



National
Qualifications
EXEMPLAR PAPER ONLY

EP27/H/11

**Latin
Literary Appreciation**

Date — Not applicable

Duration — 2 hours

Total marks — 60

Choose **TWO SECTIONS** — attempt **ALL** questions in your chosen Sections.

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.



* E P 2 7 H 1 1 *

SECTION 1 – CATULLUS — 30 marks

Attempt ALL questions

Turn to PAGE THREE of the Prescribed Text.

1. Refer to Poem 3.

Calvus has sent Catullus a present, which Catullus hates.

- | | |
|---|---|
| (a) What celebration is the present for? | 1 |
| (b) What does Catullus threaten to do in revenge? | 2 |
| (c) To what extent do you think Catullus is serious in his complaint to Calvus? | 2 |

Turn to PAGE THREE of the Prescribed Text.

2. Refer to Poem 4.

(a) Describe Catullus' feelings on arriving at Sirmio. Refer to the poem to support your answer. 4(b) Catullus uses the phrase "*lares ad nostrum*" to refer to arriving home. Explain the significance of the lares in a Roman household. 3

Turn to PAGE EIGHT of the Prescribed Text.

3. Refer to Poem 12, lines 13-26 (*difficile est . . . pietate mea*).In what ways does Catullus use language in these lines to suggest that getting over his feelings for his lover is going to be a difficult task? In your answer, you may wish to refer to his arrangement and choice of words, imagery, sound or metre. 6

Turn to PAGE EIGHT of the Prescribed Text.

4. Refer to Poem 12, lines 17-26 (*o di . . . pietate mea*) and Poem 13, lines 3-6 (*di magni . . . amicitiae*).Both these sections are in the form of prayers. What similarities and differences can you find between the two prayers? 45. What evidence can you find in the poems to suggest that Catullus was a person of very strong and varied emotions? 8

SECTION 2 – OVID — 30 marks

Attempt ALL questions

Turn to PAGE TEN of the Prescribed Text.

6. Refer to Extract 2, lines 9-13 (*invide . . . aures*).

In these lines, Pyramus and Thisbe talk to the wall which separates them. Summarise what they say to it.

3

Turn to PAGE ELEVEN of the Prescribed Text.

7. Refer to Extract 3, lines 1-9 (*quoque . . . colore*).

In these lines, Ovid describes Pyramus' death. In what ways are Ovid's use of language effective in describing this scene?

You may wish to refer to his arrangement and choice of words, imagery, sound or metre.

5

Turn to PAGES NINE, TEN, ELEVEN and TWELVE of the Prescribed Text.

8. Refer to Extracts 1-4.

Misunderstandings play a vital part in the myth of Pyramus and Thisbe. Evaluate how convincing you think they are. Refer to the text to support your answer.

4

Turn to PAGE TWELVE of the Prescribed Text.

9. Refer to Extract 5, lines 6-12 ("But one . . . equally").

Identify qualities which Baucis and Philemon display in these lines, which the Romans would have admired.

3

Turn to PAGE FOURTEEN of the Prescribed Text.

10. Refer to Extract 9, lines 1-8 (*talia . . . illa*).

(a) State what Jupiter offers to Baucis and Philemon.

1

(b) Explain why there should be no surprise that Baucis and Philemon consult each other before replying.

2

(c) Give details of Philemon's response to Jupiter.

4

11. Ovid told his Roman readers stories, which they almost certainly already knew.

In what ways do you think he still managed to entertain them, in spite of this? Refer to both myths to support your answer.

8

SECTION 3 – VIRGIL — 30 marks

Attempt ALL questions

Turn to PAGE FIFTEEN of the Prescribed Text.

12. Refer to Extract 1.

Outline the reasons given by Virgil for Juno's hostility towards the Trojans.

3

Turn to PAGE SIXTEEN of the Prescribed Text.

13. Refer to Extract 3.

(a) In these lines Virgil hints at misfortune to come.

Identify words or phrases which suggest an unhappy future.

2

(b) Explain the effect that Cupid has on Dido.

3

(c) What evidence in these lines suggests that Dido and Aeneas do not suspect anything?

2

Turn to PAGE SEVENTEEN of the Prescribed Text.

