



National  
Qualifications  
2024

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**2024 Latin**

**Literary Appreciation**

**Higher**

**Question Paper Finalised 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 referring to the text in such a way as to provide evidence for a judgement or evaluation.
- (g) For the 8-mark extended-response questions, candidates do not need to demonstrate structure and English style. Award marks for an appropriate response to the question irrespective of whether it is structured in continuous prose or as a series of coherent bullet points.
- (h) In the 8-mark extended-response questions, award marks for any acceptable answer to an evaluation or analysis question, provided the answer is justified by a valid reason.

## Marking instructions for each question

### Section 1 - Catullus

Question		Expected response(s)	Max mark	Additional guidance
1.	(a)	<ul style="list-style-type: none"> <li>• Catullus did not have the eight-man litter team that he claims to have</li> <li>• Catullus had no slaves at all in Bithynia or Rome</li> </ul>	2	<p>1 mark per point.</p> <p>Award marks for developed points.</p>
	(b)	<ul style="list-style-type: none"> <li>• Varus' girlfriend asked for a loan of the litter team</li> <li>• Catullus had to admit that the team belonged to someone else</li> <li>• he wanted to impress Varus' girlfriend</li> </ul> <p><b>Any other valid point.</b></p>	2	
2.	(a)	<p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• he was pleasantly surprised at his return at/finding it difficult to believe he had returned</li> <li>• he was grateful</li> <li>• he was tired</li> <li>• he was happy</li> <li>• he was free of worries</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>1 mark per point</p> <p>Award marks for developed points</p>
	(b)	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• he directly addressed "Sirmio" by name (twice)</li> <li>• he refers to Sirmio as "te" (you)</li> <li>• he gives commands/imperative to Sirmio of "be happy"</li> <li>• he tells to the lake at Sirmio to laugh/ripple with laughter</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
3.	(a)	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• the extreme love expressed by Septimius</li> <li>• the punishment that Septimius says he deserves if he is not sincere</li> <li>• the pledge that Acme says they should make to Love as the one master</li> <li>• the competition that she appears to create in saying that she loves him more</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point.</p> <p>Award marks for developed points.</p>
	(b)	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• repetition of “amo/amare”</li> <li>• gives emphasis of his love for Acme as most important to him</li> <li>• assonance of “a” in “assidue paratus annos”/“p” in “pote plurimum perire”</li> <li>• provides the tone of sincerity/devotion in his voice</li> <li>• use of exotic locations “Libya”, “India”</li> <li>• provides the image of extreme heat in foreign lands/impresses with the extremes that he is prepared to be banished to</li> <li>• use of the diminutive , “ Septimille”</li> <li>• Indicates the affection that she has for Septimius</li> <li>• use of comparatives, “acrior, maior”</li> <li>• Shows that she feels her love for him cannot be matched</li> <li>• use of strong metaphor, “ardet”</li> <li>• Indicates the physical/dangerous aspect to the depth of love</li> </ul> <p><b>Any other valid point and explanation.</b></p>	6	<p>1 mark for the use of language in context, 1 mark for explanation of that use of language.</p> <p>Candidates may give any three relevant points with reference to the text with supporting analytical comment.</p>

Question		Expected response(s)	Max mark	Additional guidance
4.		<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• he remembers the “great pleasure” of composing poetry with Licinius</li> <li>• they laughed together</li> <li>• they drank wine together</li> <li>• Catullus wants to be with Licinius again to enjoy his wit</li> <li>• Catullus cannot sleep/eat because he wants to repeat the joy of being with Licinius</li> <li>• he will not sleep until he sees Licinius again</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point.</p> <p>Award marks for developed points.</p>
5.	(a)	<p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• Catullus does not trust Lesbia/Lesbia lied to him</li> <li>• he has felt love for Lesbia</li> <li>• he does not love her now but still desires her</li> <li>• her lies have made her more desirable</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>1 mark per point.</p> <p>Award marks for developed points.</p>
	(b)	<p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• Jove is powerful</li> <li>• Jove is the king of the gods</li> <li>• Jove has high status</li> <li>• Jove is worshipped by many</li> <li>• Jove is a (frequent) lover of mortal women</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>1 mark per point.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
6.		<ul style="list-style-type: none"> <li>• love will last forever/that their love will last for the whole of their lives</li> <li>• that it will have the sanction of the gods</li> <li>• that Lesbia will be true/sincere</li> <li>• it is a sacred bond of faithfulness/love/friendship</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point.</p> <p>Award marks for developed points.</p>
7.		<p><b>Any four from</b></p> <ul style="list-style-type: none"> <li>• it can be self mocking as in Poem 2 - Catullus tells of his frustration</li> <li>• it can be in name calling - Poem 2 - “nasty girl and quite uncouth”</li> <li>• it can be in exaggeration - Poem 3 - horrible et sacrum labellum</li> <li>• Poem 9 - in his need to see Licinius</li> <li>• it can be more gentle - Poem 4 - in the personification of Sirmio</li> <li>• it can be in the characterisation - Poem 7 - Love sneezes approval</li> <li>• it can be in cutting repartee - Poem 8 - reflecting Cicero’s criticism back to him</li> <li>• it can be in friendly mockery - Poem 10 - Calvus’ verbosity</li> <li>• Romans could tell a story against themselves - Poem 2</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>1 mark per point.</p> <p>Award marks for developed points.</p>

