



National
Qualifications
2025

2025 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"> • he was an assistant to the governor • he made no money in the province/Catullus was disappointed not to make money in the province • he did not like the governor • he criticises the governor <p>Any other valid point.</p>	2	<p>1 mark per point.</p> <p>Award a mark for a developed point.</p>
	(b)	<ul style="list-style-type: none"> • she has revealed Catullus' lies • asking Catullus for the litter team has embarrassed him • Catullus hoped that his lie would work <p>Any other valid point.</p>	2	<p>1 mark per point.</p> <p>Award a mark for a developed point.</p>
2.	(a)	<p>Any from:</p> <ul style="list-style-type: none"> • he calls on the gods • he says it is horrible/cursed • irony in dying on 'the best day' • he says it has destroyed his holiday • it is likely to kill him <p>Any other valid point.</p>	3	<p>1 mark per point</p> <p>Award a mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(b)	<p>Any 2 from:</p> <ul style="list-style-type: none"> • he says that Calvus won't get away with this • he will scour the book stalls for bad writing • he will look for the worst work of bad poets • he will give his purchases to Calvus to read <p>Any other valid point.</p>	2	<p>1 mark per point.</p> <p>Award a mark for a developed point.</p>
3.		<p>Any from:</p> <ul style="list-style-type: none"> • direct address ('o'/'tu') calling on the goddess • alliteration of 'l' in '<i>lumine Luna</i>' showing respect for her association with the moon • alliteration of 'm' in '<i>maxima magna</i>' to emphasise her greatness • short lines/metre indicate that this is a hymn to be sung suggesting a formal setting • identification of numerous roles of Diana (woods/hills/valleys/rivers) displays respect for her power/authority • word choice: <i>sancta</i> stresses the holiness of the goddess • religious language • reference to the text should include the English to show that the candidate understands the meaning of the reference (Latin + English + explanation) <p>Any other valid point.</p>	6	<p>1 mark for each appropriate selection of evidence.</p> <p>1 mark for each accompanying explanation.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
4.	(a)	<p>Any 3 from:</p> <ul style="list-style-type: none"> • Tibur (Tivoli) is a desirable area outside Rome for a country estate • Sabinum is further away than Tibur so is less desirable • the country estate could be described as in either area depending on whether someone wishes to praise it (<i>Tiburs</i>) or criticise it (<i>Sabine</i>) • Catullus does not care at this moment in time <p>Any other valid point.</p>	3	<p>For full marks candidates need to refer to both Sabine and Tiburs.</p> <p>Award a mark for a developed point.</p>
	(b)	(i) <p>Any from:</p> <ul style="list-style-type: none"> • he read Sestius' speech against Antius • because he wanted to be a guest of Sestius • the speech has put him off accepting the invitation • the speech has made him ill • he has a cold and a cough <p>Any other valid point.</p>	2	Candidates must refer to cause and symptoms.
		(ii) <p>Any 1 from:</p> <ul style="list-style-type: none"> • rest • being at the farm • nettle soup 	1	

