H

National Qualifications
SPECIMEN ONLY

S843/76/11

Latin
Literary Appreciation

Date — Not applicable

Duration — 2 hours 40 minutes

Total marks — 80

Choose TWO Sections.

Attempt ALL questions in your chosen sections.

Section 1 — CATULLUS — 40 marks

Section 2 — OVID — 40 marks

Section 3 — VIRGIL — 40 marks

Section 4 — PLINY — 40 marks

Section 5 — CICERO — 40 marks

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.

S843/76/11

SECTION 1 — CATULLUS — 40 marks
Attempt ALL questions

Catullus, *Poems*

Turn to PAGE ONE of the Prescribed Text.

1. Refer to **Poem 1** (*cui dono . . . saeclo*).

   Catullus is being modest about his new book.

   In what ways does he show this? **3**

Turn to PAGE TWO of the Prescribed Text.

2. Refer to **Poem 2** (Varus . . . the truth).

   Catullus' impressions of Varus' girlfriend change during the poem. Analyse the ways in which his attitude changes. Refer to the text to support your answer. **3**

Turn to PAGE THREE of the Prescribed Text.

3. Refer to **Poem 3** (*ni te . . . poetae*).

   (a) Give evidence to show that Catullus and Calvus are very close friends. **2**

   (b) Discuss the reason Catullus gives for saying their friendship is in danger. **3**

Turn to PAGE FOUR of the Prescribed Text.

4. Refer to **Poem 5**, lines 5–16 (*o Latonia . . . Luna*).

   (a) In these lines, Catullus describes Diana. What does he tell us about her? **2**

   (b) Explain how Catullus uses language effectively in these lines. You may wish to refer to his arrangement and choice of words, imagery, sound or metre. **4**

Turn to PAGE SIX of the Prescribed Text.

5. Refer to **Poem 7,** lines 19–26 (*nunc ab auspicio . . . auspicatiorem?*).

   In what ways does Catullus stress the happiness of the lovers? **3**

SECTION 1 (continued)

Turn to PAGE SEVEN of the Prescribed Text.

6. Refer to **Poem 9** (Yesterday . . . be strict).

  (a) Refer to lines 1–6 (Yesterday . . . by wine). What evidence is there that Catullus and Licinius are having fun writing poetry? **3**

  (b) Refer to lines 7–15 (I left . . . for you). What evidence is there that Catullus would like to have spent more time with Licinius? **2**

Turn to PAGE EIGHT of the Prescribed Text.

Refer to **Poem 13** (*iucundum, . . . amicitiae*).

7. (a) What does Catullus' lover say to him? **1**

  (b) Catullus hopes that his lover is speaking the truth. In what ways does he express this? **3**

8. What have you learned about life and society in the city of Rome from reading Catullus' poems? Support your answer with reference to the poems. **3**

9. Identify and explain the ways in which Catullus changes his style of writing to suit his different subjects. Support your answer with reference to some of the poems you have read. **8**

SECTION 2 — OVID — 40 marks
Attempt ALL questions

Ovid, *Metamorphoses*

Turn to PAGE NINE of the Prescribed Text.

10.   Refer to **Extract 1**, lines 1–9 (Pyramus . . . burned).

Describe the ways in which Pyramus and Thisbe could be considered the ideal couple.   **3**

Turn to PAGE TEN of the Prescribed Text.

11.   Refer to **Extract 2**, lines 1–6 (*fissus . . . solebant*).

(a)   In line 4, Ovid writes *quid non sentit amor?* (What can love not discover?)

Explain why this is relevant to the story at this point.   **2**

(b)   In lines 4–5, (*primi . . . iter*), Ovid speaks directly to the lovers.

 (i)   What does he say to them?   **1**

 (ii)   What effect do you think Ovid is trying to achieve by speaking directly to the lovers?   **1**

Turn to PAGE ELEVEN of the Prescribed Text.

12.   Refer to **Extract 3,** lines 19–26 (*sed postquam . . . iacentes!*).

In these lines, Ovid portrays a vivid picture of Thisbe's distress. Identify the ways in which he does this. Refer to the text to support your answer.   **4**

13.   In the poem about Pyramus and Thisbe, Ovid reflects the Roman attitudes of his own day. How much influence do you think Roman parents had on their children's marriage plans? Refer to the text to support your answer.   **3**

Turn to PAGE ELEVEN of the Prescribed Text.

14.   Refer to **Extract 3,** lines 24–28 (*Pyrame, . . . illa*).

In these lines, Ovid repeats the names of the two lovers several times. Describe the effect Ovid is trying to achieve by this repetition.   **2**

Turn to PAGE TWELVE of the Prescribed Text.

15.   Refer to **Extract 4** (When she recognised . . . single urn).

The ending of the story of Pyramus and Thisbe is considered very sad. Explain in what ways the story might also be thought to have a happy ending.   **3**

SECTION 2 (continued)

Turn to PAGE TWELVE of the Prescribed Text.