14. Refer to Extract 6.

Virgil intends Aeneas to be a role model for the Romans of his own day. Identify Roman values that Mercury suggests Aeneas should be showing.

3

Turn to PAGE EIGHTEEN of the Prescribed Text.

15. Refer to Extract 7, lines 1-6 (*at vero . . . sumat?*).

(a) In these lines, Virgil describes Aeneas' horrified reaction to Mercury's message.

How effective, in your view, is Virgil in conveying Aeneas' feelings?

In your response, you may wish to refer to his arrangement and choice of words, imagery, sound or metre.

6

(b) Refer to Extract 7, lines 16-30 (*dissimulare . . . mentem*).

Analyse Dido's reaction to the news of Aeneas' departure. Outline the emotions she expresses. Refer to the text to support your answer.

3

16. From your reading of this text as a whole, do you have more sympathy overall with Aeneas or with Dido? Refer to the text to support your answer.

8

SECTION 4 – PLINY — 30 marks

Attempt ALL questions

Turn to PAGE TWENTY-THREE of the Prescribed Text.

17. Refer to Extract 3, lines 1-8 (“At Stabiae”... “which is equally remarkable”). Explain the ways in which Pliny’s behaviour in these lines helped to encourage Pomponianus.

2

Turn to PAGE TWENTY-THREE of the Prescribed Text.

18. Refer to Extract 4, lines 12-16 (*nam crebris . . . timor vicit*). Identify three examples of Pliny’s use of language in these lines and explain in what ways each one makes Pliny’s description of the scene before him more effective.

6

Turn to PAGE TWENTY-FOUR of the Prescribed Text.

19. Refer to Extract 7, lines 1-4 (*ais te adductum . . . horret . . . incipiam*). In line 4 of Extract 7 (“*quamquam animus meminisse horret . . . incipiam*”), Pliny quotes the poet Virgil. To what extent do you think this is an effective quotation for Pliny to choose to put at the start of his account of his experiences in the eruption? Explain your answer with reference to the text.

3

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

20. Refer to Extract 9, lines 3-6 (*tum demum excedere . . . consistimus*). What can these lines show us about the attitudes of some upper-class Romans to those they considered inferior?

3

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

21. Refer to Extract 11, lines 2-6 (*tum mater . . . quod me moretur*).
- (a) What does Pliny’s mother ask him to do and what reasons does she give?
- (b) Do you agree that Pliny did the correct thing in response? Explain your answer with reference to the text.

3

2

SECTION 4 – PLINY (continued)

Turn to PAGE TWENTY-SIX of the Prescribed Text.

22. Refer to Extract 13, lines 1-4 (*tandem illa . . . nive obducta*).

How effectively does Pliny describe the devastation that he and his mother see the following day? Explain your answer with reference to the text.

3

23. Whose behaviour and actions during the eruption do you admire more: Pliny's or his uncle's? Explain your answer with reference to the text.

8

SECTION 5 – CICERO — 30 marks

Attempt ALL questions

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

24. Refer to Extract 2.

- (a) In what ways was Verres “doubly dishonest”? 2
- (b) What danger to the province resulted from Verres’ actions? 1

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

25. Refer to Extract 3, lines 1-20 (from *cum propter . . . accepisse*).

- (a) Explain in what ways Verres dealt with the people on the captured pirate ship. 3
- (b) What other details in lines 1-20 might have shocked the jury? 3

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

26. Refer to Extract 3, lines 21-30 (from “*coniectura est*” . . . *facta est*).

- (a) Outline the reasons given by Cicero for believing that the pirate captain has been released for money. 3
- (b) Discuss **two** techniques in these lines which Cicero uses to make what he is saying more memorable and effective. 6

Turn to PAGE THIRTY of the Prescribed Text.

27. Refer to Extract 7, lines 1-8 (*ne Panhormum . . . adhiberetur*).

- (a) Explain why Cicero claims that the fake pirate captain was sent to Centuripa. 2
- (b) Explain why Cicero calls Apronius the “land pirate” (*terrestrem archipiratam*). 2

28. The main charge against Verres is obtaining money by illegal means. What allegations does Cicero make in this speech that are directly relevant to this charge? Refer to the Latin and English extracts you have read. 8

[END OF EXEMPLAR QUESTION PAPER]



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**Latin
Literary Appreciation**

Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Exemplar Question Paper.