Question	Expected response(s)	Max mark	Additional guidance
5.	<p>Any 4 from:</p> <p>Poem 8</p> <ul style="list-style-type: none"> • extravagant praise of Cicero/ironical/ambiguous • Catullus appears to accept Cicero's criticism but rebuts it • exaggerates 'worst poet' (twice) - ironical, he does not mean it • Catullus appears to play on Cicero's arrogance <p>Poem 10</p> <ul style="list-style-type: none"> • Catullus is affectionate towards his friend but accepts the criticism of him • the use of the word 'admiration' is ironic • Catullus exaggerates the length of the speech • heckling is funny • the shout comes from frustration that Calvus is speaking for so long • a dissertation is a long document so Calvus has been speaking for a very long time <p>Any other valid point.</p>	4	<p>Candidates must refer to both poems to gain full marks.</p> <p>Award marks for developed points.</p>
6.	<ul style="list-style-type: none"> • at the beginning of the poem, he loves her very much in both a romantic and a familial way • at the end of the poem he still desires her even though he no longer loves her • at the end of the poem, she is of little value or importance to him • his feelings change from love to lust/from healthy to dangerous <p>Any other valid point.</p>	4	<p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
7.		<p>Any from:</p> <ul style="list-style-type: none"> • he addresses her as ‘my life’ • he addresses the gods in hope that Lesbia is sincere • he wants them to live out their whole lives together • he describes their relationship as eternal • he refers to the friendship they share as sacred <p>Any other valid point.</p>	3	<p>Candidates must refer to at least 2 details.</p> <p>Award marks for developed points.</p>
8.		<p>Possible points may include:</p> <p>Poem 1</p> <ul style="list-style-type: none"> • Yes - over-reacting: overdoing the flattery • No - he is being sincere, and is right to respect Cornelius <p>Poem 2</p> <ul style="list-style-type: none"> • Yes - an overreaction in the face of being caught out by Varus’ girlfriend • No - he should be able to rely on friends to understand the embarrassment of his situation <p>Poem 3</p> <ul style="list-style-type: none"> • Yes - could the “gift” have caused him such pain? • Yes - his response is exaggerated <p>Poem 4</p> <ul style="list-style-type: none"> • No - seems to be a genuine delight in his home <p>Poem 6</p> <ul style="list-style-type: none"> • Yes - can the speeches really have made him so ill? 	8	<p>Candidates should identify, analyse and evaluate clear textual evidence to support their responses. They may choose to focus on the use of language, or the content, or both, in formulating their responses. They should give a clear analysis of the text focused on the demands of the question.</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p>Poem 8</p> <ul style="list-style-type: none"> • Yes or No - the question of his sincerity is key to the interpretation of the poem <p>Poem 9</p> <ul style="list-style-type: none"> • No - seems to be genuine delight in a fellow poet <p>Poem 10</p> <ul style="list-style-type: none"> • No - a joke, a definite reaction <p>Poem 11</p> <ul style="list-style-type: none"> • No - an honest introspection • Yes - he should just forget <p>Poem 12</p> <ul style="list-style-type: none"> • Yes - very dramatic and bitter at the end of the relationship <p>Any other valid point.</p>		

Section 2 - Ovid

Question	Expected response(s)	Max mark	Additional guidance
9.	<p>Good comparison</p> <ul style="list-style-type: none"> • both love and fire are powerful/can be intense • both love and fire can be destructive/harmful • both love and fire can be difficult to extinguish • people can feel on fire when they are in love • both love and fire can start with a small spark/can grow <p>Any other valid point.</p> <p>Not a good comparison</p> <ul style="list-style-type: none"> • love and fire are nothing like each other • love is abstract/an emotion, and fire is real <p>Any other valid point.</p>	3	<p>1 mark per point.</p> <p>Up to a maximum of 3 marks.</p> <p>A combination of ‘yes’ and ‘no’ responses is acceptable.</p> <p>Award marks for developed points.</p>
10. (a)	<p>Any from:</p> <ul style="list-style-type: none"> • no-one has looked before • they are desperate to find a way to talk • love drove them to find it/love was their motivation • it is a thin crack/it is difficult to spot <p>Any other valid point.</p>	3	<p>1 mark per point.</p> <p>Up to a maximum of 3 marks.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(b)	<p>Any from:</p> <ul style="list-style-type: none"> • Ovid wants to make Pyramus and Thisbe seem real • Ovid wants to involve himself in the story • Ovid wants to draw the reader into the story • Ovid wants to enliven the narrative with direct speech • Ovid wants to highlight their success <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>
11.		<p>Any from:</p> <ul style="list-style-type: none"> • she steps back in horror • she turns pale • she trembles/shakes • Ovid compares her to boxwood (maximum of 2 marks) • Ovid compares her to the sea (maximum of 2 marks) <p>Any other valid point.</p>	6	<p>1 mark per point.</p> <p>Up to a maximum of 6 marks.</p> <p>Candidates need to discuss how successful Ovid's description is, to gain 6 marks.</p> <p>Award marks for developed points.</p> <p>Candidates may choose to discuss content or language or both</p>
12.		<p>Any from:</p> <ul style="list-style-type: none"> • Romans committed suicide • weapons/swords could be used to take one's own life • dying people made prayers • being remembered after death was considered important • remains were placed in urns/tombs • parents were responsible for their children's funerals • people could be buried together • people could be cremated <p>Any other valid point.</p>	3	<p>1 mark per point.</p> <p>Up to a maximum of 3 marks.</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>