Question	Expected response(s)	Max mark	Additional guidance
8.	<p><b>Likeable</b></p> <ul style="list-style-type: none"> <li>• Poem 1 - he dedicates the book to Cornelius</li> <li>• Poem 2 - he tries to live up to the expectations of a friend (and his girlfriend)</li> <li>• Poem 3- he appears to forgive Calvus' literary taste because he is a friend</li> <li>• Poem 9 - huge affection shown towards Licinius for his company and poetry</li> <li>• Poem 10 - he accepts traits in his friend that exasperate others</li> <li>• Poem 13 - a range of genuine sentiments: longevity of love/ bonds of love</li> <li>• Poem 12 - he considers himself to have been a loyal lover to Lesbia</li> <li>• Poem 7 - he can aspire to the simple devotion of lovers</li> </ul> <p><b>Not likeable</b></p> <ul style="list-style-type: none"> <li>• Poem 3 - he'll send Calvus some appalling literature in retribution</li> <li>• Poem 2 - he criticises Varus' girlfriend for catching him out Poem 10 - he finds the mockery of Calvus amusing</li> <li>• Poem 11 - his jealousy leads him from love to lust</li> <li>• Poem 12 - he criticises Lesbia's lack of fidelity</li> </ul> <p><b>Any other valid point.</b></p>	8	<p>1 mark per point, award marks for developed points.</p> <p>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.</p> <p>Candidates can argue for 'yes' or 'no' or a mixture of both.</p>

Section 2 - Ovid

Question		Expected response(s)	Max mark	Additional guidance
9.		<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• the two main characters are introduced</li> <li>• their “back story” is given</li> <li>• the location for the story is given</li> <li>• the problem with the parents is introduced</li> <li>• the characters’ mutual love is mentioned</li> <li>• there is a hint of future conflict</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p> <p>Up to a <b>maximum of 3 marks.</b></p>
10.	(a)	<p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• no-one had looked for it before</li> <li>• it was not in an obvious place/not noticeable/it was (presumably) in the shared wall of their own rooms</li> <li>• Pyramus and Thisbe found it because they were desperate to find a way to communicate</li> <li>• love made them resourceful</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>1 mark per point.</p> <p>Award a mark for a developed point.</p> <p>Up to a <b>maximum of 2 marks.</b></p>
	(b)	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• they called the wall “jealous” (<i>invide</i>)</li> <li>• they felt the wall was an obstruction/keeping them apart</li> <li>• they wanted the wall to open up to allow them to hug/kiss</li> <li>• they were grateful that the wall had a crack in it/provided a channel for communication</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p> <p>Accept alternative English meanings for <i>invide</i>.</p> <p>Up to a <b>maximum of 3 marks.</b></p>



Question		Expected response(s)	Max mark	Additional guidance
11.	(a)	<p><b>Any four from</b></p> <ul style="list-style-type: none"> <li>• Thisbe was still afraid/nervous</li> <li>• she did not want to let Pyramus down by not showing up</li> <li>• she was eager to find him</li> <li>• she was desperate to tell him about the dangers/lion she had avoided</li> <li>• she was sure she was at the right meeting place/right tree</li> <li>• she was puzzled that the tree's berries were not white/the usual colour</li> <li>• she wondered if she was indeed in the right place</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p> <p>Up to a <b>maximum of 4 marks.</b></p>
	(b)	<p><b>Any four from</b></p> <ul style="list-style-type: none"> <li>• she is described as shaking (<i>tremebunda</i>)</li> <li>• she saw his limbs beating (<i>pulsare</i>) the ground</li> <li>• the ground was covered in blood (<i>cruentum</i>)</li> <li>• she stepped back in horror (<i>retroque pedem tulit</i>)</li> <li>• (simile of her) as pale as boxwood (<i>buxo pallidiora</i>)</li> <li>• (simile of her) shaking like the surface of the sea rippled by the breeze (<i>aequoris.. aura</i>)</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>1 mark per point with reference to the text.</p> <p>The Latin reference is not required.</p> <p>Award marks for developed points.</p> <p>Candidates may give some analysis of the effect of the literary/linguistic techniques of the author.</p> <p>Up to a <b>maximum of 4 marks.</b></p> <p>To gain full marks, the candidate needs to explain why their references bring the description to life.</p>