16. Refer to **Extract 5,** lines 6–12 (It was indeed . . . equally).

In these lines Ovid emphasises how well suited Baucis and Philemon were as a couple. Give details. **3**

Turn to PAGES THIRTEEN AND FOURTEEN of the Prescribed Text.

17. Refer to **Extract 7,** lines 1–3 (*mensam . . . fecit*), and to **Extract 8**, lines 5–8 (They had . . . escaped them).

Ovid tries to create humour in these lines. How successful is he in doing this? Refer to both extracts to support your answer. **4**

Turn to PAGE FOURTEEN of the Prescribed Text.

18. Refer to **Extract 9,** lines 9–13 (*vota . . . Philemon*).

In these lines Ovid describes the way in which Baucis and Philemon changed into trees in their old age.

In what ways is Ovid's use of language effective in describing this change? You may wish to refer to the arrangement and choice of words, imagery, sound or metre. **6**

19. 'The magical and unreal elements in Ovid's stories add to the reader's enjoyment.'

To what extent do you agree with this statement? Support your answer with reference to both stories. **8**

[Turn over

SECTION 3 — VIRGIL — 40 marks

Attempt ALL questions

Virgil, *Aeneid, I, IV, VI*

Turn to PAGE FIFTEEN of the Prescribed Text.

20. Refer to **Extract 1**, lines 1–6 (It is said . . . foretold).

    What was the relationship between the Fates and the Gods in Roman religion? Refer to the text to support your answer.

    3

Turn to PAGE SIXTEEN of the Prescribed Text.

21. Refer to **Extract 3**, lines 1–8 (*praecipue . . . deus*).

    In these lines, Virgil hints at a tragic outcome.

    (a) Identify ways in which he does this.

    3

    (b) In your view, does this foreshadowing of future events spoil or enhance the story? Give reasons for your view.

    3

Turn to PAGE SIXTEEN of the Prescribed Text.

22. Refer to **Extract 4** (*uritur . . . harundo*).

    Identify evidence from this extract that indicates Dido's state of mind.

    3

Turn to PAGE EIGHTEEN of the Prescribed Text.

23. Refer to **Extract 7,** lines 16–30 (*"dissimulare . . . mentem*).

    (a) Refer to lines 16–17, (*"dissimulare . . . terra?*).

    Explain how Virgil uses language effectively to convey emotion in these lines. You may wish to refer to the arrangement and choice of words, imagery, sound and metre.

    4

    (b) In lines 25–30, (*mene fugis? . . . mentem.*), Dido accuses Aeneas of abandoning his marriage and his promises. In your opinion, is this a fair accusation? Give reasons for your answer.

    3

SECTION 3 (continued)

Turn to PAGE NINETEEN of the Prescribed Text.

24. Refer to **Extract 9**, lines 1–12 (*tandem . . . victis*).

In these lines, Aeneas attempts to defend himself against Dido's anger.

    (a) What does Aeneas say in order to defend himself?   **4**

    (b) Do you feel any sympathy for Aeneas at this point? Give reasons for your answer.   **3**

Turn to PAGE TWENTY of the Prescribed Text.

25. Refer to **Extract 13**, lines 1–11 ("*urbem . . . manus*).

    (a) Give details of what Dido claims to have achieved.   **2**

    (b) How effective is Virgil's description of Dido's death? Refer to these lines to support your answer.   **4**

26. What aspects of Aeneas' character can you find to praise or blame in his treatment of Dido? Give reasons for your answer with reference to the text.   **8**

[Turn over

SECTION 4 — PLINY — 40 marks

Attempt ALL questions

Pliny, *Letters*

Turn to PAGE TWENTY-TWO of the Prescribed Text.

27. Refer to **Extract 2**, lines 5–11 of (*nubes . . . sustulerat*).

Describe in detail what Pliny's uncle saw as he looked out across the bay. Refer to the text to support your answer. **4**

Turn to PAGE TWENTY-TWO of the Prescribed Text.

28. Refer to **Extract 2**, lines 18–22 (*deducit . . . enotaretque*).

Identify features of language Pliny uses in these lines and explain how they help to emphasise the heroism of his uncle. **4**

Turn to PAGE TWENTY-TWO of the Prescribed Text.

29. Refer to **Extract 2,** lines 23–27 of (*iam navibus . . . pete*).

Describe the problems that made Pliny the Elder's voyage dangerous. **3**

Turn to PAGE TWENTY-THREE of the Prescribed Text.

30. Refer to **Extract 5**, lines 8–14 (With the help . . . than dead).

In these lines, Pliny gives a detailed description of his uncle's death. From this description, what can we learn about the Romans' understanding of how the human body works? **3**

Turn to PAGE TWENTY-FOUR of the Prescribed Text.

31. Refer to **Extract 7,** (*ais te . . . crederentur*).

Explain how these lines form an effective introduction to the dramatic story about to follow. Refer to the text to support your answer. **4**

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

32. Refer to **Extract 9**, lines 5–11 (*egressi . . . detinebat*).

(a) Identify the strange effects of the eruption described by Pliny in these lines. **3**

(b) Explain how these effects may lead to greater difficulty or disaster for the local people. **2**

SECTION 4 (continued)

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

33. Refer to **Extract 10**, lines 3–8 (Then my uncle's . . . he could).

Do you think Pliny and his mother were sensible to ignore the friend's advice?

