



National  
Qualifications  
SPECIMEN ONLY

**S843/76/11**

**Latin  
Literary Appreciation**

Date — Not applicable

Duration — 2 hours

**Total marks — 60**

Choose **TWO** sections.

Attempt **ALL** questions in your chosen sections.

Section 1 — CATULLUS — 30 marks

Section 2 — OVID — 30 marks

Section 3 — VIRGIL — 30 marks

Section 4 — PLINY — 30 marks

Section 5 — CICERO — 30 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.

You must leave your answer booklet on your desk; if you do not, you could lose all the marks for this paper.



\* S 8 4 3 7 6 1 1 \*

## SECTION 1 — CATULLUS — 30 marks

Attempt ALL questions

Catullus, *Poems*

Turn to PAGE ONE of the Prescribed Text.

1. Refer to the whole of Poem 1 (*cui dono . . .*).

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 the whole of Poem 2 (Varus a friend . . .).

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 FOUR of the Prescribed Text.

3. Refer to the whole of Poem 5 (*Dianae sumus . . .*).

This poem is a hymn to the goddess Diana. In what ways does Catullus use language to create a religious tone? In your answer, you may wish to refer to the arrangement and choice of words, imagery, sound and metre.

6

Turn to PAGE SEVEN of the Prescribed Text.

4. Refer to the whole of Poem 9 (Yesterday Licinius . . .).

Explain the reasons Catullus gives for writing this poem.

4

Turn to PAGE EIGHT of the Prescribed Text.

5. Refer to the whole of Poem 13 (*iucundum mea vita . . .*).

(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

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

4

7. 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.

6

## SECTION 2 — OVID — 30 marks

Attempt ALL questions

**Ovid, *Metamorphoses***

Turn to PAGE NINE of the Prescribed Text.

8. Refer to the whole of Extract 1 (Pyramus and . . .).

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

3

Turn to PAGE TEN of the Prescribed Text.

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

In line 4, Ovid speaks directly to Pyramus and Thisbe, when he says to them, ‘You were the first to see the crack’. Why do you think Ovid speaks to them directly in this way?

2

Turn to PAGE ELEVEN of the Prescribed Text.

10. 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

11. In the story of 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 TWELVE of the Prescribed Text.

12. Refer to the whole of Extract 4 (When she recognised . . .).

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.

2

Turn to PAGES THIRTEEN and FOURTEEN of the Prescribed Text.

13. 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 over

## SECTION 2 (continued)

Turn to PAGE FOURTEEN of the Prescribed Text.

14. 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

15. ‘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.

6

## SECTION 3 — VIRGIL — 30 marks

Attempt ALL questions

Virgil, *Aeneid*, I, IV, VI

Turn to PAGE FIFTEEN of the Prescribed Text.

16. Refer to Extract 1, lines 1–6 (It is . . . foretold).

What can we learn from these lines about the relationship between Fate and the gods in Roman religion?

3

Turn to PAGE SIXTEEN of the Prescribed Text.

17. 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.

2

Turn to PAGE EIGHTEEN of the Prescribed Text.

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

In these lines, Virgil describes Dido's feelings when she learns that Aeneas is planning to leave. Discuss the ways in which Virgil uses language to show the strength of Dido's feelings. In your answer, you may wish to refer to the choice and arrangement of words, imagery, sound or metre.

6

Turn to PAGE NINETEEN of the Prescribed Text.

19. Refer to Extract 9, lines 1–7 (*tandem . . . veni*).

In these lines, Aeneas says he is going to speak in his own defence.

- (a) What defence does Aeneas give for his past actions?

2

- (b) How convincing, in your view, is Aeneas' defence? Give reasons for your opinion.

4

[Turn over

## SECTION 3 (continued)

Turn to PAGE TWENTY of the Prescribed Text.

20. Refer to the whole of Extract 13 (*urbem praeclaram . . .*).

In this extract, Virgil describes Dido's death. In what ways does he try to make the reader feel sorry for Dido?

4

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

6

Attempt ALL questions

Pliny, *Letters*

Turn to PAGE TWENTY-TWO of the Prescribed Text.

22. Refer to Extract 2, lines 5–11 (
- nubes . . . sustulerat*
- ).

Describe 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.

23. 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.

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

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

3

Turn to PAGE TWENTY-THREE of the Prescribed Text.