Question		Expected response(s)	Max mark	Additional guidance
12.		<p><b>Any from</b></p> <ul style="list-style-type: none"> <li>• it was situated in the East</li> <li>• It was a tall city</li> <li>• people lived in substantial buildings</li> <li>• houses were joined/terraced</li> <li>• it had (brick) (high) walls</li> <li>• it had kings and queens</li> <li>• the city was surrounded by countryside/desert</li> <li>• tombs were built outside the city walls</li> <li>• wild animals/lions lived outside the city walls</li> </ul> <p><b>Any other valid point.</b></p>	3	<p><b>1 mark per point with reference to the text.</b></p> <p>Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p> <p>Award marks for developed points.</p> <p>Up to a <b>maximum of 3 marks.</b></p>
13.	(a)	<ul style="list-style-type: none"> <li>• the table had a slope/wobble/one leg shorter than the others</li> <li>• Baucis fixed it by putting broken pottery (or equivalent) under the short leg</li> <li>• wiped the table top (with mint)</li> </ul> <p><b>Any other valid point.</b></p>	2	<p><b>1 mark per point.</b></p> <p>Award mark for developed point.</p> <p>Accept an alternative answer of wiping the table top with mint with appropriate and valid comment.</p>
	(b)	<ul style="list-style-type: none"> <li>• Baucis was resourceful/practical/quick-thinking</li> <li>• she did not wait for the man to fix it/hard working</li> <li>• she wanted everything to be perfect</li> <li>• hospitable/made her guests feel welcome</li> </ul> <p><b>Any other valid point.</b></p>	2	

Question		Expected response(s)	Max mark	Additional guidance
14.		<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• Baucis and Philemon thought this was a sign of their lack of hospitality/the gods' displeasure</li> <li>• they decided to sacrifice the goose/to win the gods' favour</li> <li>• the gods did not want Baucis and Philemon to kill their goose</li> <li>• the gods revealed their true identities (to stop them killing the goose)</li> <li>• the wine bowl never running dry could only have happened through divine intervention</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>Up to a <b>maximum of 3 marks.</b></p>
15.		<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• <i>simul...simul</i> the change into trees happened to them both at the same time</li> <li>• they said goodbye to each other at the same time - direct speech</li> <li>• their final words to each other were the same</li> <li>• the bark covered their mouths just as they were speaking/they only just got their words out in time</li> <li>• the image is of them almost being buried alive/sealed up together</li> <li>• they were joined together as trees</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>The Latin reference is not required.</p> <p>Award marks for developed points.</p> <p>Candidates may give some analysis of the effect of the literary/linguistic techniques of the author.</p> <p>Up to a <b>maximum of 3 marks.</b></p> <p>To gain full marks, the candidate needs to explain why Ovid's description is so effective.</p>

Question		Expected response(s)	Max mark	Additional guidance
16.		<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• gods reward hospitality/gods want people to be hospitable</li> <li>• lack of hospitality results in punishment from the gods</li> <li>• be welcoming to strangers</li> <li>• share what you have with guests/feed guests</li> <li>• offer guests shelter/invite strangers into your home</li> <li>• offer guests warmth/comfort</li> <li>• do not be ashamed of basic hospitality</li> </ul> <p><b>Any other valid point.</b></p>	3	<p><b>1 mark per point with reference to the text.</b></p> <p>Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p> <p>Award marks for developed points.</p> <p>Up to a <b>maximum of 3 marks.</b></p>
17.		<p><b>Possible reasons might include</b></p> <ul style="list-style-type: none"> <li>• strong characters</li> <li>• strong emotions</li> <li>• passionate/loving relationships</li> <li>• vivid descriptions/level of detail</li> <li>• use of poetic techniques</li> <li>• supernatural elements</li> <li>• plot twists</li> <li>• exciting episodes</li> <li>• involvement of gods</li> <li>• timeless human issues</li> <li>• moral lessons</li> <li>• historical insight</li> </ul> <p><b>Any other valid point.</b></p>	8	<p>Award a <b>maximum of 5 marks</b> if candidates discuss only one story.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence to support their response. They may choose to focus on the use of language or the content, or both, in formulating their response.</p> <p>They should give a clear analysis of the text focused on the demands of the question.</p> <p>Up to a <b>maximum of 8 marks.</b></p>