Explain your answer with reference to the text.

4

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

34. Refer to **Extract 11**, lines 1–6 (*nec multo . . . moretur*).

In these lines, Pliny's mother tells him to try to escape without her, but he refuses. Give reasons each may have had for his/her point of view.

5

35. Evaluate the strengths and weaknesses of Pliny as a source for understanding the eruption of Vesuvius, and the reactions of the people at the time.

8

[Turn over

SECTION 5 — CICERO — 40 marks
Attempt ALL questions

Cicero, *In Verrem V*

Turn to PAGE TWENTY-SEVEN of the Prescribed Text.

36. Refer to **Extract 1**, lines 1–8 (However, . . . rose petals).

What impression of Verres' character is Cicero trying to create in these lines?

Explain your answer with reference to the text. **3**

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

37. Refer to **Extract 2** (Now with regard . . . them out!).

Cicero regards the Mamertines as accomplices in Verres' crimes. Identify what he says to support his view. **2**

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

38. Refer to **Extract 3**, lines 1–11 (*cum propter . . . exhiberentur*).

Identify what Cicero says in these lines to make a personal attack on Verres' character. **3**

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

39. Refer to **Extract 3**, lines 21–30 ("*coniectura . . . facta est*).

(a) In line 21, Cicero refers to guesswork (*coniectura*). Identify the reasons he gives to justify the use of guesswork. **3**

(b) Evaluate the effectiveness of Cicero's language in these lines. **2**

Turn to PAGE TWENTY-NINE of the Prescribed Text.

40. Refer to **Extract 4** (One man . . . in chains).

What have you learned from these lines about the Romans' attitude towards pirates, and their treatment when caught? **3**

SECTION 5 (continued)

Turn to PAGE TWENTY-NINE of the Prescribed Text.

41. Refer to **Extract 5**, lines 1–8 (*hoc tu . . . decerneretur*).

Identify **one** example of each of these language techniques:

- rhetorical question

- repetition

- sarcasm.

Explain the way in which each one is effective. **6**

Turn to PAGE TWENTY-NINE of the Prescribed Text.

42. Refer to **Extract 5**, lines 9–17 (*age porro . . . imperantur*).

Discuss whether Cicero's argument would have convinced the jury that the stone quarries were the best prison for the pirate captain. Refer to the text to support your answer. **3**

Turn to PAGE THIRTY of the Prescribed Text.

43. Refer to **Extract 7**, lines 9–19 (*interea . . . flagitaret*).

What is Cicero's opinion of the people of Syracuse? What details does he give to support his opinion? **4**

Turn to PAGE THIRTY of the Prescribed Text.

44. Refer to **Extract 7**, lines 16–28 (*propter . . . feriebantur*).

Describe the ways in which Verres tries to conceal and/or defend his wrong-doing. Refer to the text to support your answer. **3**

45. 'Cicero succeeds in showing that Verres was a bad person, but not that he broke the law'.

To what extent do you agree with this statement? Support your answer with reference to the text. **8**

[END OF SPECIMEN QUESTION PAPER]

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National Qualifications
SPECIMEN ONLY

S843/76/11

Latin
Literary Appreciation

Marking Instructions

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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 refering 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.

Detailed marking instructions for each question

Section 1 – Catullus

Question			Expected answer(s)	Max mark	Additional guidance
1.			Any three from • Catullus uses the diminutive 'little book' in lines 1 and 8 • he refers to his efforts in poetry as ('*nugas*') scraps/rubbish • he asks the muse of poetry for her favour • he hopes his poetry will survive for more than a generation or any other valid point.	**3**	1 mark per point with reference to the text. Up to a **maximum of 3 marks**.
2.			Any three from • initially misogynistic/ condescending: *s*he is a 'little lady' to be used/exploited • not stupid (as expected) — not the utterly clueless female • he wants to impress her — 'not to lose face' • he is embarrassed by her/and becomes angry ('like the bitch she was') • his hurt pride leads to resentment — 'nasty girl and quite uncouth' or any other valid point.	**3**	Any three relevant points with appropriate explanation, making the attitude clear.
3.	(a)		Any two from • Catullus loves Calvus • more than his own eyes • Calvus is called 'most delightful' or any other valid point.	**2**	1 mark per point with reference to the text. Up to a **maximum of 2 marks**.