25. 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-FIVE of the Prescribed Text.

26. Refer to the whole of Extract 9 (
- iam hora . . .*
- ).

Pliny is describing how the day develops. In what ways does he make his description exciting? In your answer, you may wish to refer to the choice and arrangement of words, imagery, sound and dramatic events.

6

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

27. 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 of them may have had for his/her point of view.

4

28. 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.

6

## SECTION 5 — CICERO — 30 marks

Attempt ALL questions

Cicero, *In Verrem V*

Turn to PAGE TWENTY-SEVEN of the Prescribed Text.

29. Refer to Extract 1, lines 1–8 (However, . . . 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.

30. Refer to the whole of Extract 2 (Now with regard . . .).

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

2

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

31. 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.

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

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

3

33. Refer to Extract 3, lines 24–30 (
- hominem . . . facta est*
- ).

What can we learn from these lines about the way Romans felt about pirates?

3

Turn to PAGE TWENTY-NINE of the Prescribed Text.

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

Identify ways in which Cicero makes effective use of language in these lines to emphasise Verres' suspicious behaviour. Explain the effectiveness of each. In your answer, you may wish to refer to arrangement and choice of words, and rhetorical techniques.

6

## SECTION 5 (continued)

Turn to PAGE THIRTY of the Prescribed Text.

35. Refer to Extract 7, lines 9–19 (*interea . . . flagitaret*).  
What details does Cicero give to support his opinion of the people of Syracuse? 4
36. ‘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. 6

[END OF SPECIMEN QUESTION PAPER]



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Qualifications  
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**S843/76/01**

**Latin  
Literary Appreciation**

## Marking Instructions

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These marking instructions have been provided to show how Qualifications Scotland would mark this specimen question paper.

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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 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 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 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.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• Catullus uses the diminutive <i>libellum</i> (= little book) in lines 1 and 8</li> <li>• he refers to his efforts in poetry as <i>nugas</i> (= scraps/rubbish)</li> <li>• he asks the muse of poetry for her favour</li> <li>• he hopes his poetry will survive for more than a generation</li> </ul> <p><b>Any other valid point.</b></p>	3	1 mark per point with reference to the text.
2.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• initially misogynistic/ condescending: she is a ‘little lady’ to be used/exploited</li> <li>• not stupid (as expected) - not the utterly clueless female</li> <li>• he wants to impress her - ‘not to lose face’</li> <li>• he is embarrassed by her/and becomes angry (‘like the bitch she was’)</li> <li>• his hurt pride leads to resentment - ‘nasty girl and quite uncouth’</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark for each relevant point with appropriate explanation, making the attitude clear.</p> <p>Award a mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
3.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• direct address ('o' / 'tu') calling on the goddess</li> <li>• alliteration of 'l' in <i>lumine Luna</i> showing respect for her association with the moon</li> <li>• alliteration of 'm' in '<i>maxima magna</i>' to emphasise her greatness</li> <li>• short lines/metre indicate that this is a hymn to be sung suggesting a formal setting</li> <li>• identification of numerous roles of Diana (woods/hills/valleys/ rivers) displays respect for her power/authority</li> <li>• word choice: <i>sancta</i> stresses the holiness of the goddess</li> <li>• religious language</li> </ul> <p><b>Any other valid point.</b></p>	6	<p>1 mark for each appropriate selection of evidence.</p> <p>1 mark for each accompanying explanation.</p> <p>Award a mark for a developed point.</p> <p>Reference to the text should include the English to show that the candidate understands the meaning of the reference (Latin + English + translation).</p>
4.		<p><b>Any 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>	4	<p>1 mark per point.</p> <p>Award a mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
5.	(a)	<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• their love will be everlasting</li> <li>• their love will be pleasant</li> </ul> <p><b>Any other valid point.</b></p>	1	
	(b)	<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• he calls on the gods to witness/make good her statement</li> <li>• he wants reassurance that she promises truly</li> <li>• he wants reassurance that she speaks from the heart</li> <li>• he hopes 'it will be allowed' for them to live out their lives</li> <li>• apparent desperation in the emphasis of the love being forever through repetition (<i>perpetuum/aeternum</i>)</li> <li>• it is to be a sacred bond between them suggesting importance/permanence</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>Award a mark for a developed point.</p>
6.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• people read/valued books/poetry</li> <li>• there was criticism of literary work (poems 3 and 6)</li> <li>• people entertained with wine/dinner (Fabullus, Sestius, Licinius)</li> <li>• people were interested in legal trials/rhetoric (poems 8 and 10)</li> <li>• there was respect for the gods (poem 5)</li> <li>• making fun of friends in a witty way was acceptable</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>1 mark per point with reference to the text.</p> <p>Candidates are expected to demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p> <p>Award a mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
7.		<p><b>Possible points:</b></p> <ul style="list-style-type: none"> <li>• love poetry - short and intense (poems 11 and 13)</li> <li>• witty comments about public figures focus on one episode/statement (poems 8 and 10)</li> <li>• graceful word choice and imagery - heartfelt warmth to his home (poem 4)</li> <li>• respectful address to Cornelius (poem1)</li> <li>• solemn hymn to Diana - metre for singing/use of 'goddess', 'alternative' names/first person (poem 5)</li> <li>• passionate imagery and word choice (poem 7)</li> <li>• wide range of literary devices to express his pain (poem 12)</li> <li>• humour in his complaints about Varus' girlfriend/Calvus' present (poems 2 and 3)</li> <li>• use of rhetorical questions and explanation of impact</li> <li>• use of direct address and explanation of impact</li> <li>• use of any named rhetorical technique and explanation of impact</li> </ul> <p><b>Any other valid point.</b></p>	6	<p>Candidates are expected to identify, analyse and evaluate clear textual evidence to support the response. They may choose to focus on the use of language or the content, or both, in formulating their response.</p> <p>There should be a clear analysis of the text focused on the demands of the question.</p> <p>Award a mark for a developed point.</p>