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

Question		Expected response(s)	Max mark	Additional guidance
18.		<ul style="list-style-type: none"> <li>• Dido is very beautiful</li> <li>• she is surrounded by a large crowd of followers</li> <li>• she is compared to the goddess Diana</li> <li>• she is portrayed as a strong leader</li> <li>• she is portrayed as a queen/regal</li> <li>• leading the establishment of the city</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point.</p> <p>Answers should clearly indicate why the evidence shows Dido as impressive.</p> <p>Award additional marks for developed points.</p>
19.	(a)	<ul style="list-style-type: none"> <li>• lightning - wedding torches</li> <li>• thunder /air/sky as “witness”</li> <li>• earth (quake) - (the voice of) the earth as “priest”/officiant</li> <li>• howling of wind/nymphs - wedding hymns</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>Candidates may choose to refer to language, content or both.</p> <p>1 mark per point.</p> <p>Award additional marks for developed points.</p> <p>The forces of nature must be linked with the features in the story of the wedding.</p>

Question	Expected response(s)	Max mark	Additional guidance
(b)	<p><b>Effective</b></p> <ul style="list-style-type: none"> <li>• the thunder, lightning etc are loud and frightening</li> <li>• assonance of the sound/alliteration of <i>m</i> creates the sound of thunder</li> <li>• rain and hail fall suddenly</li> <li>• the people are frightened by / run away from the hail</li> <li>• the wind is personified as the shrieking of nymphs</li> <li>• the gods are involved and controlling the events</li> <li>• the rain causes torrents of flood water</li> <li>• the forces of nature as participating in a cosmic wedding ceremony</li> <li>• the reader knows of the catastrophic consequences of the union of Dido and Aeneas, so the sense of tragedy is highlighted</li> </ul> <p><b>Not effective</b></p> <ul style="list-style-type: none"> <li>• the description is exaggerated/unrealistic (give example)</li> <li>• the party over-reacts to a normal weather event</li> <li>• the love affair of two human beings is given a cosmic significance</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>1 mark per point.</p> <p>Award additional marks for developed points.</p> <p>Candidates may choose to refer to language, content or both.</p> <p>Candidates may argue for either effective or not effective, or consider both.</p>

Question		Expected response(s)	Max mark	Additional guidance
20.		<ul style="list-style-type: none"> <li>• he is shocked</li> <li>• his hair stands on end</li> <li>• he cannot speak he shows indecision</li> <li>• Dido is described as <i>furentem</i> - Aeneas knows he will get an angry reception</li> <li>• he is anxious about approaching her - 'how was he to dare'</li> <li>• he does not know what to say</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p> <p>Candidates may choose to refer to language, content or both.</p>
21.	(a)	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• losing the respect of her people</li> <li>• loss of reputation/dignity/good name</li> <li>• losing the respect of fellow leaders</li> <li>• violent attack by her brother</li> <li>• forced marriage to Iarbas</li> <li>• isolation and abandonment</li> <li>• personal loneliness</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(b)	<ul style="list-style-type: none"> <li>• it was unusual for women to take up positions of leadership</li> <li>• women who did were often in a precarious position if they, or their land or power, were desired by others</li> <li>• a woman could become a trophy of violent conquest</li> <li>• women were expected to have a male protector</li> <li>• there was an expectation that women should want/have children</li> <li>• a woman could lose respect if she entered into a relationship outside marriage</li> <li>• there was an idealised view of the <i>univira</i>, the widow remaining unmarried.</li> <li>• a woman had to make an additional effort to be taken seriously in the power politics of the day</li> </ul> <p><b>Any other valid point.</b></p>	4	<p><b>1 mark per point.</b> Award additional marks for developed points.</p> <p>Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p>
22.	(a)	<p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• he says he did not intend to leave secretly</li> <li>• he never claimed to have married Dido</li> <li>• he had not made any promises/come to any agreement</li> </ul> <p><b>Any other valid point.</b></p>	2	<p><b>1 mark per point.</b></p> <p>Award additional mark for developed point.</p>



Question	Expected response(s)	Max mark	Additional guidance
(b)	<p><b>Convincing</b></p> <ul style="list-style-type: none"> <li>• Aeneas is right when he says he had made no commitment</li> <li>• he is right when he says he has not married her</li> <li>• he has not had the chance to tell Dido he is leaving</li> <li>• he is truthful when he says he acknowledges her help</li> <li>• he seems overwhelmed by her tirade and can only manage to say a few words</li> </ul> <p><b>Any other valid point.</b></p> <p><b>Not convincing</b></p> <ul style="list-style-type: none"> <li>• technically he is right that they are not married but he has gone along with Dido's misapprehension</li> <li>• although he has not made promises he has acted like a husband and enjoyed the benefits</li> <li>• he has made preparations to sail before attempting to tell Dido</li> <li>• he did not tell her about Mercury's visit until she found out about the preparations</li> <li>• he is very legalistic in his defence, as if he is trying to wriggle out of a moral obligation</li> <li>• he addresses her as "Queen" in order to put distance between them, as if he is in denial about the reality of their relationship</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p> <p>A combination of 'convincing' and 'unconvincing' responses is acceptable.</p>

