wrong reasons • he should have tried to find Thisbe/called for her • he could have looked for hard evidence of what might have happened to her **Any other valid point.**	3	A combination of 'sympathy' and 'no sympathy' is acceptable. Award a mark for a developed point. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
13.			**Any three from** • Romans would beat themselves • they would tear their hair • they would hug the body • they would kiss the body • they would call out to the body • they would weep **Any other valid point.**	3	A candidate could discuss the Romans' behaviour in general terms or describe Thisbe's specific behaviour, to illustrate how Romans in general behaved. Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world. **1 mark** per point with reference to the text.
14.			**Any from** • parents should be obeyed – if Pyramus and Thisbe had not run away, they would still be alive **(2)** • parents should not be too strict – if they had been more flexible, their children would still be alive **(2)** • don't jump to conclusions – Pyramus was misled, when he saw the lion tracks and Thisbe's scarf covered in blood and thought that a lion had killed her **(2)** • be careful what you wish for – Pyramus and Thisbe had wanted to be together, but in life, not in death **(2)** • be careful what you wish for – they wanted to kiss and hug, but not in their dying moments **(2)** • don't make unrealistic plans – running away was never going to work out **(2)** **Any other life lesson with supporting evidence (2).**	4	The candidate can gain one mark for the life lesson and one mark for the supporting evidence. For full marks, candidates need to provide supporting evidence for their argument. Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
15.	(a)		**Any from** • they wanted to test the people's hospitality/kindness • disguise ensured they did not receive any special treatment **Any other valid point.**	1	
	(b)		**Any from** • the wine-bowl was magically re-filling • Baucis and Philemon thought this was a sign that the gods were displeased • Baucis and Philemon decided to sacrifice their goose to please the gods • Jupiter and Mercury did not want them to kill their goose • they stopped the "hospitality test" at this point, because Baucis and Philemon had passed it **Any other valid point.**	3	Award marks for developed points. **1 mark** per point with reference to the text.
16.			**Any from** • repetition of *frondere*, to show they both grew leaves at the same time **(2)** • repetition of their names, to show they will be forever linked **(2)** • each of them saying the exact same words of farewell, to show that they always worked as a team until the end **(2)** • the graphic description of the bark covering up their mouths as they were speaking, to show how they were dying at the same moment, which was what they had asked for **(2)** • the bark was encasing them, giving the striking/horrific image of them almost being buried alive **(2)** • the image of the double trees intertwined, to show that they would also be linked together **(2)** **Any other valid point with explanation of effectiveness (2).**	6	Candidates gain one mark for the reference and one mark for explaining its effectiveness. Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
17.			**Any from** • Baucis and Philemon offered strangers generous hospitality • they shared what little they had • they expected no reward • they were god-fearing • they were devoted to each other • they admitted their poverty/they did not complain about it • as a result of their goodness, they got rewarded/their wishes were granted • the other people in the area turned the strangers away • as a result of their wickedness, the unwelcoming people got drowned/punished **Any other valid point.**	3	For three marks, candidates need to consider both reward and punishment. Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
18.			**Portrayal of young people might include** • how Pyramus and Thisbe defied their parents • how young people are impulsive/impetuous • how young people are brave and adventurous • how young people are prepared to take risks • how young people follow their hearts • how young people's emotions can override their judgement • how their love blossomed • their plan to elope • Thisbe's encounter with the lion • Pyramus jumping to the wrong conclusions on seeing Thisbe's scarf • Pyramus' death scene • Thisbe's death scene **Any other valid point.** **Portrayal of old people might include** • how Baucis and Philemon lived the simple life • how old age brings serenity/patience/humility • how old people become unadventurous/set in their ways • their devotion to one another • their equal partnership • their hospitality towards strangers • their reaction to the miracle of the re-filling wine bowl • chasing the goose around • their efforts to climb the mountain • their reaction on seeing their drowned neighbours • the wishes they asked for • how they faced death together **Any other valid point.**	8	Maximum of five marks if only one story is discussed. Candidates are expected to 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. There should be some evaluation as to whether Ovid describes younger or older people more effectively, or whether he is equally effective or not in describing both. There should be clear analysis of the text, focused on the demands of the question.