Question			Expected answer(s)	Max mark	Additional guidance
	(b)		Any three from • Calvus has sent a gift of bad poetry • Catullus thinks that he is punished with this gift • Catullus jokes that he will die since it is so bad • the poetry has spoilt his Saturnalia • Catullus is going to retaliate by sending other bad poetry to Calvus or any other valid point.	3	1 mark per point with reference to the text. Up to a **maximum of 3 marks**.
4.	(a)		Any two from • Diana (a goddess) is the daughter of Latona (a goddess) • Jupiter is her father • Diana is described as the great daughter • Diana was born on Delos • she is the mistress of the woods/hills/valleys/rivers — listing of the areas where she is dominant • she is Lucina • she is goddess of the cross-roads (Trivia) • she is associated with the moon (Luna) or any other valid point.	2	1 mark per point with reference to the text. Up to a **maximum of 2 marks**.
	(b)		Any two from • direct address in 'o' and repetition of '*tu*' like a prayer • alliteration of 'l' in '*lumine Luna*' showing respect/ highlighting the moonlight • alliteration of 'm' in '*maximi magna*' to emphasise greatness. • short lines/metre indicate that this is a hymn to be sung or any other valid point.	4	Any two valid points with appropriate explanation. Candidates should give some analysis of the effect of the literary/linguistic techniques of the author.

Question			Expected answer(s)	Max mark	Additional guidance
5.			Any three from • they love and are loved • Septimius loves Acme more than great wealth • Acme is faithful to Septimius (in her love) • no-one seems to be as blessed • no-one is more likely to be favoured by Venus/Love or any other valid point.	**3**	1 mark per point with reference to the text. Up to a **maximum of 3 marks**.
6.	(a)		Any three from • they are passing the time • they are enjoying themselves • they make each other laugh • they are using some skill in rhyme and metre • they are drinking wine or any other valid point.	**3**	1 mark per point with reference to the text. Up to a **maximum of 3 marks**.
	(b)		Any two from • he wants to be near Licinius • he does not want to eat without him • he can't sleep • he is in grief • he is in a frenzy • he wants the next day to come so he can talk to him or any other valid point.	**2**	1 mark per point with reference to the text. Up to a **maximum of 2 marks**.
7.	(a)		• there will be love between them forever or any other valid point.	**1**	

Question			Expected answer(s)	Max mark	Additional guidance
	(b)		Any three from • he calls on the gods to witness/make good her statement • he wants reassurance that she promises truly • he wants reassurance that she speaks from the heart • he hopes 'it will be allowed' for them to live out their lives • apparent desperation in the emphasis of the love being forever through repetition (*perpetuum*/*aeternum*) • it is to be a sacred bond between them suggesting importance/permanence or any other valid point.	3	1 mark per point with reference to the text. Up to a **maximum of 3 marks**.
8.			Any three from • people read/valued books/poetry • there was criticism of literary work (poems 3 and 6) • people entertained with wine/dinner (Fabullus, Sestius, Licinius) • people were interested in legal trials/rhetoric (poems 8 and 10) • there was respect for the gods (poem 5) • making fun of friends in a witty way was acceptable or any other valid point.	3	1 mark per point with reference to the text. Up to a **maximum of 3 marks**. Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.

Question			Expected answer(s)	Max mark	Additional guidance
9.			Possible points • love poetry — short and intense (poems 11 and 13) • witty comments about public figures focus on one episode/statement (poems 8 and 10) • graceful word choice and imagery — heartfelt warmth to his home (poem 4) • respectful address to Cornelius (poem 1) • solemn hymn to Diana — metre for singing/use of 'goddess', 'alternative' names/first person (poem 5) • passionate imagery and word choice (poem 7) • wide range of literary devices to express his pain (poem 12) • humour in his complaints about Varus' girlfriend/Calvus' present (poems 2 and 3) • use of rhetorical questions and explanation of impact • use of direct address and explanation of impact • use of any named rhetorical technique and explanation of impact or 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. Award marks for developed points. Up to a **maximum of 8 marks**.

Section 2 – Ovid

Question			Expected answer(s)	Max mark	Additional guidance
10.			Any two from • they are both very good-looking • they are next-door neighbours • they have known each other for a long time/since childhood • they share a mutual love • both young • love grew stronger through adversity • opposition from parents proved strength of commitment • didn't need speech to communicate or any other valid point.	**3**	1 mark per point with reference to the text. Award marks for developed points. Up to a **maximum of 3 marks.**
11.	(a)		Any two from • love makes people resourceful • the couple was determined to communicate (despite any obstacles) • they found a crack in the wall • no-one had ever spotted the crack in the wall before or any other valid point.	**2**	1 mark per point with reference to the text. Up to a **maximum of 2 marks.**
	(b)	(i)	Any one from • 'You lovers first discovered it' (such as the crack). Or • 'You made it a channel for your voice' (or equivalent).	**1**	No other interpretations are acceptable.
		(ii)	• The direct address creates immediacy/vividness or any other valid point.	**1**	

Question			Expected answer(s)	Max mark	Additional guidance
12.			Any two from • she strikes herself • she wails • she tears her hair • she hugs Pyramus' body • she bathes his wounds with her tears • her tears mingle with his blood • she kisses his face • emotional actions or any other valid point. Possible supporting explanations • vivid language • pathos — body/tears • showing emotional actions • repetition — *Pyrame* • direct address • shocking descriptions or any other valid point.	4	Any two valid points with appropriate explanation. Award marks for developed points.
13.			Any three from • the father normally chose a suitable husband for his daughter • the father would do all the arranging of the marriage • the father might consult the mother over marriage arrangements • the daughter's choice of husband would need the approval of the father • the father could ignore the daughter's wishes • marriage arrangements were often considered to be 'business' deals • legally the father had complete power over his children • the daughter often married at a young age or any other valid point.	3	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. Award marks for developed points. Up to a **maximum of 3 marks**.