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General Marking Principles for Higher Latin Literary Appreciation

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the Detailed Marking Instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) Candidates should gain credit for their 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 should gain credit for the depth of their response and evaluative development of points made.

A 'point' is to be understood as either:

- a. a piece of evidence taken from the text
- b. an evaluative statement

In general, a mark will be awarded for each of the above so that an evaluative statement supported by a piece of evidence would attract 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 extended response questions for each author (worth 8 marks), quotation from the text with appropriate translation may be used to provide evidence to support the response. In most cases, the wording of the question will ask candidates to 'refer to the text'. This instruction will mean:
 - In language questions, where the rhythm, sound, alliteration etc, are critical to answering the question, candidates will be expected to quote the Latin text verbatim to illustrate their response. In these cases a translation of the Latin will not be expected.
 - Where the question refers to the story, argument etc, candidates will not be expected to quote the Latin, or provide a word-for-word translation, but may simply provide a summary, eg 'Cicero says that no-one has seen the pirate captain'. There are insufficient marks allocated to the paper to allow for giving credit for quoting the Latin, translating it, and commenting on it. It is sufficient for the candidate to refer to the text in such a way as to provide evidence for a judgement or evaluation.

- (g) The extended response question, worth 8 marks for each author, seeks to elicit knowledge, understanding, analysis and evaluation of a Latin text. While structure and English style are desirable, these are not intrinsic skills to be sampled in a Latin Course assessment and candidates should not be penalised on these grounds. Credit should be given, therefore, 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 extended response questions for each author, worth 8 marks, credit should be given for any acceptable answer to an evaluation or analysis question, provided that the answer is justified by a valid reason.
- (i) i) For questions that ask candidates to “**Identify...**”, candidates must present in brief form/name.
- ii) For questions that ask candidates to “**Explain...**” or ask “**In what way...**”, candidates must relate cause and effect and/or make relationships between things clear.
- iii) For questions that ask candidates to “**Analyse...**”, candidates 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 word choice, imagery, tone, sentence structure, punctuation, sound techniques, and so on.
- iv) For questions that ask candidates to “**Evaluate...**”, candidates must make a judgement on the effect of the language and/or ideas of the text(s).

Marking Instructions for each question

Section 1 Catullus		Acceptable response	Additional guidance	Max mark
1	a	The Saturnalia	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	1
	b	<p>Possible points:</p> <ul style="list-style-type: none"> Go out and find a book of terrible poems. Send it to Calvus. <p>Any other acceptable response</p>	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	2
	c	<p>Possible points:</p> <p>Serious:</p> <ul style="list-style-type: none"> strong words: <ul style="list-style-type: none"> — hate (<i>odissem</i>) — impious (<i>impiorum</i>) — horrible (<i>horribilem</i>) — damned (<i>sacrum</i>) — he might die (<i>periret</i>) <p>Any other acceptable response</p> <p>Not serious:</p> <ul style="list-style-type: none"> Catullus emphasises that he likes Calvus. His claims of hatred are obviously exaggerated against just a book of poems. He thinks he must have been given an unwanted gift by a client. He is mocking Sulla and others by naming them. He plans an ingenious revenge. <p>Any other acceptable response</p>	Candidates should identify two pieces of evidence to support either view or contrary ones.	2