Section 3 – Virgil, Aeneid, I, IV, VI

Question			Expected response(s)	Max mark	Additional guidance
19.	(a)		**Any from** • she favours Carthage/it is her favourite city • she wishes it to be successful • she wishes it to rule other nations • she is worried about threats to it from rival cities • she is worried about the future **Any other valid point.**	2	Award a mark for a developed point. **1 mark** per point with reference to the text.
	(b)		**Any from** • jealous • has favourites • resentful • fearful • suspicious • proud **Any other valid point.**	3	Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
20.	(a)		**Any from** • Dido is influenced by Cupid (*puero . . . movetur*) • Dido is influenced by the gifts • Cupid pretends to be Aeneas's son in order to deceive her • Cupid attracts Dido's affections • Cupid implants love of Aeneas • Dido does not know what is happening (*inscia*) • Cupid is described as putting his mother's plan into action **Any other valid point.**	4	
	(b)		**Any from** • Dido is doomed to future suffering • Dido is unfortunate/unhappy – refers to the future. • Cupid begins to manipulate her emotions • Cupid begins to manipulate her future behaviour • Dido is unaware of future developments **Any other valid point.**	2	Award a mark for a developed point. **1 mark** per point with reference to the text.
21.			**Any from** • the quest for glory • living up to responsibilities • the importance of a sense of duty • honour • responsibility to family • responsibility to posterity • patriotism • following the commands of the gods **Any other valid point.**	4	Award marks for developed points. **1 mark** per point with reference to the text. Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.

Question			Expected response(s)	Max mark	Additional guidance
22.	(a)		**Any from** **Anger** • Aeneas is leaving without explanation **Shock** • she has suddenly found out about this **Panic** • she is afraid about what the future holds **Disbelief** • she felt secure and confident/she cannot believe he would leave her in this way **Bitterness** • she has given a lot to Aeneas and he has been ungrateful **Disgust** • she regards his behaviour as unacceptable **Contempt** • she regards his behaviour as despicable **Any other valid point.**	4	Candidates should discuss the emotions rather than just list them for full marks. Candidates should identify a feeling and a reason for each one. Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
	(b)		Choice of words • *timens* – fearful • *furenti* – maddened • *saevit inops* – raging • *incensa* – ablaze • *bacchatur* – rampaging like a bacchante • *compellat* – confronted • *dissimulare* – accuses him of lying • *perfide* – treacherous • *nefas* – wicked • *crudeli* – cruel • *moritura* – doomed to die • *data dextera/conubia/ hymenaeos* – references to marriage • *miserere* – have mercy • *oro, precibus* – begging, prayers	6	One mark for a valid point with a further mark for evidence in justification. Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
			All these words express intense ideas and emotions **Arrangement of words** • alliteration: *tuta timens, Fama furenti, data dextera* etc – creates emphasis and intensity • series of questions, emphasising her bewilderment and also putting pressure on Aeneas to answer • list of reasons why Aeneas should consider Dido's feelings • repetition – *nec . . . nec . . . nec* emphasises the depth of Aeneas' neglect of his debt • repetition of *Troia* to emphasise that he would surely not sail even to Troy **Sound** • *dissimulare etiam sperasti...posse nefas tacitus* – repetition of 's'conveys an impression of hissing with anger • *crudeli funere* – suggests a howling sound **Imagery** • personification of Rumour suggests an actively malevolent entity • Dido portrayed as a follower of Bacchus – maddened, fierce, out of control **Metre** • *saevit . . . Cithaeron* (lines 11–14). The metre combines dactyls and spondees to create a very strong, rhythmic beat, evocative of the dances of the Bacchae **Any other valid point.**		