Section 2 – Ovid

Question	Expected response(s)	Max mark	Additional guidance
8.	<p>Any from:</p> <ul style="list-style-type: none"> <li>• they are both very good looking</li> <li>• they are next door neighbours</li> <li>• they have known each other for a long time/since childhood</li> <li>• they share a mutual love</li> <li>• both young</li> <li>• love grew stronger through adversity</li> <li>• opposition from parents proved strength of commitment</li> <li>• didn't need speech to communicate</li> </ul> <p>Any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>Award a mark for a developed point.</p>
9.	<p>Any from:</p> <ul style="list-style-type: none"> <li>• Ovid wants to make Pyramus and Thisbe seem real</li> <li>• Ovid wants to involve himself in the story</li> <li>• Ovid wants to draw the reader into the story</li> <li>• Ovid wants to enliven the narrative with direct speech</li> <li>• Ovid wants to highlight their success</li> </ul> <p>Any other valid point.</p>	2	<p>1 mark per point.</p> <p>Up to a maximum of 2 marks.</p> <p>Award a mark for a developed point.</p>

Question	Expected response(s)	Max mark	Additional guidance
10.	<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• she strikes herself</li> <li>• she wails</li> <li>• she tears her hair</li> <li>• she hugs Pyramus' body</li> <li>• she bathes his wounds with her tears</li> <li>• her tears mingle with his blood</li> <li>• she kisses his face</li> <li>• emotional actions</li> </ul> <p><b>Any other valid point.</b></p> <p>Possible supporting explanations:</p> <ul style="list-style-type: none"> <li>• vivid language</li> <li>• Pathos - body/tears</li> <li>• showing emotional actions</li> <li>• repetition - <i>Pyrame</i></li> <li>• direct address</li> <li>• shocking descriptions</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>Any two valid points with supporting explanation of each point.</p> <p>Award a mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
11.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• the father normally chose a suitable husband for his daughter</li> <li>• the father would do all the arranging of the marriage</li> <li>• the father might consult the mother over marriage arrangements</li> <li>• the daughter's choice of husband would need the approval of the father</li> <li>• the father could ignore the daughter's wishes</li> <li>• marriage arrangements were often considered to be 'business' deals</li> <li>• legally the father had complete power over his children</li> <li>• the daughter often married at a young age</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>Candidates are expected to demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p> <p>Award a mark for a developed point.</p>
12.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• the lovers were united in death</li> <li>• they finally got to kiss each other</li> <li>• the last thing they see is each other</li> <li>• they/their ashes were buried together</li> <li>• their blood will forever be remembered in the mulberry tree's stained fruit</li> <li>• they will never be forgotten</li> <li>• the gods showed sympathy</li> <li>• Thisbe's parents were moved to grant her request (for them to be buried in the same tomb)</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>1 mark per point with reference to the text.</p> <p>Award a mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
13.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• the incident happened just when important guests arrived</li> <li>• the table wobbled</li> <li>• one of its legs was too short</li> <li>• Baucis propped the table up with a piece of broken tile</li> <li>• an old couple chasing after their one goose</li> <li>• they were too old to keep up with it</li> <li>• the goose did not want to get caught</li> <li>• it seemed to know that they were wanting to sacrifice it</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>Any two valid points with appropriate explanation.</p> <p>Some analysis of the humorous effects of the extracts should be given.</p> <p><b>Both</b> extracts need to be considered for the maximum <b>4 marks</b>.</p>