Section 1 Catullus		Acceptable response	Additional guidance	Max mark
2	a	<p>Possible points:</p> <ul style="list-style-type: none"> • happy • carefree • glad to be home • tired • <i>libenter</i> – gladly • <i>laetus</i> – happy • <i>solutis...curis</i> – free from cares • <i>peregrino labore fessi venimus larem ad nostrum</i> – tired with travelling, I return to my own home • <i>desideratoque...lecto</i> – longed-for couch <p>Any other acceptable response</p>	<p>In general, candidates are expected to identify at least two feelings supported by appropriate references. However a more developed answer addressing one feeling with more evidence, or more feelings using fewer valid items of evidence, would be acceptable.</p>	4
	b	<p>Possible points:</p> <ul style="list-style-type: none"> • The <i>lares</i> were household gods. • They were represented by small statues. • The statues were displayed in a shrine called a <i>lararium</i>. • The <i>lares</i> were offered a portion of each meal. • The <i>lares</i> were thought to protect the household against harm. • The <i>lares</i> represented the home in literary imagery. <p>Any other acceptable response</p>	<p>Candidates are expected to identify three valid facts about the <i>lares</i>.</p>	3
3		<p>Possible points:</p> <p>Choice of words:</p> <ul style="list-style-type: none"> • <i>difficile</i> – difficult • <i>pervincendum</i> – metaphor of fighting • <i>salus</i> – salvation • <i>extremam</i> – last • <i>miserum</i> – wretched • <i>pestem perniciemque</i> – sickness and disease • <i>subrepens</i> – creeping up • <i>taetrum morbum</i> – foul sickness • <i>torpor</i> – paralysis 	<p>Candidates will not be expected to cover all of these areas, but will be expected for 6 marks to identify three examples from the text with the effect each creates. Full marks may, however, be gained by a response which covers less ground either in example or effect but pursues a narrower range in greater depth.</p>	6

Section 1	Catullus	Acceptable response	Additional guidance	Max mark
		<p>Arrangement of words:</p> <ul style="list-style-type: none"> • repetition of <i>difficile</i> – emphasis • contrast between <i>longum</i> – long lasting and <i>subito</i> – suddenly • illogical structure – <i>non pote sive pote</i> emphasises confusion and despair • alliteration – <i>pestem perniciemque</i> <p>Imagery:</p> <ul style="list-style-type: none"> • metaphor of fighting, conquering • metaphor of illness, paralysis <p>Sound:</p> <ul style="list-style-type: none"> • <i>pestem perniciemque</i> – alliteration evokes the sound of spitting, implies disgust <p>Metre:</p> <ul style="list-style-type: none"> • Words like <i>longum</i>, <i>pervincendum</i>, <i>subrepens</i> are spondaic, producing a long, slow effect emphasising difficulty. • The hexameter lines of the elegiac couplets are mainly spondaic, creating an overall sense of gloom and pessimism. <p>Any other acceptable response</p>		
4		<p>Possible points:</p> <p>Similarities:</p> <ul style="list-style-type: none"> • Both prayers address the gods directly. • Both imply that the gods can intervene to help Catullus. • Both respectful – ‘<i>o di</i>’, ‘<i>di magni</i>’. • Both are prayers of request. <p>Differences:</p> <ul style="list-style-type: none"> • Poem 12 refers to the gods’ actions in the past ‘if you have ever...’ • Poem 12 says that Catullus deserves help: ‘my piety’. • Poem 12 contains a repeated appeal. • Poem 12 is hoping for the end of suffering; Poem 13 the start of happiness. <p>Any other acceptable response</p>	Candidates should identify four points, whether similarities, differences or both.	4

Section 1	Catullus	Acceptable response	Additional guidance	Max mark
5		<p>Poem 1:</p> <ul style="list-style-type: none"> • modesty ‘for what it’s worth’ <p>Poem 2:</p> <ul style="list-style-type: none"> • arrogance – looking down on the girl • anger – ‘the bitch she was’, ‘nasty girl’ • embarrassment ‘not to lose face’ <p>Poem 3:</p> <ul style="list-style-type: none"> • humour, mockery – ‘it is a poor gift’ <p>Poem 4:</p> <ul style="list-style-type: none"> • contentment – ‘puts his cares on one side’ • happiness – ‘describes Sirmio as a beautiful place (<i>venusta</i>)’ <p>Poem 5:</p> <ul style="list-style-type: none"> • religious fervour – ‘We sing to Diana’; ‘Great daughter of Jupiter’; ‘powerful’ <p>Poem 6:</p> <ul style="list-style-type: none"> • humour, self-mockery – ‘made ill’ – he feels better after being at his country estate, but then gets ill again when Sestius sends him another speech <p>Poem 7:</p> <ul style="list-style-type: none"> • humour – ‘love sneezing his approval’ • romanticism – ‘they are made for each other’ <p>Poem 8:</p> <ul style="list-style-type: none"> • humour • self-deprecation – ‘worst of poets’ <p>Poem 9:</p> <ul style="list-style-type: none"> • excitement – ‘Ablaze – Licinius, from your fiery wit’ • sociability – ‘Laughter pouring, surpassed only by wine’ • impatience – ‘I long for dawn’ 	<p>Candidates would be expected to identify at least two different emotions, and comment on the evidence in the poems. 1 mark for each emotion identified and 1 per item of supporting evidence.</p>	8

