

X014/301

NATIONAL
QUALIFICATIONS
2010

MONDAY, 7 JUNE
9.00 AM – 11.00 AM

LATIN
HIGHER
Interpretation

You must answer **two** sections: one verse author and the prose author.

You must choose *either* Section A (verse: Virgil: *Page two*) *or* Section B (verse: Plautus: *Page three*)

and

you must answer Section C (prose: Cicero: *Page four*).

100 marks are allocated to this paper.



EITHER

SECTION A—Virgil, *Aeneid VI*

Answer all the questions. (Note: there are two options in question 6.)

Marks

1. Turn to PAGE TWELVE of the Prescribed Text.

Refer to lines 57–71 of Passage 4 (from “O Phoebus” to “in Phoebus’ name”).

In these lines Aeneas prays to the god Apollo for help. What reasons does he have to feel hopeful that Apollo might help him now?

3

2. Turn to PAGE SEVENTEEN of the Prescribed Text.

Refer to lines 28–34 of Passage 5 (from *hinc via* to *amictus*).

Here Virgil creates a very unpleasant picture of the rivers of the Underworld and their guardian. Explain in what ways Virgil’s choice of Latin words achieves this effect.

4

3. Turn to PAGES NINETEEN AND TWENTY of the Prescribed Text.

Refer to lines 121–130 of Passage 5 (from *quisquis es* to *adorti*).

What do we learn from what Charon says which might explain his unfriendly attitude towards Aeneas?

4

4. Turn to PAGE TWENTY of the Prescribed Text.

Refer to lines 150–158 of Passage 5 (from *Cerberus* to *undae*).

(a) Explain in what ways Virgil emphasises **both** the size **and** the alarming nature of Cerberus.

4

(b) Write out and scan lines 150 and 151 (from *Cerberus* to *antro*), marking the quantities and feet.

3

(c) Explain why the rhythmic pattern of line 150 is well suited to the meaning.

1

5. Turn to PAGES TWENTY AND TWENTY-ONE of the Prescribed Text.

Refer to lines 167–177 of Passage 5 (from *proxima* to *relinquant*).

Which two groups of people does Virgil mention in these lines? Do you think Virgil shows sympathy for them? Refer to the text to support your answer.

5

6. EITHER

(a) “Even a hero has to rely on the help and advice of others.” How true is this of Aeneas in *Aeneid VI*? Support your answer with reference to Passages 4 and 5.

10

OR

(b) “Virgil is an outstanding storyteller.” Consider the story, characters and vivid descriptions in Passages 4 and 5. What evidence is there to support this view?

10

(34)

(scaled to 50)

OR

SECTION B—Plautus, *Rudens*

Answer all the questions. (Note: there are two options in question 6.)

Marks

1. Turn to PAGES TWENTY-NINE AND THIRTY of the Prescribed Text.

Refer to lines 293–332 of Passage 6 (from “Poor men” to “Bye then”).

Do you think that the brief appearance of the fishermen adds anything to the audience’s enjoyment of the play? Refer to the text to support your answer.

3

2. Turn to PAGE THIRTY-SIX of the Prescribed Text.

Refer to lines 10–25 of Passage 7 (from *utinam* to *Tereo*).

In these lines Labrax and Charmides remember meeting each other in Sicily. Explain how both characters, by lively dialogue and vivid use of language, express strong feelings about that meeting.

4

3. Turn to PAGES THIRTY-SEVEN AND THIRTY-EIGHT of the Prescribed Text.

Refer to lines 75–87 of Passage 7 (from *quid illuc* to *condormiscam loci*).

(a) What information does Sceparnio bring?

3

(b) Do Labrax and Charmides react in the same way to this news? Refer to the text to explain your answer.

4

4. Turn to PAGES THIRTY-NINE AND FORTY of the Prescribed Text.

Refer to lines 132–157 of Passage 7 (from *pro Cyrenenses* to *precor*).

Do you think this episode is effective as a piece of drama? Support your answer with reference to the text.

5

5. Turn to PAGE FORTY of the Prescribed Text.

Refer to lines 167–179 of Passage 7 (from *vis dicam* to *edentaverint*).

(a) Is Trachalio being fair when he describes Labrax to Daemones? Explain your answer.

2

(b) Explain why the audience might be amused, not shocked, by the punishment suggested for Labrax.