Question			Expected answer(s)	Max mark	Additional guidance
14.			Any two from • the direct speech makes the event more vivid • Thisbe, by repeating their names, reminds the reader how close they are as a couple • it adds a sense of drama/pathos • it underlines desperation/ panic/shock, etc • sense of urgency or any other valid point.	2	1 mark per point with reference to the text. Up to a **maximum of 2 marks**.
15.			Any three from • the lovers were united in death • they finally got to kiss each other • the last thing they see is each other • they/their ashes were buried together • their blood will forever be remembered in the mulberry tree's stained fruit • they will never be forgotten • the gods showed sympathy • Thisbe's parents were moved to grant her request (for them to be buried in the same tomb) or any other valid point.	3	1 mark per point with reference to the text. Award marks for developed points. Up to a **maximum of 3 marks**.
16.			Any three from • they were the same age • they married when they were both young • lived in the same cottage all their lives • they accepted/were content with their poverty • they grew old together • they lived in equal partnership • etymology of their names could imply complementary personalities or attraction of opposites or any other valid point.	3	1 mark per point with reference to the text. Award marks for developed points. Up to a **maximum of 3 marks**.

Question			Expected answer(s)	Max mark	Additional guidance
17.			Any two from • the incident happened just when important guests arrived • the table wobbled • one of its legs was too short • Baucis propped the table up with a piece of broken tile • an old couple chasing after their one goose • they were too old to keep up with it • the goose did not want to get caught • it seemed to know that they were wanting to sacrifice it or any other valid point.	**4**	Any two valid points with appropriate explanation. Candidates should give some analysis of the humorous effects of the extracts. Candidates must consider **both** extracts to gain the maximum 4 marks.

18.			Any three from
			
			Alliteration
			• *templi tutela*
			  emphasises that they had guardianship of the temple
			• *vota...vita...*
			  emphasises that their prayer was granted for as long as they lived
			• *annis aevoque... ante...*
			  emphasises that they were now in old age
			
			Repetition
			• *frondere... frondere…* shows both were sprouting leaves
			• *Philemona Baucis Baucida Philemon*: shows their names entwined like the trees
			
			Imagery
			• people gradually changing into trees — gradual return to nature/permanence/seems like a natural process
			
			Metre
			• scanning of a line to demonstrate the metre and explain its effect
			
			or any other valid point.
				6	1 mark per example.
					
					1 mark for a valid comment on whether it is effective or not.
					
					Candidates should give three developed points. However, full marks are available for answers covering fewer points in more detail.
					
					Up to a **maximum of 6 marks**.

Question			Expected answer(s)	Max mark	Additional guidance
19.			Possible points in the Pyramus and Thisbe story • appearance of a lioness • the berries of the tree becoming bloodstained forever • exotic references, for example Semiramis, Ninus, Babylon • suspense and excitement • romance or any other valid point. Possible points in the Baucis and Philemon story • appearance of two gods • the gods were in disguise • Mercury was carrying his magic wand • the wine bowl magically refilled • the big flood • only their own house survived • the house changed into a temple • their request was granted • they were changed into trees or any other valid point.	**8**	Award a maximum of 5 marks if candidates discuss only one story. 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 3 – Virgil, Aeneid, I, IV, VI

Question			Expected answer(s)	Max mark	Additional guidance
20.			Any two from • the Fates were the ultimate arbiters of what would happen • just like human beings, the gods and goddesses were subject to the Fates • the ordinances of Fate could not be changed or any other valid point.	**3**	1 mark per point with reference to the text. Up to a **maximum of 3 marks**. Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.
21.	(a)		Any three from • unlucky Dido - *infelix* • *pesti devota futurae* given over to her future ruin • *falsi* – Aeneas deceived or deceiving – ambiguous meaning of *falsi* • *inscia* – Dido not knowing • *miserae* – wretched • *petit* – targets; Dido is marked out for destruction • alliteration of letter 'p' may suggest/intensify harshness of tone or any other valid point.	**3**	1 mark per point with reference to the text. Award marks for developed points. Up to a **maximum of 3 marks**.
	(b)		Any three from Yes – enhances • it creates suspense • the reader wants to know what happens • it is more exciting • we know that each step of the story is leading to a major conclusion • Dido does not know and the reader does – tragic pathos or dramatic irony • can elicit pity for a character the reader knows is doomed • there is not enough detail given to spoil the story or any other valid point.	**3**	1 mark per point with reference to the text. Up to a **maximum of 3 marks**. A combination of yes and no responses is acceptable.