Question	Expected response(s)	Max mark	Additional guidance
23.	<p><b>Choice/arrangement of words</b></p> <ul style="list-style-type: none"> <li>imperatives <i>i, sequere, pete</i> are cold and dismissive</li> <li><i>si quid pia numina possunt</i> - carries the sense of a religious curse</li> <li><i>frigida mors</i> - cold death</li> <li><i>scopulis</i> - rocks - evoking death at sea</li> <li><i>improbe</i> - wicked</li> <li><i>Manes</i> - ghosts</li> <li>future tenses - convey sense of foreboding</li> </ul> <p><b>Arrangement of words</b></p> <ul style="list-style-type: none"> <li>starting off with imperatives to emphasise dismissal</li> <li><i>supplicia</i> at start of line for emphasis</li> <li><i>poenas</i> at end of line to emphasise finality</li> </ul> <p><b>Imagery</b></p> <ul style="list-style-type: none"> <li>wind, waves, rocks - imagery of dangers at sea, bleak and inhospitable</li> <li>black fires - the torches of the Furies, emphasis on revenge to come</li> <li><i>umbra</i> Dido will be a ghost</li> <li><i>Manes</i>: imagery of death and underworld</li> </ul> <p><b>Sound</b></p> <ul style="list-style-type: none"> <li><i>supplicia hausurum</i> - letter u conveys a frightening tone</li> <li>Similarly with <i>omnibus umbra</i>, suggestive of the putative sound made by ghosts</li> </ul> <p><b>Metre</b></p> <ul style="list-style-type: none"> <li>lines 5-8 are chiefly spondaic, giving a solemn, portentous tone</li> </ul> <p><b>Any other valid point.</b></p>	6	1 mark per point with reference to the text. Award marks for developed points.

Question	Expected response(s)	Max mark	Additional guidance
24.	<p><b>Possible points</b></p> <ul style="list-style-type: none"> <li>• Juno’s resentment</li> <li>• Dido the victim of the gods (banquet scene)</li> <li>• helplessly falling in love</li> <li>• Dido maddened and in despair, like an injured deer</li> <li>• infelix Dido - foreshadowing disaster</li> <li>• Dido deluded over “marriage”</li> <li>• maddened by the rumour of Aeneas’ departure</li> <li>• shocked and hurt by his betrayal</li> <li>• despairing of her future</li> <li>• begging him to stay</li> <li>• her reputation ruined</li> <li>• lonely and abandoned</li> <li>• wishing she had a child</li> <li>• bitter, wanting revenge</li> <li>• reflecting on how her plans have come to nothing</li> <li>• resigned to death</li> <li>• horrible description of suicide</li> <li>• still bitter and angry in death</li> <li>• Aeneas also manipulated and deceived by the gods</li> <li>• conflict between duty and desire</li> <li>• shocked and shamed by Mercury</li> <li>• regretful of the destruction of Troy</li> <li>• guilty and ashamed as he approaches Dido’s ghost</li> <li>• Dido’s wound still raw, emotional pain reflected in physical sign</li> <li>• rejected by her, weeping and sorrowful</li> </ul> <p><b>Any other valid point.</b></p>	8	<p><b>1 mark per point with reference to the text.</b></p> <p>Award marks for developed points.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence to support their response. They may choose to focus on the use of language or the content, or both, in formulating their response. They should give a clear analysis of the text focused on the demands of the question.</p>

Section 4 - Pliny, Letters

Question		Expected response(s)	Max mark	Additional guidance
25.		<p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• he was conscientious about his studies</li> <li>• he was anxious to please his uncle</li> <li>• he did not take much interest in the world around him/lacked curiosity</li> <li>• he was afraid of the eruption</li> <li>• he was anxious to portray himself in a favourable light</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>Candidates may draw a variety of conclusions from the evidence.</p> <p>Award <b>1 mark</b> per point; award additional mark for developed point.</p>
26.	(a)	<p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• it was a fast ship</li> <li>• it was easier to approach by sea</li> <li>• he was admiral so had access to ships</li> <li>• the ash cloud was coming up over the sea</li> <li>• there seemed no other way to approach</li> <li>• a small boat was easy to manoeuvre</li> <li>• he would only need a small crew</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>Award <b>1 mark</b> per point; award additional marks for developed points.</p>
	(b)	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• she was very frightened about the danger</li> <li>• her villa lay at the foot of Vesuvius</li> <li>• she had no escape except by sea</li> <li>• she was begging him to help her</li> <li>• he had access to ships</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>Award <b>1 mark</b> per point; award additional marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(c)	<p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• they were more strongly built</li> <li>• they were larger than a <i>liburnica</i></li> <li>• they could carry more people</li> <li>• he wanted to rescue more than just Rectina</li> <li>• the coastline was densely populated</li> </ul> <p><b>Any other valid point.</b></p>	2	Award <b>1 mark</b> per point; award additional marks for developed points.
27.		<p><b>Sensible:</b></p> <p>He hoped to prevent panic by</p> <ul style="list-style-type: none"> <li>• trying to calm Pomponianus</li> <li>• putting on a brave face</li> <li>• maintaining a relaxed air</li> <li>• taking his time, in order to keep others around him calm</li> <li>• he ate dinner- did not know when he would next get the chance to eat</li> </ul> <p><b>Not sensible:</b></p> <ul style="list-style-type: none"> <li>• he took his time, which was foolhardy when he was in danger</li> <li>• he asked to go for a bath - inessential, caused delay</li> <li>• if he had shown more urgency they may have been able to escape by land</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>Award <b>1 mark</b> per point; award additional mark for developed point.</p> <p>The candidate could argue either way using the same evidence, for example:</p> <p><i>He took his time, which was foolhardy when he was in danger.</i></p> <p><b>or</b></p> <p><i>He took his time, in order to keep others around him calm.</i></p>