Question			Expected response(s)	Max mark	Additional guidance
23.			**Any from** **Sorry** • Aeneas feels bad about Dido finding out before he has told her • he obviously cares for Dido • he is not leaving of his own free will • he has been manipulated by the gods as much as Dido • he is aware of letting Dido down • he had not intended to leave without warning • he had not made any promises, so it is unfair for her to try to hold him to a marriage • if he had had his own way he would never have left his home **Not sorry** • Aeneas should have been open with Dido about leaving and told her rather than agonising • knowing that he was going to have to leave eventually he should not have become involved with Dido (allowing for the fact that he has been manipulated by the gods) • having become involved with her he should have stood by her • he should have kept his mission at the forefront of his mind rather than allowing himself to be deflected • he should have expressed himself more sensitively and less legalistically in defending himself **Any other valid point.**	5	Candidates may argue either way or both. Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
24.			**Any from** • future commercial and political rivalry between the Roman and Carthaginian civilisations • this rivalry created hatred and distrust • the Punic Wars were comparatively recent • the 'avenger' was Hannibal, the most famous enemy of Rome • the wars lasted many years, largely wars of attrition **Any other valid point.**	**2**	Award a mark for a developed point. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
25.			**Dramatic settings and events; emotional intensity; dramatic dialogue** • storm • the gods intervening • Dido's mental state • the Underworld • Dido's suicide • confrontation between Dido and Aeneas **Characterisation** • Dido's admirable qualities as a leader and a woman • her becoming emotionally unstable • Aeneas – tormented and anguished • Aeneas – facing intolerable and conflicting burdens • Juno – calculating and malicious, fearful • Mercury – aggressive **Pace** • suspense • foreshadowing • building up to climax (storm, suicide) **Pathos** • Dido and Aeneas the helpless pawns of the gods • Dido's fear and despair • Aeneas rejected by Dido's ghost **Any other valid point.**	8	Candidates should show why they think the features they have selected are effective. One mark for each valid point and one per item of supporting evidence. Award marks for developed points. 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.

Section 4 – Pliny, Letters

Question			Expected response(s)	Max mark	Additional guidance
26.	(a)		• he was an admiral/in charge of the Roman fleet	**1**	
	(b)		• he compares the cloud to a pine tree **Any from** **Effective** • both the cloud and the tree are very tall • both the cloud and the tree have a large central 'trunk' • both the cloud and the tree spread out into 'branches' **Not effective** • a cloud does not look like a tree • the cloud was much higher than any tree • a tree does not move like the cloud was moving	**3**	For full marks, reference needs to be made to the pine tree. Candidates may argue either way or a combination of both. Award marks for developed points. **1 mark** per point with reference to the text.
27.			**Any from** • he reassured Pomponianus • he acted as if he was unafraid • he bathed – (for the second time that day) • he ate dinner • he acted as if he was relaxed **Any other valid point.**	**2**	Award a mark for a developed point. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
28.	(a)		**Any two from** • broad flames • tall fires • dark shadow surrounding the flames/making them stand out **Any other valid point.**	2	
	(b)		**Any two from** • fires in farm houses and land on Mount Vesuvius • caused by dropped lanterns or/abandoned bonfires • caused when the locals deserted their homes in a hurry **Any other valid point.**	2	
	(c)		**Any from** • the buildings were shaking • the shaking was very often • the shaking was very violent • the buildings seemed to be coming away from their foundations • the buildings were swaying • pumice stones were falling • there was general panic **Any other valid point.**	4	Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
29.			**Any two from** • Pliny writes letters • Tacitus writes History • Tacitus writes for everyone • Pliny (allegedly) writes for a friend **Any other valid point.**	2	
30.			**Any from** **Yes** • he is unsure what to do because he lacks experience • he is concentrating on his homework • he is too immature to take advice/he will not listen • he is anxious to appear brave **No** • seventeen was not that young • people regardless of age were unsure of what to do • Pliny's actions seem more influenced by upbringing than by age **Any other valid point.**	2	A combination of 'yes' and 'no' responses is acceptable. Award a mark for a developed point. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
31.	(a)		• it is blocking out any view of the island of Capri • it is blocking out any view of the Misenum promontory • you could not see either place	1	
	(b)		**Any from** • historic infinitives – *orare, hortari, iubere* gives sense of speed/urgency • *orare, hortari, iubere* – Their meaning gets more insistent • *quoquo modo* suggests hopelessness • *et annis et corpore gravem* – heavy in years and body, is a dramatic balanced phrase • *bene morituram* – emotive language of sacrifice • *ego contra* is very emphatic refusal • detail of holding her hand and dragging her on is vivid • *paret aegre incusatque se* is also vivid detail **Any other valid point.**	6	Candidates should give some analysis of the effect of the literary/linguistic techniques of the author. Award marks for developed points. **1 mark** per point with reference to the text plus **1 mark** for supporting comment.
32.	(a)		**Any two from** • they feared the worst • they had to guess what was happening from the noises around them • they believed the world was coming to an end • everything happening was unexpected • they believed rumours • they jumped to conclusions based on insufficient evidence • they panicked • what they did not know, they made up **Any other valid point.**	2	
	(b)		• the ash was still falling	1	