Question		Expected response(s)	Max mark	Additional guidance
13.	(a)	<ul style="list-style-type: none"> • it has been hanging in the rafters/roof • it has been kept for a long time • it has been smoked • it gets fetched down with a fork • it gets thinly sliced/a thin slice gets cut off • the slice gets put into boiling water <p>Any other valid point.</p>	3	<p>1 mark per point.</p> <p>Up to a maximum of 3 marks.</p> <p>Award marks for developed points.</p>
	(b)	<ul style="list-style-type: none"> • Ovid wants to emphasise that the ham is special • for Romans of Ovid's time ham, and all meats, were luxury products not commonly available • Ovid wants to make the point that sharing gives pleasure • the ham is thinly sliced to avoid waste • sharing the ham shows how generous Baucis and Philemon are <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>
14.		<p>Any from:</p> <ul style="list-style-type: none"> • temples had columns • temples could be built from expensive materials • the roofs could be golden • the doors could be carved • there could be a marble pavement outside <p>Any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>Up to a maximum of 3 marks.</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>

Question		Expected response(s)	Max mark	Additional guidance
15.		<p>Any from:</p> <p>No, not surprised:</p> <ul style="list-style-type: none"> • they are religious people/they want to serve the gods • they are content with poverty • they have demonstrated their piety already • they know that possessions will not make them happy • in old age, they are thinking about death, not life • they are so devoted to each other that they do not ever want to be parted <p>Any other valid point.</p> <p>Yes, surprised:</p> <ul style="list-style-type: none"> • most people would ask for material things • this offer from the gods could have improved their lifestyle • they only wanted to be priests <p>Any other valid point.</p>	4	<p>1 mark per point.</p> <p>Up to a maximum of 4 marks.</p> <p>A combination of 'yes' and 'no' responses is acceptable.</p> <p>Award marks for developed points.</p>
16.		<p>Any from:</p> <ul style="list-style-type: none"> • people still point out the two trees • old men remember the story/share the story • people hang garlands from the two trees • people pray at the trees <p>Any other valid point.</p>	3	<p>1 mark per point.</p> <p>Up to a maximum of 3 marks.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
17.		<p>Any from:</p> <ul style="list-style-type: none"> • Gods can respond to prayers (granting Thisbe's last wishes) • Gods assist with nature (Aurora the goddess of the Dawn removes the stars) • Gods can change their appearance (assuming mortal disguise) • Gods can perform miracles (stopping a wine bowl from running dry; turning a cottage into a temple) • Gods can put people to the test (checking how hospitable people are) • Gods can punish wicked people (drowning the people who did not give them hospitality) • Gods can reward good people (granting Baucis and Philemon their wishes) • Gods can alter nature (creating floods and swamps; changing the colour of berries; turning people into trees) <p>Any other valid point.</p>	8	<p>To gain full marks candidates must refer to both stories.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence to support their response.</p> <p>They should give a clear analysis of the text, focused on the demands of the question.</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>No more than half marks will be awarded for a list or if only one story is considered</p> <p>Up to a maximum of 8 marks.</p>

Section 3 - Virgil, *Aeneid*, I, IV, VI (Selections)

Question		Expected response(s)	Max mark	Additional guidance
18.	(a)	<p>Any from:</p> <ul style="list-style-type: none"> • she is very invested in Carthage/cares about it • she wishes Carthage to be a powerful state • she had heard of a rival state • she heard that the rival state would destroy Carthage • her fears are justified - Rome will destroy Carthage <p>Any other valid point.</p>	2	Award a mark for a developed point.
	(b)	<p>Any from:</p> <p>Unlikeable</p> <ul style="list-style-type: none"> • she bears grudges/holds grievances • she is fearful/paranoid • she shows favouritism • she is vain about her beauty • she is resentful about past insults • she tries to alter fate <p>Likeable</p> <ul style="list-style-type: none"> • she is loyal • she goes to great lengths • she is ambitious • she is tough and warlike <p>Any other valid point.</p>	3	<p>Any combination of sympathy/dislike acceptable.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(c)	<p>Any from:</p> <ul style="list-style-type: none"> • the Romans thought of the gods as having human characteristics • they could experience human emotions • they could demonstrate the same behaviour as humans • they got involved in human affairs • they took sides in human affairs • they adopted human institutions like cities as favourites • they used human beings as weapons in their own intrigues • they have knowledge beyond human knowledge • they are subordinate to fate • the gods could bear grudges <p>Any other valid point.</p>	3	<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>
19.		<p>Any from:</p> <ul style="list-style-type: none"> • Dido is a confident and successful leader • her people follow her enthusiastically • she is supervising and leading the establishment of her city <p>Any other valid point.</p>	2	