Question		Expected response(s)	Max mark	Additional guidance
28.		<ul style="list-style-type: none"> <li>• <i>crebris vastisque</i> –the tremors are frequent and violent</li> <li>• <i>tremoribus tecta nutabant</i> – alliteration/consonance enhances the sense of movement</li> <li>• <i>nunc huc nunc illuc</i> – balanced phrasing adds pace</li> <li>• <i>nunc huc nunc illuc</i> - repetition conveys the sense of panic and rapid movement</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>Award <b>1 mark</b> per point.</p> <p>Award additional marks for developed points.</p> <p><b>1 mark</b> should be awarded for each suitable reference and <b>1 mark</b> for a comment.</p>
29.	(a)	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• he would be following a programme of academic study</li> <li>• he would have a daily bath</li> <li>• he would have dinner in the afternoon / after bath</li> <li>• he might have a sleep during the day</li> <li>• he would have a generally leisurely life</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>Award <b>1 mark</b> per point; award additional marks for developed points.</p>
	(b)	<p><b>Any two from:</b></p> <ul style="list-style-type: none"> <li>• it had been going on for a long time</li> <li>• tremors were common in this area</li> <li>• previous tremors had not been dangerous</li> <li>• they got worse during the night</li> <li>• the destruction wasn't evident until the morning</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>Award <b>1 mark</b> per point; award additional marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
30.	(a)	<p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• the surrounding buildings had been shaken</li> <li>• the streets outside the buildings were narrow, the buildings were hemmed in so it would be hard to escape if they fell</li> <li>• it seemed certain that the buildings would collapse</li> <li>• the streets were very crowded and there was a risk of being crushed</li> <li>• the light was unnaturally dim for morning/abnormally dark cloud</li> </ul> <p><b>Any other valid point.</b></p>	<b>2</b>	<p>Award <b>1 mark</b> per point.</p> <p>Award additional mark for developed point.</p>
	(b)	<ul style="list-style-type: none"> <li>• vehicles rolling even on flat ground</li> <li>• even wheel blocks could not keep them still</li> <li>• sea seemed sucked backward</li> <li>• the shore had increased in size</li> <li>• sea creatures were left on dry sand</li> </ul> <p><b>Any other valid point.</b></p>	<b>3</b>	<p>Award <b>1 mark</b> per point; award additional marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
31.	(a)	<ul style="list-style-type: none"> <li>• she told Pliny to try to get away</li> <li>• she said he was young and would be able to manage it</li> <li>• she was old</li> <li>• she was overweight</li> <li>• she would hold him back</li> <li>• she might be the cause of his death</li> <li>• she would die happy if she knew she was not the cause of his death</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>Award 1 mark per point</p> <p>Award additional marks for developed points.</p>
	(b)	<ul style="list-style-type: none"> <li>• she was courageous</li> <li>• she was calmly accepting of the prospect of death</li> <li>• she was unselfish</li> <li>• she was realistic</li> <li>• she was a loving mother</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>Award 1 mark per point; award additional mark for developed point.</p>
32.		<p><b>Any 2 from</b></p> <ul style="list-style-type: none"> <li>• fearful eyes - frightened</li> <li>• disoriented</li> <li>• familiar world has gone</li> <li>• they had to attend to their own physical recovery</li> <li>• torn between hope and fear</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>Award 1 mark per point.</p> <p>Award additional mark for developed point.</p>