Question		Expected response(s)	Max mark	Additional guidance
14.		<p><b>Any from:</b></p> <p><b>Effective:</b></p> <p><b>Alliteration:</b></p> <ul style="list-style-type: none"> <li>• <i>templi tutela</i> - emphasises that they had guardianship of the temple</li> <li>• <i>vota . . .vita. . .</i> - emphasises that their prayer was granted for as long as they lived</li> <li>• <i>anni saevo . . .ante . . .</i> - emphasises that they were now in old age</li> </ul> <p><b>Repetition:</b></p> <ul style="list-style-type: none"> <li>• <i>frondere . . .frondere . . .</i> - shows both were sprouting leaves</li> <li>• <i>Philemona Baucis Baucida Philemon</i> - shows their names entwined like the trees</li> </ul> <p><b>Imagery:</b></p> <ul style="list-style-type: none"> <li>• people gradually changing into trees - gradual return to nature/permanence/seems like a natural process</li> </ul> <p><b>Metre:</b></p> <ul style="list-style-type: none"> <li>• scanning of a line to demonstrate the metre and explain its effect</li> </ul> <p><b>Any other valid point.</b></p>	6	<p>1 mark per example.</p> <p>1 mark for a valid comment on whether it is effective or not.</p> <p>Candidates will normally be expected to give three developed points. However, answers covering fewer points in more detail may attract full marks.</p>

Question	Expected response(s)	Max mark	Additional guidance
15.	<p><b>Possible points in the Pyramus and Thisbe story:</b></p> <ul style="list-style-type: none"> <li>• appearance of a lioness</li> <li>• the berries of the tree becoming bloodstained forever</li> <li>• exotic references, eg Semiramis, Ninus, Babylon</li> <li>• suspense and excitement</li> <li>• romance</li> </ul> <p><b>Any other valid point.</b></p> <p><b>Possible points in the Baucis and Philemon story:</b></p> <ul style="list-style-type: none"> <li>• appearance of two gods</li> <li>• the gods were in disguise</li> <li>• Mercury was carrying his magic wand</li> <li>• the wine bowl magically refilled</li> <li>• the big flood</li> <li>• only their own house survived</li> <li>• the house changed into a temple</li> <li>• their request was granted</li> <li>• they were changed into trees</li> </ul> <p><b>Any other valid point.</b></p>	6	<p><b>Maximum of 5 marks</b> if only one story is discussed.</p> <p>Candidates are expected to identify, analyse and evaluate clear textual evidence to support the response. They may choose to focus on the use of language or the content, or both, in formulating their response.</p> <p>There should be a clear analysis of the text focused on the demands of the question.</p>