Question		Expected response(s)	Max mark	Additional guidance
20.		<p>Any from:</p> <ul style="list-style-type: none"> • Aeneas' hair stands on end • he is struck dumb • he is out of his mind • image of burning (<i>ardet</i>) to emphasise his desire to leave • he is leaving a sweet land (<i>dulces . . . terras</i>) emphasising how his feelings for Carthage have changed • he is worried about telling Dido of his plans - deliberative questions emphasise his uncertainty and anxiety • he anticipates the reaction of Dido - <i>reginam . . . furentem</i> • <i>tanto monitu imperio deorum</i> - so great an imperial summons of the gods - emphasises how he understands the seriousness of the divine command <p>Any other valid point.</p>	6	<p>Award marks for developed points</p> <p>Emotions which might be considered are:</p> <ul style="list-style-type: none"> • shock • fear • panic • urge to get on his way • anxiety • astonishment • hesitancy <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
21.	(a)	<p>Any 1 from:</p> <ul style="list-style-type: none"> • rumour (Fama) • she guessed (no-one can deceive a lover) 	1	
	(b)	<p>Any from:</p> <p>Effective</p> <ul style="list-style-type: none"> • she is in a primal state • she is like a bacchante • one of the female devotees of Bacchus who took part in an orgiastic festival • the Bacchantes were out of control- Dido is out of control • they were excited/maddened/inflamed (by drink) - Dido is excited/maddened/inflamed by obsessive love • they roamed around Mt Cithaeron - Dido roams around the city • reference to fire/passion/destructiveness <p>Less effective</p> <ul style="list-style-type: none"> • the Bacchantes enjoyed the licence afforded by the festival - Dido is deeply unhappy • the Bacchantes were part of a crowd - Dido is on her own and not part of a group • the Bacchantes screamed and shouted, Dido is not reported as making any noise • the Bacchantes could be destructive of others - Dido is destructive of herself <p>Any other valid point.</p>	6	<p>Any combination of answers acceptable but must evaluate effectiveness of the imagery.</p> <p>Candidates should give some analysis of the effect of the literary/linguistic techniques of the author.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
22.	(a)	<p>Any from:</p> <p>Likely</p> <ul style="list-style-type: none"> • Aeneas acknowledges his debt to Dido • he states he will always remember her with gratitude • he will never grow tired of remembering her • he did not deliberately try to leave without telling her • he has no choice <p>Not likely</p> <ul style="list-style-type: none"> • his tone is curt and unemotional • she is not in a state to listen to his arguments • these statements are hardly sufficient compensation for abandoning her to misfortune • not having formally contracted marriage does not absolve him from responsibility for Dido, since the relationship has damaged her standing • he should not have entered into the relationship if he did not intend to honour it • Dido is in danger owing to Aeneas, and he ought to stay with her and protect her • his excuse is cheap and legalistic • he knew from the start he had no choice but to fulfil his mission, and should not have concealed the fact from Dido • all the evidence suggests that he did plan to leave without telling her - ships being refitted etc <p>Any other valid point.</p>	4	Award 1 mark per point; award additional marks for developed points.

Question		Expected response(s)	Max mark	Additional guidance
	(b)	<p>Any from:</p> <p>Sympathy</p> <ul style="list-style-type: none"> • Aeneas has no choice but to leave Dido • Aeneas is unaware that Dido has been manipulated into lo • it is against his will but it is his duty • the gods have commanded it • Dido is making unreasonable demands • Aeneas does not want to leave Dido • he has not entered into any formal agreement • he has lost his homeland <p>No sympathy</p> <ul style="list-style-type: none"> • Aeneas should not have entered a relationship to which he was not going to commit • he knew he was supposed to go to Italy but weakly allowed himself to be diverted • he has failed to be honest and up front with Dido <p>Any other valid point.</p>	3	Award marks for developed points.
23.		<p>Any from:</p> <ul style="list-style-type: none"> • they hated each other • there was never an alliance between them • Hannibal/avenger was seen as paying the Romans back for Aeneas • there was war between them • they would always be enemies 	2	Candidates should demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.