Question	Expected response(s)	Max mark	Additional guidance
33.	<p><b>Possible points may include</b></p> <ul style="list-style-type: none"> <li>• first priority academic interest</li> <li>• he takes charge of the rescue operation - good leadership/decisive</li> <li>• eager to take a look at the cloud - distracted</li> <li>• asks his young nephew to accompany him - foolhardy, not a good decision</li> <li>• decides to change his research to rescue immediately - flexible and quick-thinking: good leadership and decision making</li> <li>• he sailed into danger - risk-taking could be either</li> <li>• his reaction to changing circumstances, for example rocks and pumice falling on his ship - good decision making</li> <li>• he encouraged the helmsman to keep going - good leadership</li> <li>• says “fortune favours the bold, reckless, poor/good decision making and leadership</li> <li>• stops at Pomponianus’ house for a bath and meal/self centred or prudent</li> <li>• goes to sleep while the ash was falling all around - good/not good</li> <li>• he led them to the shore - determined, good leadership</li> </ul> <p><b>Any other valid point.</b></p>	8	<p>Award <b>1 mark</b> per point; award additional marks for developed points.</p> <p>Candidates may argue for his being a good or poor leader and decision-maker, or a mixture of both.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence to support their response. They may choose to focus on the use of language or the content or both in formulating their response. They should give a clear analysis of the text focusing on the demands of the question.</p>

Section 5 - Cicero, In Verrem V

Question		Expected response(s)	Max mark	Additional guidance
34.		<p><b>Any four from</b></p> <ul style="list-style-type: none"> <li>• receive deputations of Sicilian dignitaries</li> <li>• receive Roman businessmen</li> <li>• travel around Sicily</li> <li>• visit towns around Sicily</li> <li>• to judge court cases/dispense justice</li> <li>• to be fair/uphold the law</li> <li>• to host receptions</li> <li>• to maintain appropriate standards of conduct</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>1 mark per point with reference to the text.</p> <p>Up to a <b>maximum of four marks.</b></p> <p>Award marks for developed points.</p> <p>Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p>
35.	(a)	<p><b>Any two from</b></p> <ul style="list-style-type: none"> <li>• ship so weighed down by the weight of its cargo/the stolen goods on board/crammed with cargo</li> <li>• that it could not escape/a “sitting duck”</li> <li>• no effort/skill involved in capture</li> <li>• downplaying Verres’ success</li> <li>• the ship was laden because the pirates had been successful owing to Verres’ failure</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>1 mark per point with reference to the text.</p> <p>Up to a <b>maximum of 2 marks.</b></p>
	(b)	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• they stole handsome young men to sell on as slaves</li> <li>• they stole silver objects to sell on</li> <li>• they stole coins/money</li> <li>• they stole luxury fabric to sell on</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p><b>Maximum 2 marks</b> for list of examples with no reference to sale.</p>

Question	Expected response(s)	Max mark	Additional guidance
36.	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• the pirates had troubled them for a long time</li> <li>• it was the custom to punish pirates in public/what usually happened</li> <li>• they feared the pirate captain</li> <li>• the people of Syracuse lived at the coast/were victims of piracy</li> <li>• frustrated that they had not even caught a glimpse of him</li> <li>• they wanted revenge</li> <li>• they wanted the satisfaction of seeing him suffer</li> <li>• public executions were a form of entertainment</li> <li>• public executions offered proof that the governor was doing his job effectively</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per relevant point.</p> <p>Up to a <b>maximum of 3 marks.</b></p> <p>Award additional marks for developed point</p>
37.	<p><b>Any four from</b></p> <p><b>Differences</b></p> <ul style="list-style-type: none"> <li>• Servilius paraded his captives in public; Verres kept his hidden</li> <li>• Servilius gave people satisfaction of seeing enemies in chains; Verres behaved as if it was a crime for his captive to be seen</li> <li>• Servilius celebrated a triumph; idea of Verres having a triumph laughable</li> <li>• Servilius captured many pirate chiefs; Verres only captured one</li> <li>• Servilius captured pirates for the good of Rome; Verres did it for his own benefit</li> <li>• Servilius provided entertainment with pirate executions; Verres did not</li> <li>• Servilius followed custom; Verres ignored custom</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>1 mark per relevant point with reference to the text.</p> <p>Up to a <b>maximum of 4 marks</b></p>

Question	Expected response(s)	Max mark	Additional guidance
38.	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• very secure prison/well guarded</li> <li>• the perfect prison</li> <li>• (dug out of) solid rock</li> <li>• huge/deep</li> <li>• totally enclosed</li> <li>• impossible to escape</li> <li>• well-established prison</li> <li>• local</li> <li>• traditional/customary prison for captives from across Sicily</li> </ul> <p><b>Any other valid point.</b></p>	<b>3</b>	<p><b>1 mark per relevant point with reference to the text.</b></p> <p><b>Up to a maximum of 3 marks.</b></p>
39.	<p><b>Any three from</b></p> <ul style="list-style-type: none"> <li>• his captive was a fake/not the real captain</li> <li>• Verres had already imprisoned so many pirates there who would recognise the fake</li> <li>• so many Roman citizens imprisoned there who would recognise the fake</li> <li>• the fake would refuse to go to the quarries</li> <li>• fake also recognisable by people of Lilybaeum/every coastal community who knew what the real pirate looked like</li> </ul> <p><b>Any other valid point.</b></p>	<b>3</b>	<p><b>1 mark per relevant point with reference to the text.</b></p> <p><b>Up to a maximum of 3 marks.</b></p> <p>Award additional marks for developed points</p>