Section 3 – Virgil

Question		Expected response(s)	Max mark	Additional guidance
16.		<p>Any from:</p> <ul style="list-style-type: none"> <li>the Fates were the ultimate arbiters of what would happen</li> <li>just like human beings, the gods and goddesses were subject to the Fates</li> <li>the ordinances of Fate could not be changed</li> </ul> <p>Any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>Candidates are expected to demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p>
17.	(a)	<p>Any from:</p> <ul style="list-style-type: none"> <li>unlucky Dido - <i>infelix</i></li> <li><i>pesti devota futurae</i> given over to her future ruin</li> <li><i>falsi</i> - Aeneas deceived or deceiving - ambiguous meaning of <i>falsi</i></li> <li><i>inscia</i> - Dido not knowing</li> <li><i>miserae</i> - wretched</li> <li><i>petit</i> - targets; Dido is marked out for destruction</li> <li>alliteration of letter 'p' may suggest intensity/harshness of tone</li> </ul> <p>Any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>Award a mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(b)	<p><b>Any from:</b></p> <p><b>Yes - enhances:</b></p> <ul style="list-style-type: none"> <li>• it creates suspense</li> <li>• the reader wants to know what happens</li> <li>• it is more exciting</li> <li>• we know that each step of the story is leading to a major conclusion</li> <li>• Dido does not know and the reader does - tragic pathos or dramatic irony</li> <li>• can elicit pity for a character the reader knows is doomed</li> <li>• there is not enough detail given to spoil the story</li> </ul> <p><b>Any other valid point.</b></p> <p><b>No - spoils:</b></p> <ul style="list-style-type: none"> <li>• there is no element of surprise</li> <li>• gives the ending away</li> <li>• there is no hope for a happy ending</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>1 mark per point with reference to the text.</p> <p>A combination of 'yes' and 'no' responses is acceptable.</p>

Question	Expected response(s)	Max mark	Additional guidance
18.	<p><b>Any from:</b></p> <p><b>Choice of words:</b></p> <ul style="list-style-type: none"> <li>• <i>timens</i> - fearful</li> <li>• <i>furenti</i> - maddened</li> <li>• <i>saevit inops</i> - raging</li> <li>• <i>incensa</i> - ablaze</li> <li>• <i>bacchatur</i> - rampaging like a bacchante</li> <li>• <i>compellat</i> - confronted</li> <li>• <i>dissimulare</i> - accuses him of lying</li> <li>• <i>perfide</i> - treacherous</li> <li>• <i>nefas</i> - wicked</li> <li>• <i>crudeli</i> - cruel</li> <li>• <i>moritura</i> - doomed to die</li> <li>• <i>data dextera/conubia/hymenaeos</i> - references to marriage</li> <li>• <i>miserere</i> - have mercy</li> <li>• <i>oro, precibus</i> - begging, prayers</li> </ul> <p><b>All these words express intense ideas and emotions</b></p> <p><b>Arrangement of words:</b></p> <ul style="list-style-type: none"> <li>• alliteration: <i>tuta timens, Fama furenti, data dextera</i> etc - creates emphasis and intensity</li> <li>• series of questions, emphasising her bewilderment and also putting pressure on Aeneas to answer</li> <li>• list of reasons why Aeneas should consider Dido's feelings</li> <li>• repetition - <i>nec . . . nec. . . nec</i> emphasises the depth of Aeneas' neglect of his debt</li> <li>• repetition of <i>Troia</i> to emphasise that he would surely not sail even to Troy</li> </ul>	6	<p><b>1 mark</b> for a valid point with a further mark for evidence in justification.</p> <p>Award a mark for a developed point.</p> <p><b>1 mark</b> per point with reference to the text.</p>

Question		Expected response(s)	Max mark	Additional guidance
		<p><b>Sound:</b></p> <ul style="list-style-type: none"> <li>• <i>dissimulare etiam sperasti . . . posse nefas tacitus</i> - repetition of 's' conveys an impression of hissing anger</li> <li>• <i>crudeli funere</i> - suggests a howling sound</li> </ul> <p><b>Imagery:</b></p> <ul style="list-style-type: none"> <li>• personification of Rumour suggests an actively malevolent entity</li> <li>• Dido portrayed as a follower of Bacchus - maddened, fierce, out of control</li> </ul> <p><b>Metre:</b></p> <ul style="list-style-type: none"> <li>• <i>saevit . . . Cithaeron</i> (lines 11-14). The metre combines dactyls and spondees to create a very strong, rhythmic beat, evocative of the dances of the Bacchae</li> </ul> <p><b>Any other valid point.</b></p>		
19.	(a)	<p><b>Any 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>1 mark per point with reference to the text.</p> <p>Award a mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(b)	<p><b>Any from:</b></p> <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 a mark for a developed point.</p> <p>A combination of 'convincing' and 'unconvincing' responses is acceptable.</p>