Section 1 Catullus	Acceptable response	Additional guidance	Max mark
	<p>Poem 10:</p> <ul style="list-style-type: none"> • humour • ribaldry – Catullus makes fun of the fact that Calvus talks too much <p>Poem 11:</p> <ul style="list-style-type: none"> • bitterness • self-pity • resentment – ‘I loved you, not just as common lovers love a lass’; ‘I burn still more obsessively’; ‘to lust more, but love less well’ <p>Poem 12:</p> <ul style="list-style-type: none"> • indignation • bitterness – ‘betrayal, ingratitude, torture’ • self-pity – ‘difficulty in getting over the affair’ • depression – ‘references to illness, torture’ • sense of injustice – ‘resentment, ingratitude’ • despair – ‘broken promises’ <p>Poem 13:</p> <ul style="list-style-type: none"> • excitement – ‘my life’ • hope – ‘everlasting love’ • optimism – ‘eternal relationship’ <p>Any other acceptable response</p>		

Section 2 Ovid		Acceptable response	Additional guidance	Max mark
6		<p>Possible points:</p> <ul style="list-style-type: none"> • They call the wall 'hostile' /any valid translation of <i>invidē</i>. • They ask the wall why it gets in their way. • They ask the wall to open up, so that they can embrace/kiss. • They are thankful for the wall, as it provides a channel for their communications. <p>Any other valid point</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p> <p>1 mark for each valid point.</p>	3
7		<p>Possible points:</p> <ul style="list-style-type: none"> • graphic/detailed description of his suicide: appropriate references needed • simile of a burst pipe to describe his gushing blood • two different words to refer to blood (<i>cruor...sanguine...</i>) to emphasise the amount of blood • use of colours to describe the stained tree (<i>atram...purpureo...</i>) • the magical change in appearance of the tree's fruit • alliteration in line 7 (<i>arborei...adspergine...atram...</i>) emphasises the tree changing colour (or similar) • scanning of a line to demonstrate the effect of the metre <p>Any other valid point</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p> <p>1 mark per example, plus further marks for extended comment on its effectiveness. Candidates will normally be expected to give two or three examples.</p>	5

Section 2 Ovid		Acceptable response	Additional guidance	Max mark
8		<p>Misunderstandings include:</p> <ul style="list-style-type: none"> Pyramus wrongly thinks a lion has killed Thisbe. He feels responsible for her 'death', but he is actually not responsible, as she is not dead. Thisbe is unsure of the correct meeting spot, since she does not recognise the mulberry tree's 'new' colour. 	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p> <p>Marks are awarded for correct identification of each misunderstanding, up to a maximum of 3 marks.</p> <p>Further mark(s) are awarded for comment on how convincing the candidate views each misunderstanding.</p>	4
9		<p>Possible points:</p> <ul style="list-style-type: none"> They live in a simple house. They fear the gods. They have been married a long time. They married young. They are happy to live in poverty. They share their household tasks between them. 	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p> <p>1 mark for each valid point up to maximum available.</p>	3
10	a	<ul style="list-style-type: none"> He asks them to make 'a wish'. 	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	1
10	b	<p>Possible points:</p> <ul style="list-style-type: none"> They are so devoted to each other. They put the other's wishes before their own. They always do everything together. They always work as a team. <p>Any other valid point</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p> <p>1 mark for each valid point.</p>	2