Question			Expected response(s)	Max mark	Additional guidance
33.			**Any from** • they bathed regularly • they read books • they were educated • they kept slaves • they may have friends from other countries • they looked down on common people • they may have had important jobs, like admiral of the fleet • they felt they should show leadership qualities • they had grand houses and gardens • they enjoyed private bath houses **Any other valid point.**	4	Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world. Award marks for developed points. **1 mark** per point with reference to the text.
34.			• Romans should die honourably/be remembered for how they died • Romans should show courage • Romans should show/admire intelligence/learning • Romans should have a strong sense of duty/should live up to high standards of behaviour • Romans should show family loyalty/should show devotion to their mothers/respect their elders • Romans should help others in need/be responsible for other's welfare • Romans should show leadership • Romans should stay calm in a crisis/should not panic • Romans should not listen to rumours **Any other valid comment with supporting reference.**	8	For full marks both letters need to be referred to. Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world. Award marks for developed points. **1 mark** per point with reference to the text.

Section 5 – Cicero, In Verrem V

Question			Expected response(s)	Max mark	Additional guidance
35.			**Any from** • he only appeared in the spring • he was carried around in a litter • he liked luxury goods • he got carried into bedrooms • he held court cases in bedrooms • he took bribes when deciding court cases • he only spent a short amount of time on his duties • he spent most of the time drinking • he was a womaniser **Any other valid point.**	3	Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
36.	(a)		**Any three from** • (very attractive) young men • silver objects • coins • woven material/rugs/carpets	3	
	(b)		**Any from** • **Word choice** – *istius* Refusing to name Verres conveys contempt • **Sound effects/sibilance** (*istius*/*classis esset in Sicilia isti . . . tametsi*) hissing 's' conveys anger/contempt harsh/spitting sound repeated in *prae . . . prae . . . prae* ..conveys anger/contempt • **Word play** (*praedam praetori. . . praedonibus)* similarity of terms implies Verres no better than a pirate • *(ceperunt . . . captam)* two uses of 'capture' to emphasise ship was a sitting duck • **Contrast/antithesis** (*quae praedam praetori non quae praedonibus metum*/**Chiasmus** (*praedam praetori . . . praedonibus* • Contrast – emphasises Verres put personal greed before protecting the province/Chiasmus – mirror image emphasises Verres doing the opposite of what he should • *non ceperunt sed abduxerunt*/*non capta est sed inventa)* very little effort required to capture the ship • **Diminutive** (*mulierculis*) conveys contempt for Verres' lifestyle • **Emphasis by position** (*ebrius*/*erexit*) highlights shocking details – drunk/motivated only by greed **Any other valid point.**	4	Candidates should give some analysis of the effect of the literary/linguistic techniques of the author. Award marks for developed points. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
37.	(a)		• Verres secretly accepted money from the pirates • in return for the release of the pirate chief	2	**1 mark** per point with reference to the text.
	(b)		**Any from** • they wanted to see them captured • they travelled great distances to see them paraded • those at the coast hated them • they feared them • they wanted the pleasure of seeing them tortured/executed **Any other valid point.**	3	Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world. Award marks for developed points. **1 mark** per point with reference to the text.
38.	(a)		**Any from** • captured more pirates than all previous governors • awarded a triumph • gave people satisfaction of seeing pirates punished • provided an enjoyable spectacle/display of Roman power • people everywhere flocked to see him/his pirates • people travelled great distances to see the pirates • crowds watched the procession of his pirates **Any other valid point.**	2	Award a mark for a developed point. **1 mark** per point with reference to the text.
	(b)		**Any from** • to contrast Servilius' public punishment of pirates with Verres' secretive behaviour • to make Verres' hiding the pirate chief look more suspicious • to provide a specific example of pirates' treatment to back up earlier generalisations • to flatter Servilius as member of jury • to prepare for ridicule of Verres' hopes of a triumph **Any other valid point.**	2	Award a mark for a developed point. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
39.			**Any from** **Succeeds** • adjectives to describe huge size (*ingens, magnificum*) • reference to tyrants and kings to suggest impressive scale • piling up descriptive details to emphasise great depth • dug out of stone to an amazing depth • excavated by many hands • repetition (*nihil tam*) to emphasise how inescapable they were **Does not succeed** • making the same point – huge/deep/secure – several times over **Any other valid point.**	3	Candidates should give some analysis of the effect of the literary/linguistic techniques of the author. Award marks for developed points. **1 mark** per point with reference to the text.
40.	(a)		**Any from** • his prisoner was a fake • Roman citizens/other pirates imprisoned there would recognise the fake/ask for the real chief • fake might have refused to go into the quarries **Any other valid point.**	2	Award a mark for a developed point.
	(b)		**Any from** • both these towns are on the coast • people there knew what pirates looked like • people would spot the fake • there was risk of the other pirates rescuing him **Any other valid point.**	2	Award a mark for a developed point.