Question		Expected response(s)	Max mark	Additional guidance
20.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• Dido's achievements are all wasted</li> <li>• Dido looks back in regret to the time before Aeneas arrived</li> <li>• Dido sees now how fortunate she used to be</li> <li>• Dido is resigned to dying and has no hope</li> <li>• Dido is dying without receiving justice</li> <li>• Dido is aware that Aeneas has abandoned her and is at sea</li> <li>• Dido's death is described in graphic and horrific terms</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>1 mark per point with reference to the text.</p> <p>Award a mark for a developed point.</p>
21.		<p><b>Any from:</b></p> <p><b>Praise:</b></p> <ul style="list-style-type: none"> <li>• he puts his duty ahead of his personal happiness</li> <li>• he is conscious of his obligations to others</li> <li>• he obeys the orders of the gods</li> <li>• he feels sorry for Dido</li> </ul> <p><b>Any other valid point.</b></p> <p><b>Blame:</b></p> <ul style="list-style-type: none"> <li>• he allows his relationship with Dido to start even though he is not able to commit himself to her</li> <li>• he is not honest with her at the start of the relationship</li> <li>• he allows himself to be distracted and delayed</li> <li>• he is hesitant and puts off telling her about his departure until it is too late</li> <li>• he is insensitive and legalistic in his defence of his actions</li> <li>• he agonises rather than take positive decisions</li> </ul> <p><b>Any other valid point.</b></p>	6	<p>Candidates are expected to identify, analyse and evaluate clear textual evidence to support the response. They may choose to focus on the use of language or the content, or both, in formulating their response.</p> <p>There should be a clear analysis of the text focused on the demands of the question.</p>

Section 4 – Pliny

Question	Expected response(s)	Max mark	Additional guidance
22.	<p>Any from:</p> <ul style="list-style-type: none"> <li>• a cloud was rising from a mountain</li> <li>• it was not clear from which mountain</li> <li>• it had the shape of a pine tree</li> <li>• it rose in a trunk</li> <li>• it spread into branches</li> <li>• it was spreading sideways across the sky</li> <li>• it was white in places</li> <li>• it was spotted/dark in places</li> </ul> <p>Any other valid point.</p>	4	1 mark per point with reference to the text.
23.	<p>Any from:</p> <p><b>Heroic behaviour:</b></p> <ul style="list-style-type: none"> <li>• <i>rectumque cursum recta gubernacula in periculum tenet</i> - repetition of <i>rectum/recta</i> - emphasises heroism of entering straight into danger</li> <li>• <i>omnes illius mali motus, omnes figuras . . . dictaret enotaretque</i> - Pliny's thoroughness in noting every movement of that disaster, every phase</li> <li>• repetition of <i>omnes</i>/balanced phrasing/alliteration of <i>mali motus</i> to emphasise his calmness</li> <li>• <i>latissimae flammae altaque incendia</i> - balanced phrasing emphasises extent of flames and danger to Pliny</li> <li>• <i>excitatus procedit</i> - very short sentence structure - reflects speed and decisiveness of Pliny's action</li> <li>• <i>ratio . . . rationem, timor . . . timorem</i> - contrast between reason and fear emphasises Pliny's courage</li> </ul> <p>Any other valid point.</p>	4	Any relevant points with supporting analysis of the effect of the literary/linguistic techniques used by the author.

Question		Expected response(s)	Max mark	Additional guidance
24.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• ash was falling on the ships</li> <li>• ash was getting thicker and hotter as he approached</li> <li>• pumice stones fell</li> <li>• stones blackened/scorched/cracked by fire fell</li> <li>• sea was suddenly shallow</li> <li>• shoreline seemed to rise in front of him</li> </ul> <p><b>Any other valid point.</b></p>	3	1 mark per point with reference to the text.
25.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• people breathe through windpipes</li> <li>• being unable to breathe can cause you to collapse</li> <li>• blockage of the windpipe can cause death</li> <li>• dead people can look as if they are asleep</li> <li>• dust in the air can block the windpipe</li> <li>• they recognised the symptoms of asthma</li> <li>• they recognised that internal damage could kill</li> <li>• recognised that standing up too quickly could cause collapse</li> <li>• recognised that overweight people had more difficulty in breathing</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>Candidates are expected to demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p>