Section 2 Ovid		Acceptable response	Additional guidance	Max mark
10	c	<p>Possible points:</p> <ul style="list-style-type: none"> • They ask to be made priests. • They want to guard Jupiter's temple. • They have spent their years together/in harmony. • They want to die at the same moment. • Philemon never wants to see Baucis' tomb. • Philemon never wants Baucis to bury him. <p>Any other valid point</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p> <p>1 mark for each valid point.</p>	4
11		<p>Candidates may discuss some of the following aspects of Ovid's story-telling, with appropriate references to the text to support their response:</p> <ul style="list-style-type: none"> • strong story-lines • strong characters • vivid descriptions • poetic techniques • moralising messages • involvement of gods • exotic locations • engaging human themes, eg love, personal tragedy, life and death • the theme of 'change' • fantasy and magic/the unreal world <p>Maximum of 5 marks, if only one myth is discussed.</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p> <p>1 mark for each point and further marks for development of that point.</p>	8

Section 3 Virgil		Acceptable response	Additional guidance	Max mark
12		<p>Possible points:</p> <ul style="list-style-type: none"> • Carthage is Juno's favourite city. • She wishes it to be the ruler of nations. • A powerful people will descend from the Trojans. • They will destroy Carthage. • She had supported the Greeks against the Trojans. • Her anger against them has still not died. • She is still bitter about the judgment of Paris. <p>Any other acceptable answer</p> <p>Any three points</p>	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	3
13	a	<p>Possible points:</p> <ul style="list-style-type: none"> • Dido is unfortunate. • She is focused on her future ruin. • She is wretched. <p>Any other acceptable answer</p> <p>Any two points</p>	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	2
	b	<p>Possible points:</p> <ul style="list-style-type: none"> • She is delighted by the child and the gifts. • He fills her with love for his pretended father. • He makes her start to forget about Sychaeus. • He brings love back to life in her unaccustomed heart. <p>Any other acceptable answer</p> <p>Any three points</p>	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	3

Section 3 Virgil		Acceptable response	Additional guidance	Max mark
	c	<p>Possible points:</p> <ul style="list-style-type: none"> • Dido is described as unknowing (<i>inscia</i>). • Aeneas is described as deceived (<i>falsus</i>). <p>Any other acceptable answer</p> <p>Any two points</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	2
14		<p>Possible points:</p> <ul style="list-style-type: none"> • the pursuit of glory • sense of duty • honour • duty to posterity • duty to family • duty to his country/people <p>Any other acceptable answer</p> <p>Any three points</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	3

Section 3 Virgil		Acceptable response	Additional guidance	Max mark
15	a	<p>Possible points:</p> <p>Word choice/description:</p> <ul style="list-style-type: none"> • Aeneas is out of his mind • his hair standing on end • losing the power of speech • desperate to leave • astonished • <i>heu</i> – shows dismay • <i>furentem</i> – furious – a strong word to describe Dido’s likely reaction <p>Word arrangement:</p> <ul style="list-style-type: none"> • three deliberative questions, showing uncertainty and anxiety • emphasised by three interrogative pronouns <p>Sound:</p> <ul style="list-style-type: none"> • frequent alliterative use of words beginning with ‘a’, perhaps suggesting rapid breathing/anxiety <p>Metre:</p> <ul style="list-style-type: none"> • line 1 – spondees, creating sense of dread, horror • elisions in line 2 suggest difficulty in breathing/speaking • line 3 dactylic – suggests a sense of urgency to get away <p>Any other acceptable answer</p> <p>Any six points, or fewer if developed</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates’ responses.</p>	6

Section 3 Virgil		Acceptable response	Additional guidance	Max mark
	b	<p>Possible points:</p> <ul style="list-style-type: none"> • anger • shock • sense of betrayal • incredulity • grief • anxiety • heartbreak <p>Any other acceptable answer</p> <p>Any three points, or fewer if developed</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	3

Section 3 Virgil	Acceptable response	Additional guidance	Max mark
16	<p>Possible points:</p> <p>Aeneas:</p> <ul style="list-style-type: none"> • He has been defeated in war. • He is a shipwrecked refugee. • He has the responsibility of preserving the Trojan people. • He is the victim of the gods' plotting. • He is torn between his personal feelings and his public responsibilities. • He does the right thing by following the path of duty and responsibility. • Dido ignores her responsibilities and thinks only about her feelings. • Dido betrays her vow to Sychaeus. • It is not his fault he is entangled with Dido. • He feels guilty despite having no choice but to leave. <p>Any other acceptable answer</p> <p>Dido:</p> <ul style="list-style-type: none"> • She is hospitable to Aeneas. • She has had to work hard and make sacrifices to establish her new city. • Aeneas betrays her. • She is at the mercy of the gods. • She is a victim of Fate. • Aeneas does not tell her himself about leaving. • He is cruel to her in the cold way he justifies himself. • He has taken advantage of her. • She is under pressure from the local chieftains. • She has nothing to live for and commits suicide. <p>Any other acceptable answer</p> <p>Candidates may choose to argue the case of one character or discuss the relative merits of each.</p> <p>1 mark should be awarded for each point or development.</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	8