Question	Expected response(s)	Max mark	Additional guidance
24.	<p>Possible points:</p> <p>Aeneas:</p> <ul style="list-style-type: none"> • Aeneas expects Dido to provide hospitality and support, but fails to recognise his obligations to her in return • he is willing to have a relationship with her but is not willing to commit to her in return • Aeneas expects Dido to accept a casual relationship without permanent commitment • Aeneas expects Dido to understand and accept Aeneas' need to leave her when the gods say so • Aeneas expects Dido to be able to carry on with her life as if nothing has happened <p>Dido:</p> <ul style="list-style-type: none"> • deceives herself that Aeneas actually loves her and cares for her. She allows the relationship to develop without having been offered commitment or security • she believes that having started a relationship with her that Aeneas will honour it and commit to her • she believes that Aeneas will appreciate the pressures to which Dido will be exposed by his leaving her, and will stay and take care of her • she believes Aeneas will not treat her cruelly and abandon her <p>The gods:</p> <ul style="list-style-type: none"> • Juno wants to use their relationship to sabotage Aeneas' mission. • Venus co-operates in this, seeing her son's relationship with Dido as more important than his destiny. • Jupiter stands aside and lets things take their course until Iarbas invokes his help. • Cupid impersonates Ascanius in order to trap and manipulate Dido • the gods show no genuine concern for the characters' welfare. 	8	Candidates should identify, analyse and evaluate clear textual evidence to support their responses. They may choose to focus on the use of language or the content or both in formulating their responses. They should give a clear analysis of the text focused on the demands of the question.

Section 4 - Pliny, Letters

Question		Expected response(s)	Max mark	Additional guidance
25.		<ul style="list-style-type: none"> • Tacitus asked him to write about the death of his uncle • to tell of the death of his uncle • so that the account (of his uncle's death) is reliable • so that future generations will know about it • so that his uncle's death will be remembered • so that Tacitus will write about it <p>Any other valid point.</p>	2	Award a mark for a developed point.
26.	(a)	<p>Any from:</p> <p>Yes</p> <ul style="list-style-type: none"> • he did not realise it would be a significant event • he was engrossed in his work • he wanted to show his uncle he was studious <p>No</p> <ul style="list-style-type: none"> • he was actually afraid • he wanted to make it appear he was not afraid • wanted to justify his decision not to go <p>Any other valid point.</p>	2	<p>Award a mark for a developed point.</p> <p>Candidates may argue a combination of 'yes' and 'no'.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(b)	<p>Any from:</p> <ul style="list-style-type: none"> • he orders a boat to be prepared/he gets ready to leave to examine the situation • he responds to Rectina’s request for help • he recognises that helping was more important than studying the cloud • he boards the ship himself • he is prepared to help others • others are fleeing but he hurries ahead • he keeps going towards the danger • he is without fear • he wants to see what is going on for himself • he wants to record events • he decides that he is prepared to go and save many more than just Rectina now <p>Any other valid point.</p>	3	Award marks for developed points.

Question		Expected response(s)	Max mark	Additional guidance
27.	(a)	<ul style="list-style-type: none"> the flames were wide flames coming from many places the height of the fires <p>Any other valid point.</p>	2	
	(b)	(i) <ul style="list-style-type: none"> they were fires left burning (by countryfolk) houses had been abandoned 	1	
		(ii) <ul style="list-style-type: none"> yes he was right to do this because they might not panic yes he was right to do this because perhaps he believed it no he was wrong to do this because it delayed escape no he was wrong to do this because in his position he should have recognised the potential for danger <p>Any other valid point.</p>	2	<p>Award a mark for a developed point.</p> <p>Candidates may argue a combination of 'yes' and 'no'.</p>

Question		Expected response(s)	Max mark	Additional guidance
28.	(a)	<p>Any from:</p> <ul style="list-style-type: none"> • seemed to be leaving the town • following each other • they were astonished • they were afraid • walking in a line • pushing and shoving • behaving like a mob • randomly looking for guidance • looking for someone to lead them <p>Any other valid point.</p>	3	Award a mark for a developed point.
	(b)	<p>Possible points:</p> <ul style="list-style-type: none"> • repetition of <i>multa . . . multas</i> indicates the scale of what is going on • <i>planissimo</i> - superlative adjective helps emphasis that it was so strange this should be happening on such flat ground • <i>videbamus</i> - imperfect verb suggesting that they kept seeing it, but couldn't believe it • <i>tremore terrae</i> - alliteration adds physical feeling of what was happening • <i>multa animalia maris</i> - alliteration, assonance helps emphasise the great number • <i>maris siccis harenis</i> - sibilance/onomatopoeia may suggest sounds they were hearing <p>Any other valid point.</p>	6	<p>Candidates should give some analysis of the effect of the literary/linguistic techniques of the author.</p> <p>Award 1 mark for use of language and 1 mark for valid comment.</p> <p>Candidates may choose to discuss content or language or both</p> <p>Where candidates interpret 'amazing' as a positive quality, award maximum of 5 marks</p>