Question			Expected answer(s)	Max mark	Additional guidance
			No - spoils • there is no element of surprise • gives the ending away • there is no hope for a happy ending or any other valid point.		
22.			Any three from • she is on fire with passion • she is wandering about the city • she is maddened • she is panicking/helpless • she is compared to an injured deer • she is helpless • she cannot escape her situation or any other valid point.	**3**	1 mark per point with reference to the text. Up to a **maximum of 3 marks**.
23.	(a)		Any two from Sound • repeated 's' sound: *dissimulare etiam sperasti… posse nefas tacitus* — sounds like someone hissing or spitting in anger Word choice • *nefas, perfide* are strong, accusatory words in Roman culture — would have been shocking and dramatic (*perfidus* commonly used by Romans of Carthaginians — ironic) • Metre **dīssĭmŭ	lār(e) ĕtĭ	ām spē	rāstī,	pērfĭdĕ,	tāntŭm pōssĕ nĕ	fās tăcĭ	tūsquĕ mĕ	ā dē	cēdĕrĕ	tērrā.** • the metre is dactylic, which suggests speed and urgency of delivery and gives a strong, emphatic rhythm or any other valid point.	**4**	Any two relevant points with appropriate explanation. Candidates should give some analysis of the effect of the literary/linguistic techniques of the author.

Question			Expected answer(s)	Max mark	Additional guidance
	(b)		Any three from Yes • Aeneas has entered into a relationship with Dido which implied that he loved her and was committed to her • he has let her believe that he was going to stay and not said that he had to leave or any other valid point. No • Dido and Aeneas have not actually married — it is all in Dido's imagination • Aeneas has not made any explicit promise to Dido — she should not have read anything permanent into it • Dido knows all about Aeneas' mission to Italy — she should have expected him to leave ultimately or any other valid point.	3	1 mark per point with reference to the text. A combination of yes and no responses is acceptable. Award marks for developed points. Up to a **maximum of 3 marks**.
24.	(a)		Any four from • he will not deny the debt of gratitude he owes to Dido • he will never stop thinking about her • he did not plan to go away in secret • he did not pretend to marry her • he did not make any formal agreement with Dido • he is not able to do what he wants/not subject to his own will • if he had had the choice, Troy would still stand • he would have restored Troy for its beaten citizens or any other valid point.	4	1 mark per point with reference to the text. Up to a **maximum of 4 marks**.

Question			Expected answer(s)	Max mark	Additional guidance
	(b)		Any three from Yes • he was going to tell Dido, so she is wrong in accusing him of going behind her back • he hadn't actually made promises • they hadn't actually married • he is not able to do what he wants • he has to do his duty to the gods • he is under the control of the Fates • it is not his fault he and Dido fell in love or any other valid point. No • he should have told Dido as soon as Mercury warned him, and not let her hear by accident that he was leaving • he should have been clear from the beginning that he did not intend a permanent relationship • he should not have let the relationship develop at all if he did not mean it to continue or any other valid point.	3	1 mark per point with supporting analysis of the conflict described in the text. Up to a **maximum of 3 marks**. A combination of yes and no responses is acceptable.
25.	(a)		Any two from • she has built a famous city • she has seen her ramparts stand • she has taken revenge on her hostile brother or any other valid point.	2	1 mark per point with reference to the text. Up to a **maximum of 2 marks**.

Question			Expected answer(s)	Max mark	Additional guidance
	(b)		Any two from Effective • the suddenness is shocking • the presence of onlookers makes the reader feel involved • the graphic description of the spurting blood is brutal and leaves nothing to the imagination • Dido's reflections give a sense of pathos and tragedy or any other valid point. Not effective • the description is disgusting rather than tragic or any other valid point.	4	Any two relevant points with supporting analysis of the effect of the literary/linguistic techniques used by the author.
26.			Possible points Praise • he puts his duty ahead of his personal happiness • he is conscious of his obligations to others • he obeys the orders of the gods • he feels sorry for Dido or any other valid point. Blame • he allows his relationship with Dido to start even though he is not able to commit himself to her • he is not honest with her at the start of the relationship • he allows himself to be distracted and delayed • he is hesitant and puts off telling her about his departure until it is too late • he is insensitive and legalistic in his defence of his actions • he agonises rather than takes positive decisions or 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 4 – Pliny: Letters

Question	Expected answer(s)	Max mark	Additional guidance
27.	Any four from • a cloud was rising from a mountain • it was not clear from which mountain • it had the shape of a pine tree • it rose in a trunk • it spread into branches • it was spreading sideways across the sky • it was white in places • it was spotted/dark in places or any other valid point.	4	1 mark per point with reference to the text. Up to a **maximum of 4 marks**.
28.	Any two from Heroic behaviour • *rectumque cursum recta gubernacula in periculum tenet* - repetition of *rectum/recta* emphasises heroism of entering straight into danger • *omnes illius mali motus, omnes figuras…dictaret enotaretque* – Pliny's thoroughness in noting every movement of that disaster, every phase • repetition of *omnes*/balanced phrasing/alliteration of *mali motus* to emphasise his calmness • *latissimae flammae altaque incendia* balanced phrasing - emphasises extent of flames and danger to Pliny • *excitatus procedit* - very short sentence structure - reflects speed and decisiveness of Pliny's action • *ratio…rationem, timor…timorem* - contrast between reason and fear emphasises Pliny's courage or any other valid point.	4	Any two relevant points with supporting analysis of the effect of the literary/linguistic techniques used by the author.