Section 4 Pliny		Acceptable response	Additional guidance	Max mark
17		<p>Possible points:</p> <ul style="list-style-type: none"> • He arrived to help him. • Embraced him to comfort him. • Followed a normal dinner and bathing routine. • Made it look like there was no need to be afraid. <p>Any other acceptable response</p> <p>Any two points</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	2
18		<p>Possible points:</p> <p>Sound effect example:</p> <ul style="list-style-type: none"> • <i>vastisque tremoribus tecta nutabant</i> + alliteration/assonance helps to emphasise the noise of the tremors and moving houses <p>Word use/order examples:</p> <ul style="list-style-type: none"> • <i>nunc huc nunc illuc</i> • + adds sense of vividness, looking back and forth • <i>abire aut referri</i> • + balanced infinitives emphasise the sense of swaying • <i>ratio rationem</i> • juxtaposition emphasises the idea of comparison or weighing alternatives • <i>ratio rationem...timor timorem</i> • contrast emphasises the difference in judgement between Pliny's uncle and the others <p>Any other acceptable response</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	6

Section 4 Pliny		Acceptable response	Additional guidance	Max mark
19		<p>Possible points:</p> <ul style="list-style-type: none"> • Quote from Aeneid so well known. • Aeneas says this as he begins his story about the destruction of Troy. • It is about destruction of Troy so is analogous to destruction of Pompeii. • Both experiences were terrifying/tragic. • Aeneas did not want to tell the story to Dido and Pliny claims not to want to tell the story. <p>Any other acceptable response</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	3
20		<p>Possible points:</p> <ul style="list-style-type: none"> • <i>Vulgus</i> is a pejorative term. • They are described as <i>attonitum</i> to emphasise their helplessness. • They are not really behaving wisely (as Pliny is) but following the herd in fear. • They prefer to follow someone else's advice than have a plan themselves. • They are described as a thoughtless mass forcing Pliny onwards. <p>Any other acceptable response</p> <p>Any three relevant points</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	3
21	a	<p>Possible points:</p> <ul style="list-style-type: none"> • To leave her (1 mark). • A young person can make it. • She is old and fat (so can't). • She'd be happy to die if it saved him. <p>Any other acceptable response</p> <p>2 marks for any two acceptable reasons</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	3

Section 4 Pliny		Acceptable response	Additional guidance	Max mark
21	b	<p>Possible points:</p> <p>Yes:</p> <ul style="list-style-type: none"> • His mother would have died. • He could not have lived with himself. • They did actually both make it so his mother was wrong. <p>No:</p> <ul style="list-style-type: none"> • She would have slowed him down. • It reduced his chances of survival. • If they failed his mother would blame herself. <p>Any other acceptable response</p> <p>1 mark for each acceptable piece of textual evidence supporting the candidate's viewpoint</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	2
22		<p>Possible points:</p> <ul style="list-style-type: none"> • <i>quasi in fumum nebulamve</i> darkness described as a smoky cloud clearing • <i>qualis esse cum deficit solet</i> light of the sun described as like an eclipse • <i>altoque cinere tamquam nive obducta</i> ash swamping everything like a heavy fall of snow <p>Any other acceptable response</p> <p>1 mark for each acceptable answer</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	3