Question		Expected response(s)	Max mark	Additional guidance
29.	(a)	<p>Any from:</p> <ul style="list-style-type: none"> • he was a young man • she was old • she was fat • she doesn't want to be the cause of his death <p>Any other valid point.</p>	2	Award a mark for a developed point.
	(b)	<p>Any from:</p> <ul style="list-style-type: none"> • Pliny loved her/it was his duty as a son/he didn't want to be without her • he was acting as paterfamilias in the absence of his uncle • he would feel guilty if he had done so • it makes him appear more heroic in his story <p>Any other valid point.</p>	2	Award a mark for a developed point.
30.	(a)	<ul style="list-style-type: none"> • compares the sun to an eclipse/twilight/half light/sunset 	1	
	(b)	<p>Any from:</p> <p>Worried</p> <ul style="list-style-type: none"> • everything had changed • light like an eclipse/twilight etc • everything covered in ash • earthquakes continued • realising the scale of the disaster • looking for news of Uncle Pliny <p>Hopeful</p> <ul style="list-style-type: none"> • the darkness had thinned • the sun was shining/there was daylight • looking for news of Uncle Pliny 	2	Candidates must consider both 'worried' and 'hopeful' to gain full marks.

Question		Expected response(s)	Max mark	Additional guidance
31.		<p>Possible points:</p> <ul style="list-style-type: none"> • people were able to record important events • people could be informed about important events • events in other parts of the empire were able to be recorded • people would be better remembered after they were dead • the ability to read and write were important in sending information to others (Rectina asking for help) • people took education seriously (Pliny the Younger wanting to stay and complete his work) • people could use reading as a form of escapism (Pliny continuing to read despite his mother & the friend's warnings) • some people may have thought there were times when education was less important (the friend from Spain) • people were able to use literary allusions to explain things • it was expected that people would understand literary allusions <p>Any other valid point.</p>	4	<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>

Question	Expected response(s)	Max mark	Additional guidance
32.	<p>Possible points:</p> <ul style="list-style-type: none"> • unusual size and appearance of cloud • ash falling - hot and thick • stones falling • fires/flames • blocking Pliny's planned route • people's fear • people's panic • buildings shaking • earth tremors • danger inside and outside • darkness • effects on the sea/stormy seas • effects on sea life • sulphur fumes • details of Pliny's death • possibility of losing family/friends • sounds • people preparing for death • could argue that it was shocking that Pliny the Younger did not take evasive action earlier <p>Any other valid point.</p>	8	

Section 5 - Cicero, *In Verrem V*

Question		Expected response(s)	Max mark	Additional guidance
33.		<p>Any from:</p> <ul style="list-style-type: none"> • provided a merchant ship • to transport his 'loot' • and a place to store his ill-gotten gains <p>Any other valid point.</p>	2	
34.	(a)	<p>Any from:</p> <ul style="list-style-type: none"> • present in name only • in reality, ships empty/under-manned/under-equipped • ineffective as a deterrent - brought loot to the governor instead of fear to the pirates • ships at half strength (<i>semiplenis</i>) <p>Any other valid point.</p>	2	Award a mark for a developed point.
	(b)	<p>Any from:</p> <ul style="list-style-type: none"> • pirates were traders in enslaved people • especially the young/attractive who would fetch the highest prices • stole money and valuable goods- such as silver plate • stole luxury items such as carpets/tapestries • stole items that were readily saleable <p>Any other valid point.</p>	3	<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>