Question	Expected response(s)	Max mark	Additional guidance
40.	<p><b>Any four from</b></p> <ul style="list-style-type: none"> <li>• perceptive/intelligent/sceptical - suspected what was being hidden</li> <li>• observant/intelligent - kept daily count of the number executed</li> <li>• rational/logical - worked out how many there should have been from size of ship/number of oars</li> <li>• not easily fooled - saw through Verres' attempt to disguise the numbers</li> <li>• strong sense of justice - demanded return of missing prisoners</li> <li>• bloodthirsty/inhumane - watched public executions everyday/demanded more</li> <li>• interconnected/the community worked together for mutual support/strength in numbers</li> <li>• courageous: they denounced the killing of citizens when they recognised them</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>At least one impression needed, supported by relevant examples from the text.</p> <p>Award marks for developed points.</p> <p>Up to a <b>maximum 4 marks.</b></p>

Question	Expected response(s)	Max mark	Additional guidance
41.	<ul style="list-style-type: none"> <li>• zeugma/casual addition of key point - <i>ad palum atque ad necem</i> (to the stake and death)</li> <li>• emphasises horror at Verres' casual cruelty</li>   <li>• word choice - <i>rapiebantur</i> (were dragged)</li> <li>• violent verb emphasises degrading/scandalous treatment of Roman citizens</li>   <li>• contrast/asyndeton (no connectives) - <i>a multis ... cognoscerentur, ab omnibus defenderentur</i> (recognised by many, defended by all)</li> <li>• increasing level of protest matches mounting feelings of anger at Verres' contempt for the innocent</li>   <li>• repetition of (different forms of) <i>cives Romani</i> (Roman citizens)</li> <li>• stresses indignation at repeated violation of citizens' rights/denial of patriotic feelings</li>   <li>• superlatives- <i>acerbissima crudelissimo ...indignissima</i></li> <li>• emphasises disgust at the extreme extent of Verres' cruelty</li>   <li>• sibilance - in superlatives, <i>istius</i> (of that fellow)</li> <li>• hissing sound underlines his contempt</li>   <li>• alliteration - <i>crudelissimo cruciatu</i></li> <li>• harsh 'cr' sound conveys horror at pain of cruel punishment</li>   <li>• exaggeration/hyperbole - Cicero says it may kill him but it would still be worthwhile</li> </ul> <p><b>Any other valid point.</b></p>	6	<p>Award <b>1 mark</b> for a valid example and <b>1 mark</b> for relevant comment.</p> <p>Up to a <b>maximum of 6 marks</b>.</p> <p><b>Maximum of 3 marks</b> for examples without appropriate comment.</p> <p>Award marks for developed points.</p>

Question	Expected response(s)	Max mark	Additional guidance
42.	<p><b>Possible points</b></p> <p>Yes</p> <p><b>Amusing: eg</b></p> <ul style="list-style-type: none"> <li>• mockery of Verres' mode of travel</li> <li>• pampered prince lifestyle</li> <li>• humorous euphemism - Bacchus and Venus</li> <li>• repeated use of irony- eg 'distinguished general'</li> <li>• exaggerated description of drunken/rowdy parties</li> <li>• lounging drunk on the beach</li> <li>• surrounded by 'groupies'</li> <li>• comic transformation from drunken stupor to sudden agility at prospect of 'loot'</li> <li>• laughable idea of Verres' having a triumph</li> <li>• meagre achievements compared to Servilius</li> <li>• Cicero pours scorn on Verres' achievements eg capture of ship</li> <li>• joke about Apronius the 'land pirate'</li> <li>• play on words "top farmers"</li> </ul> <p><b>Any other valid point.</b></p> <p><b>Only shocking/not amusing:</b></p> <ul style="list-style-type: none"> <li>• party lifestyle bringing shame to Rome</li> <li>• womanising = scandalous</li> <li>• lazing on beach = shirking responsibilities/failing to discharge his duties/endangering province</li> <li>• irony more bitter than amusing</li> </ul> <p><b>Any other valid point.</b></p>	8	<p>Candidates should identify, analyse and evaluate clear textual evidence to support their response. They may choose to focus on the use of language or the content, or both, in formulating their response.</p> <p><b>Maximum 5 marks</b> if candidates only engage with Verres' shocking behaviour.</p> <p>They should give a clear analysis of the text focused on the demands of the question.</p>

[END OF MARKING INSTRUCTIONS]