Question			Expected answer(s)	Max mark	Additional guidance
29.			Any three from • ash was falling on the ships • ash was getting thicker and hotter as he approached • pumice stones fell • stones blackened/scorched/ cracked by fire fell • sea was suddenly shallow • shoreline seemed to rise in front of him or any other valid point.	3	1 mark per point with reference to the text. Up to a **maximum of 3 marks**.
30.			Any three from • people breathe through windpipes • being unable to breathe can cause you to collapse • blockage of the windpipe can cause death • dead people can look as if they are asleep • dust in the air can block the windpipe • they recognised the symptoms of asthma • they recognised that internal damage could kill • recognised that standing up too quickly could cause collapse • recognised that fatter people had more difficulty in breathing or any other valid point.	3	1 mark per point with reference to the text. Up to a **maximum of 3 marks**. Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.

31.			Possible points
			
			• (*quos ego Miseni relictus* (*id enim ingressus abruperam*))
			  sets the precise starting point in reference to the last letter
			• (*non solum metus verum etiam casus pertulerim*)
			  dramatically summarises what is to come
			• ('*quamquam animus meminisse horret…incipiam*')
			  quotes Virgil: Aeneas recalling the destruction of Troy
				4	Any four relevant points with supporting analysis of the effect of the literary/linguistic techniques used by the author.
					
					Award marks for developed points.

Question			Expected answer(s)	Max mark	Additional guidance
			somnus inquietus et brevis - suggests anxiety and foreboding (*mox balineum cena somnus inquietus et brevis*) calm matter-of-fact beginning - Asyndeton – *profecto…brevis* raises pace and tension (*per multos dies tremor terrae*) summarises the time leading up to this point (*non moveri omnia sed verti crederentur*) sudden drama leads into the story or any other valid point.		
32.	(a)		Any three from He says - vehicles were rolling backwards and forwards though the ground was flat (earth tremors moving them) - even stones jammed under them did not keep them still - the sea had flowed back away from the coast - sea creatures were left on dry land as a result or any other valid point.	3	Any three relevant points with reference to the text.
	(b)		Any two from - earth tremors could bring down houses - earth tremors could break holes in the ground - the moving wagons could injure people - the sea could rush back like a tsunami or any other valid point.	2	1 mark per point with reference to the text. Up to a **maximum of 2 marks**.

Question			Expected answer(s)	Max mark	Additional guidance
33.			Any four from • uncle is trying to save others, so would want them to save themselves • if uncle is dead then he would not want them to die too • any delay will increase their chance of danger • it is caring to want to know uncle is safe • BUT it is foolish as it cannot help whether they know or not or any other valid point.	4	1 mark per point with reference to the text. Up to a **maximum of 4 marks**. A combination of yes and no responses is acceptable.
34.			Mother's reasons • Pliny was young • he could more easily escape alone • she was old and infirm • she would hold him up • she would be happy enough to die if she had not hindered him • she would be unhappy if she had caused his death or any other valid point. Pliny's reasons • he can be presumed to love/care about her • he would have felt it was wrong to abandon her • he felt responsible for his mother's safety • he would be upset to lose her • he might have been accused of abandoning his mother afterwards • he might have been accused of cowardice • he might have been accused of a lack of piety or any other valid point.	5	One mark per point. Up to a **maximum of 5 marks**. For full marks candidates must give reasons for **both** Pliny's and his mother's point of view.

Question			Expected answer(s)	Max mark	Additional guidance
35.			Possible points Strengths • gives date and time • gives precise description of the cloud • suggests explanation for the composition of the cloud • does tell us that his uncle was dictating all that happened • he was an eyewitness to all of his own experiences • accurate description of the effects he experienced • writes very effectively about the emotional reactions of people • wants to make everything sound as effective as possible • Pliny's accuracy as a source confirmed by use as a base source by scientists, vulcanologists, etc • description of falling pumice stones, movement of sea and shoreline borne out by subsequent archaeological research Weaknesses • did not witness the experiences of his uncle after he left the house • only gives positive interpretation of his uncle's conduct • wants his uncle and himself to be viewed very positively • it was a long time ago • dismissive of the actions and thoughts of others • Pliny was observing from Misenum at a distance and is reliant on other eyewitnesses for some of his story or 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 5 – Cicero, In Verrem V

Question			Expected answer(s)	Max mark	Additional guidance

36.			Any one from
			
			• idle
			• indulgent
			• behaving like a king
			• soft, lacking military toughness
			
			    or any other valid point.
			