Question	Expected response(s)	Max mark	Additional guidance
35.	<p>Any from:</p> <ul style="list-style-type: none"> • Tricolon - <i>concurrerent, quaererent, . . . cuperent</i> • emphasises how actively they desired to see the pirate punished • sound effect/sibilance - <i>istius saepe . . . audissent, . . . saepe timuissent</i> • emphasises their contempt which fuelled their desire for retribution • repetition - <i>saepe . . . saepe</i> • emphasise the longstanding fear which drove their desire to see justice done • Asyndeton/omission of 'et' - <i>concurrerent, quaererent, . . . cuperent/saepe . . . audissent, . . . saepe timuissent</i> • emphasises the building pressure of their desire • Metaphor - <i>pascere oculos ...</i> • image of feasting emphasises the strength of their appetite for retribution • Chiasmus - <i>pascere oculos animumque exsatuare</i> • emphasises they would only be satisfied once they'd seen the pirate suffer • <i>ut mos est, ut solet fieri</i> - the people eagerly expected it • <i>vidisse...videre</i> emphasis on seeing <p>Any other valid point.</p>	6	<p>Award 1 mark for identifying a valid use of language with reference to the text. Identifying literary techniques by name is not necessary.</p> <p>Award an additional mark for a relevant comment.</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
36.		<p>Any from:</p> <ul style="list-style-type: none"> • displayed them openly • in an enjoyable/public spectacle • captured and in chains • paraded them through towns • attracting huge crowds • he executed them 	3	Award marks for developed points.
37.		<p>Any from:</p> <ul style="list-style-type: none"> • size - huge capacity • enormous depth - prevented escape • security - hemmed in on all sides • impossible to escape/easy to guard • wants to present quarries as an ideal prison • it is a well-established prison • to make Verres' decision not to use them seem inexplicable/suspicious <p>Any other valid point.</p>	4	<p>1 mark per detail with supporting comment.</p> <p>For full marks candidates must supply a supporting comment</p> <p>Award marks for developed points.</p>
38.		<p>Any from:</p> <ul style="list-style-type: none"> • unfamiliar with pirates and seafaring • because Centuripa was in the middle of the island • remote from the sea • they were farmers • Apronius like a pirate because of his excessive tax demands <p>Any other valid point.</p>	3	Award marks for developed points.

Question		Expected response(s)	Max mark	Additional guidance
39.	(a)	<p>Any from:</p> <ul style="list-style-type: none"> • to confuse the counting • to hide the number of pirates missing • because that would make his theft obvious • to avoid public outcry <p>Any other valid point.</p>	2	Award a mark for a developed point.
	(b)	<p>Any from:</p> <ul style="list-style-type: none"> • he had held back pirates for his own purposes • substituted Roman citizens to make up the numbers • had previously thrown them into prison • (falsely) claimed they were traitors/soldiers of Sertorius • (falsely) claimed they had become pirates of their own free will • executed Roman citizens • Roman citizens could not be executed without a trial • tried to disguise the identity of some • executed others even though they were recognised • he failed to execute the pirates <p>Any other valid point.</p>	4	

Question		Expected response(s)	Max mark	Additional guidance
40.		<p>Any from</p> <ul style="list-style-type: none"> • sarcastic tone in referring to ‘great achievement’ • sarcastic tone ‘famous victory’ • downplays capture of ship - ‘small pirate ship’ • downplays efficiency of navy • when he had caught the captain, he released him <p>Any other valid point.</p>	3	Award marks for developed points.
41.		<p>Possible points:</p> <p>Entertaining</p> <ul style="list-style-type: none"> • jokes making fun of Verres’ lifestyle • description of the capture of the pirate ship • Verres’ parties • Verres’ mode of travel • sarcastic use of military terms • sarcastic reference to Verres’ triumph • sarcastic reference to Verres’ “great achievement” • gossip about Verres’ private life • jokes about Apronius 	8	<p>Candidates should identify, analyse and evaluate clear textual evidence to support their responses. They may choose to focus on the use of language or the content or both in formulating their responses.</p> <p>They should give a clear analysis of the text focused on the demands of the question.</p> <p>Award marks for developed points.</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p>Possible points not proving guilt:</p> <ul style="list-style-type: none"> • account of parties etc just gossip • claim that pirate chief released is circumstantial/guesswork • what Servilius did is irrelevant • stone quarries irrelevant • idea of a fake pirate chief not credible • Centuripa not such a ridiculous place to imprison a pirate • sensible to imprison a pirate far from the sea • some imprisoned/executed citizens may have been guilty eg soldiers of Sertorius <p>Possible points for proving guilt</p> <ul style="list-style-type: none"> • illegal activity with witnesses/committed in public • accepting bribes witnessed by Sicilian businessmen • exempting Mamertini from their obligation to provide a warship • accepting a merchant ship • missing pirates confirmed by the Sicilians' calculations • public execution of Roman citizens recognised by witnesses 		

[END OF MARKING INSTRUCTIONS]