Question	Expected response(s)	Max mark	Additional guidance
26.	<p>Any from:</p> <p><b>Dramatic imagery:</b></p> <ul style="list-style-type: none"> <li>• fitful daylight</li> <li>• vehicles rolling in different directions</li> <li>• people panicking</li> <li>• buildings ready to tumble down</li> <li>• sea being sucked back</li> <li>• sea creatures stranded</li> <li>• continuing tremors</li> </ul> <p><b>Dramatic word choice:</b></p> <ul style="list-style-type: none"> <li>• <i>dubius et quasi languidus dies</i> - eerie effect, unsettling</li> <li>• <i>ruinae</i> - feeling of devastation</li> </ul> <p><b>Word order/arrangement of words/alliteration/assonance:</b></p> <ul style="list-style-type: none"> <li>• <i>quassatis circumiacentibus tectis</i> - rhythm/consonance echoes sound of shaking buildings</li> <li>• <i>magnus et certus ruinae metus</i> - alliteration of 'm', consonance of 't', internal rhyme of '-us' all contribute to stress the certainty</li> <li>• <i>multa ibi miranda, multas formidines patimur</i>/repetition of <i>multa</i>, balance between fear and wonder</li> </ul> <p>Any other valid point.</p>	6	<p>Award 1 mark for identifying appropriate language technique.</p> <p>Award 1 mark for comment.</p> <p>Up to a maximum of 6 marks.</p> <p>Candidates should give some analysis of the effect of the literary/linguistic techniques of the author.</p>

Question	Expected response(s)	Max mark	Additional guidance
27.	<p><b>Any from:</b></p> <p><b>Mother's reasons:</b></p> <ul style="list-style-type: none"> <li>• Pliny was young</li> <li>• he could more easily escape alone</li> <li>• she was old and infirm</li> <li>• she would hold him up</li> <li>• she would be happy enough to die if she had not hindered him</li> <li>• she would be unhappy if she had caused his death</li> </ul> <p><b>Any other valid point.</b></p> <p><b>Any from:</b></p> <p><b>Pliny's reasons:</b></p> <ul style="list-style-type: none"> <li>• he can be presumed to love/care about her</li> <li>• he would have felt it was wrong to abandon her</li> <li>• he felt responsible for his mother's safety</li> <li>• he would be upset to lose her</li> <li>• he might have been accused of abandoning his mother afterwards</li> <li>• he might have been accused of cowardice</li> <li>• he might have been accused of a lack of piety</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>1 mark per point.</p> <p>For full marks candidates must give reasons for both Pliny's and his mother's point of view.</p>

Question	Expected response(s)	Max mark	Additional guidance
28.	<p><b>Any from:</b></p> <p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• gives date and time</li> <li>• gives precise description of the cloud</li> <li>• suggests explanation for the composition of the cloud</li> <li>• does tell us that his uncle was dictating all that happened</li> <li>• he was an eyewitness to all of his own experiences</li> <li>• accurate description of the effects he experienced</li> <li>• writes very effectively about the emotional reactions of people</li> <li>• wants to make everything sound as effective as possible</li> <li>• Pliny's accuracy as a source confirmed by use as a base source by scientists, vulcanologists, etc</li> <li>• description of falling pumice stones, movement of sea and shoreline borne out by subsequent archaeological research</li> </ul> <p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>• did not witness the experiences of his uncle after he left the house</li> <li>• only gives positive interpretation of his uncle's conduct</li> <li>• wants his uncle and himself to be viewed very positively</li> <li>• it was a long time ago</li> <li>• dismissive of the actions and thoughts of others</li> <li>• Pliny was observing from Misenum at a distance and is reliant on other eyewitnesses for some of his story</li> </ul> <p><b>Any other valid point.</b></p>	6	<p>Candidates are expected to identify, analyse and evaluate clear textual evidence to support the response. They may choose to focus on the use of language or the content, or both, in formulating their response.</p> <p>There should be a clear analysis of the text focused on the demands of the question.</p>