			Plus
			
			Any two from
			
			Possible supporting evidence:
			• like some king of Bithynia
			• carried in an eight-slave litter
			• cushion of transparent Maltese linen/finest linen mesh
			• stuffed with rose petals/filled with rose petals
			• garland on his head, another round his neck
			
			    or any other valid point.
				3	Any one point giving valid impression with two pieces of supporting evidence.

37.			The evidence suggests they were accomplices. Any two from • they provided a merchant ship • they did not provide a patrol boat • they allowed him to store his goods in the town • they witnessed the thefts • they safeguarded the thefts • Verres would have to make a 'very strong appeal' to get them to do their duty • the merchant ship was 'payment' to exempt the Mamertines from government control/obligation or any other valid point.	2	1 mark per point with reference to the text. Up to a **maximum of 2 marks**.

Question			Expected answer(s)	Max mark	Additional guidance
38.			Any three from • he was greedy • he was drunk • he was lounging on the beach while he should have been at his desk • he was accompanied by girlfriends • he was motivated by personal gain • irresponsible about protection of the province • lazy – should have been on duty • poor naval efficiency – only captured one pirate ship • giving slaves to friends to curry favour or any other valid point.	**3**	1 mark per point with reference to the text. Up to a **maximum of 3 marks**.
39	(a)		Any three from • good judges use guesswork • releasing the pirate for a bribe is the sort of thing Verres would do • he didn't follow the normal convention (of displaying the pirate) • no-one saw the pirate or any other valid point.	**3**	1 mark per point with reference to the text. Up to a **maximum of 3 marks**.
	(b)		Any two from It is a feeding metaphor • they were 'hungry' to see the pirate captain punished • they wanted to 'feast' their eyes • they wanted to overindulge their appetites • assonance – *quisquam aspicere posset* • sounds aggressive • theatrical exaggeration • *ut mos est, ut solet fieri* – emphasis on accepted practice • repetition for emphasis • tricolon – emphasis, climax or any other valid point.	**2**	Any two relevant points with supporting analysis of the effect of the literary/linguistic techniques used by the author.

Question			Expected answer(s)	Max mark	Additional guidance
40.			Any three from • it was a governor's duty to catch as many as possible • people were always allowed to see them once caught • they would be paraded in chains • there would be a procession through different towns • people flocked from all over to see them • the people feared pirates • people thought pirates should be executed • people enjoyed seeing them executed or any other valid point.	3	1 mark per point with reference to the text. Up to a **maximum of 3 marks**. Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.
41.			• rhetorical question: any valid example – effect: it makes the jury try to answer the question in their own minds, making Cicero's interpretation seem self-evidently true • repetition: any valid example - effect: emphasis; putting Verres under pressure • sarcasm: *per triumphum, credo* effect: makes the jury contemptuous of Verres' pretensions to be worthy of a triumph or any other valid point.	6	For each technique: • 1 mark for identification • 1 mark for supporting analysis of its effect. Up to a **maximum of 6 marks**.
42			Any three from • they are local/in Syracuse • they are very deep • made/cut from rock • inescapable • they are guarded securely • in Sicily, prisoners are sent here • drawing on the jury's knowledge to emphasise their quality as a prison or any other valid point.	3	1 mark per point with reference to the text. Award marks for developed points. Up to a **maximum of 3 marks**.

Question			Expected answer(s)	Max mark	Additional guidance

43.			Cicero's opinion
			
			Any two from
			
			They are
			• clever
			• experienced
			• civilised
			• sophisticated
			• worldly
			• 'men of the world'
			• suspicious/sceptical
			• loyal – trying to save fellow citizens
			
			    or any other valid point.
			
			Plus
			
			Any two supporting details from
			
			• they can suspect a cover-up
			• they can observe hidden detail as well as what is obvious
			• they counted the pirates who were being executed each day
			• they knew how many there ought to be from the ship/oars
			• they were not fooled by irregular executions
			• they noticed how many were missing
			• they demanded to see the missing ones
			• they are humane, which doesn't accord with them wanting to see executions
			
			    or any other valid point.
				4	1 mark per point (maximum of 2) for Cicero's opinion.
					
					1 mark per point for supporting details (maximum of 2).

Question			Expected answer(s)	Max mark	Additional guidance
44.			Any three from • substituted Roman citizens • he claimed they had been rebel soldiers of Sertorius • he said they had been run aground here on the way from Spain • said they had been with the pirates of their own will • he covered the heads of the citizens • brought them to the stake at different times or any other valid point.	3	1 mark per point with reference to the text. Up to a **maximum of 3 marks**.
45.			Possible responses Successful at showing bad person • parties • laziness • greed • womanising • drunkenness. Not successful • only hearsay evidence • rhetorical exaggeration. Successful at showing broke the law • accepted bribes in legal cases • broke treaty with Mamertini • kept stolen goods in Messana • kept booty for himself • executed Roman citizens • put Roman citizens in the quarries • Apronius' extortions – not known if illegal but practice was widespread. Not successful • lack of hard evidence • rhetorical exaggeration • failure to substantiate release of the pirate chief or 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.

[END OF SPECIMEN MARKING INSTRUCTIONS]