Question			Expected response(s)	Max mark	Additional guidance
41.	(a)		**Any from** • took pirates away to his house • substituted Roman citizens to make up missing numbers • executed Roman citizens in place of the pirates • threw Roman citizens in prison • (falsely) claiming those being executed were traitors/soldiers of Sertorius/had joined the pirates voluntarily • covered heads of Roman citizens to prevent their being recognised • rushed them to their execution (again to prevent recognition) • executed those who were recognised as citizens • ignored the public outcry against their executions • subjected citizens to cruel torture/shameful deaths **Any other valid point.**	4	Award marks for developed points. **1 mark** per point with reference to the text.
	(b)		**Any from** • he will spare no effort in describing Verres' cruelty/shameful deaths of Roman citizens • if the effort involved were to cost him his strength • or even his life • it would be an honour/pleasure/worth it **Any other valid point.**	2	Award a mark for a developed point. **1 mark** per point with reference to the text.

Question			Expected response(s)	Max mark	Additional guidance
42.			**Any from** **Lazy** • he got his slaves to carry him around in a litter • he got people to go into his bedrooms to avoid him having to go to court • he met his girlfriends on the beach **Corrupt/Greedy** • he took bribes from the people whose cases he heard • he made illegal deals with the Mamertini • he ordered his guards to empty the pirate ship and bring him the stolen goods • he handed out the prisoners found on the ship to his friends and family to buy favours • he took a bribe from the pirates to release their captain • he misused his tax collector Apronius to steal from the locals **Cruel** • he tortured and killed Roman citizens • he killed prisoners he viewed as worthless • he put Roman citizens in the stone quarries • he refused to listen to the citizens' defences • he made up false accusations against Roman citizens/innocent people	8	Candidates should identify, analyse and evaluate clear textual evidence to support their response. They should give a clear analysis of the text focused on the demands of the question. Award marks for developed points.

Question			Expected response(s)	Max mark	Additional guidance
			Womanising • he had women waiting for him on his travels • he partied with lots of women on the beach **Devious** • he replaced the missing pirate captain with a fake • he told the people of Centuripa the fake prisoner was the real pirate • he replaced missing pirates with substitutes • he tried to confuse the people of Syracuse when they counted up the missing pirates • he covered up the identities of Roman citizens **Any other valid point.**		

[END OF MARKING INSTRUCTIONS]