Section 5 - Cicero

Question	Expected response(s)	Max mark	Additional guidance
29.	<p>Any from:</p> <ul style="list-style-type: none"> <li>• idle</li> <li>• indulgent</li> <li>• behaving like a king</li> <li>• soft, lacking military toughness</li> </ul> <p>Any other valid point.</p> <p>Plus</p> <p>Any from:</p> <p>Possible supporting evidence:</p> <ul style="list-style-type: none"> <li>• like some king of Bithynia</li> <li>• carried in an eight-slave litter</li> <li>• cushion of transparent Maltese linen/finest linen mesh</li> <li>• stuffed with rose petals/filled with rose petals</li> <li>• garland on his head, another round his neck</li> </ul> <p>Any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>For full marks candidates need to give a valid impression and support this with evidence from the text.</p> <p>Award a mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
30.		<p>The evidence suggests they were accomplices.</p> <p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• they provided a merchant ship</li> <li>• they did not provide a patrol boat</li> <li>• they allowed him to store his goods in the town</li> <li>• they witnessed the thefts</li> <li>• they safeguarded the thefts</li> <li>• Verres would have to make a 'very strong appeal' to get them to do their duty</li> <li>• the merchant ship was 'payment' to exempt the Mamertini from government control/obligation</li> </ul> <p><b>Any other valid point.</b></p>	2	1 mark per point with reference to the text.
31.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• he was greedy</li> <li>• he was drunk</li> <li>• he was lounging on the beach while he should have been at his desk</li> <li>• he was accompanied by girlfriends</li> <li>• he was motivated by personal gain</li> <li>• irresponsible about protection of the province</li> <li>• lazy - should have been on duty</li> <li>• poor naval efficiency - only captured one pirate ship</li> <li>• giving slaves to friends to curry favour</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>Award a mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
32.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• good judges use guesswork</li> <li>• releasing the pirate for a bribe is the sort of thing Verres would do</li> <li>• he did not follow the normal convention (of displaying the pirate)</li> <li>• no-one saw the pirate</li> </ul> <p><b>Any other valid point.</b></p>	3	1 mark per point with reference to the text.
33.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• they wanted to see them captured</li> <li>• they travelled great distances to see them paraded</li> <li>• those at the coast hated them</li> <li>• they feared them</li> <li>• they wanted the pleasure of seeing them tortured/executed</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>1 mark per point with reference to the text.</p> <p>Award a mark for a developed point.</p> <p>Candidates are expected to demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p>

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

Question		Expected response(s)	Max mark	Additional guidance
35.		<p><b>Any from:</b></p> <ul style="list-style-type: none"> <li>• they can suspect a cover up so they are clever</li> <li>• they can observe hidden detail as well as what is obvious so they are experienced</li> <li>• they counted the pirates who were being executed each day so they are suspicious</li> <li>• they knew how many there ought to be from the ship/oars so they are observant</li> <li>• they were not fooled by irregular executions so they are intelligent</li> <li>• they noticed how many were missing so they are observant</li> <li>• they demanded to see the missing ones so they are persistent</li> <li>• they are humane, which doesn't accord with them wanting to see executions</li> </ul> <p><b>Any other valid point.</b></p>	4	Award a mark for a developed point.

Question	Expected response(s)	Max mark	Additional guidance
36.	<p><b>Any from:</b></p> <p><b>Successful at showing bad person:</b></p> <ul style="list-style-type: none"> <li>• parties</li> <li>• laziness</li> <li>• greed</li> <li>• womanising</li> <li>• drunkenness</li> </ul> <p><b>Not successful:</b></p> <ul style="list-style-type: none"> <li>• only hearsay evidence</li> <li>• rhetorical exaggeration</li> </ul> <p><b>Successful at showing broke the law:</b></p> <ul style="list-style-type: none"> <li>• accepted bribes in legal cases</li> <li>• broke treaty with Mamertini</li> <li>• kept stolen goods in Messana</li> <li>• kept booty for himself</li> <li>• executed Roman citizens</li> <li>• put Roman citizens in the quarries</li> <li>• Apronius' extortions - not known if illegal but practice was widespread</li> </ul> <p><b>Not successful:</b></p> <ul style="list-style-type: none"> <li>• lack of hard evidence</li> <li>• rhetorical exaggeration</li> <li>• failure to substantiate release of the pirate chief</li> </ul> <p><b>Any other valid point.</b></p>	6	<p>Candidates are expected to identify, analyse and evaluate clear textual evidence to support the response. They may choose to focus on the use of language or the content, or both, in formulating their response.</p> <p>There should be a clear analysis of the text focused on the demands of the question.</p>

[END OF SPECIMEN MARKING INSTRUCTIONS]

**Published: June 2026**

**Change since last published:**

The duration of the Latin Literary Appreciation exam is reduced by 40 minutes from 2 hours 40 minutes to 2 hours.

The total marks of the exam is reduced to 60 marks and each section is 30 marks.

Both question paper and marking instructions have been reviewed and updated.