Section 4 Pliny	Acceptable response	Additional guidance	Max mark
23	<p>Possible points:</p> <ul style="list-style-type: none"> • Uncle sets out to investigate immediately. • Pliny decides not to. Prefers to do his homework. • Uncle changes plan to rescue mission, once letter from Rectina arrives. • Uncle steers straight into the danger. • Uncle keeps calm and observes everything. • Uncle inspires his crew with popular saying '<i>fortes fortuna adiuvat</i>'. • Uncle inspires Pomponianus. • Uncle would have slept through chance to escape. • Uncle stood up in the face of sulphur gas. • Pliny kept reading as the disaster grew. • Pliny ignored the advice of the Spanish friend. • Pliny only realised he needed to go when houses started to shake. • Pliny led the group out of the town. • Pliny lingers to hear news of his uncle. • Pliny does not leave his mother behind when she asks him to. <p>Any other acceptable response</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	8

Section 5 Cicero		Acceptable response	Additional guidance	Max mark
24	a	<p>Possible points:</p> <ul style="list-style-type: none"> • Verres obtained a merchant ship for himself from the Mamertini. • He waived their obligation to supply a warship. <p>Any other acceptable response</p>	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	2
	b	<ul style="list-style-type: none"> • The province was more exposed to pirate attack. 	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	1
25	a	<p>Possible points:</p> <ul style="list-style-type: none"> • Considered as enemies, the old and ugly. • Took away the handsome, young or skilled ones. • Gave some to his son and staff. • Sent six musicians to Rome. • Took the bride to release the pirate chief. <p>Any three points</p>	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	3
	b	<p>Possible points:</p> <ul style="list-style-type: none"> • The navy ships were under-manned. • It took 10 of them to corner a pirate ship. • They only found it by chance. • They only managed to capture it because it couldn't manoeuvre. • The ship was stuffed with stolen merchandise so the pirates must have been getting away with it unmolested. • Verres was lying on the beach. • Drunk. • With his girls. <p>Any other acceptable answer</p> <p>Any three points</p>	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	3

Section 5 Cicero		Acceptable response	Additional guidance	Max mark
26	a	<p>Possible points:</p> <ul style="list-style-type: none"> • Any responsible juryman must take account of well-founded suspicion. • The jury are aware of what Verres is like. • It was normal practice to parade a captured pirate and execute him. • Everyone was anxious to see this happen. • The captain was hidden away and could not be seen. <p>Any other acceptable answer</p> <p>Any three points</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	3
	b	<p>Possible points:</p> <ul style="list-style-type: none"> • Praesumptio: 'coniectura est' Cicero anticipates his opponent's objection. • Tricolon: 'concurrerent, quaerent, videre cuperent'; creates a climax/emphasis. • Rhetorical question: 'quid accidit...posset?'; encourages the jury to engage with the argument by imagining their own answers. • Metaphor: 'glut their eyes and feast their imaginations'; dramatic and vivid effect, holds attention. <p>Any other acceptable answer</p> <p>Candidates are expected to identify two relevant examples, name the relevant technique in each case, and describe its effect. 1 mark allocated for example, 1 for technique and 1 for effect.</p>	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p>	6

Section 5 Cicero		Acceptable response	Additional guidance	Max mark
27	a	<p>Possible points:</p> <ul style="list-style-type: none"> • The people on the coast would have recognised he was a fake. • The people of Centuripa did not know what he looked like so would be none the wiser. • To keep the fake isolated. • So that he could be treated well. <p>Any other acceptable answer</p> <p>Any two points</p>	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	2
	b	<p>Possible points:</p> <ul style="list-style-type: none"> • He was Verres' tax-collector. • He abused the people of Centuripa. • He behaved like a pirate. • Cicero jokes he was the only 'pirate' they had ever experienced. • To contrast with the sea pirate – <i>maritimi praedonis</i>. <p>Any other acceptable answer</p> <p>Any two points</p>	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.	2
28		<p>Possible points:</p> <ul style="list-style-type: none"> • Verres sold justice/took bribes in the circuit courts. • He acquired a merchant ship from the Mamertini. • He acquired storage facilities from the Mamertini. • He looted the province. • He left the naval ships under-manned. • He stole the contents of the pirate ship. • He stole the crew and passengers and the pirates' prisoners. • He ransomed the pirate captain. <p>Any other acceptable answer</p> <p>1 mark for each point. More developed points may be awarded 2 points.</p>	1 mark to be awarded for each point but development of points will attract additional marks if correct and relevant.	8

[END OF EXEMPLAR MARKING INSTRUCTIONS]