3

6. EITHER

(a) In what ways does Roman religion feature in *Rudens*? Refer to Passages 6 and 7 to support your answer.

10

OR

(b) “There are no real ‘bad guys’ in *Rudens*.” Do you agree? Refer to Passages 6 and 7 to support your answer.

10

(34)

(scaled to 50)

[Turn over for SECTION C—Cicero

AND

SECTION C—Cicero, *In Verrem V*

Answer all the questions. (Note: there are two options in question 6.) Marks

1. Turn to PAGE FIVE of the Prescribed Text.

Refer to lines 91–94 of Passage 1 (from “Well now” to “noble birth”).

Explain why Cicero’s reference to Verres as “our Hannibal over there” is a clever and effective insult. 3

2. Turn to PAGE EIGHT of the Prescribed Text.

Refer to lines 19–29 of Passage 3 (from *archipiratam* to *cuperent*).

In line 21 Cicero mentions “guesswork” (*coniectura*). Give details of this. On what grounds does he justify the use of guesswork? 4

3. Turn to PAGE NINE of the Prescribed Text.

Refer to lines 63–78 of Passage 3 (from *eo quod* to *archipiratam*).

(a) Why, according to Cicero, might the jury be surprised that Verres did not choose Syracuse as the place to imprison the “pirate chief”? 3

(b) Why, according to Cicero, did Verres choose a different place? 2

4. Turn to PAGE TEN of the Prescribed Text.

Refer to lines 82–103 of Passage 3 (from *interea* to *feriebantur*).

(a) What was the mood of the people of Syracuse at this point? Explain why they felt this way. 3

(b) In what ways did Verres try to deceive the people, and how successful was he? 4

5. Turn to PAGE TEN of the Prescribed Text.

Refer to lines 107–113 of Passage 3 (from *haec igitur* to *aversum*).

In these lines Cicero sums up Verres’ achievements. What reaction from the jury do you think he is hoping for? Discuss the effectiveness of **two** techniques Cicero uses here, in each case quoting the Latin words. 5

6. EITHER

(a) In what ways does Cicero try to entertain the jury while at the same time attacking Verres? In your answer refer to the English and the Latin passages. 10

OR

(b) In what ways, according to Cicero, did Verres fail in his duties as governor of Sicily? In your answer refer to the English and the Latin passages. 10

(34)

(scaled to 50)

[END OF QUESTION PAPER]

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MONDAY, 7 JUNE
11.15 AM – 12.00 NOON

LATIN
HIGHER
Translation

50 marks are allocated to this paper.

Candidates should ensure that they have been provided with the word-list for this paper.



Read the following passage carefully, including the English sections.
Then translate all the Latin sections into English.

Marks

Verres relied on the help and skill of two brothers to steal precious objects from his province.

sunt fratres duo, Tlepolemus et Hiero. alter e cera finge-
bat, alter pictor erat. quod illi cognoverant Verrem artificii sui
cupidum esse, ad eum se contulerunt. Verres habuit eos
secum, et in praedis atque furtis multum illorum opera
5 consilioque usus est. mirandum in modum, ut canes
venatici, odorabantur et pervestigabant omnia.

Verres gave the brothers the difficult task of obtaining the statue of a river god, Chrysas.

Chrysas est amnis qui per Assorinorum agros fluit; hic amnis
apud Assorinos quoque habetur deus. in fano est Chryssae
simulacrum praeclare factum e marmore. id Verres poscere
10 Assorinos non ausus est; Tlepolemo dat et Hieroni negotium.
illi facta manu armata noctu veniunt; aeditumi custodesque
mature sentiunt; signum quod erat notum vicinitati bucina
datur; homines ex agris concurrunt; eicitur fugaturque
Tlepolemus, neque quicquam ex fano Chryssae praeter unum
15 perparvulum simulacrum ex aere desideratum est.

(50)

[END OF QUESTION PAPER]

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LATIN
HIGHER
Word-list to accompany
Translation



ad (+ *accusative*) to
aeditumus, -i (*m.*) temple keeper
aes, aeris (*n.*) bronze
agri, agrorum (*m. pl.*) lands, fields
alter . . . alter . . . one of them . . . the other . . .
amnis, -is (*m.*) river
apud (+ *accusative*) among
armatus, -a, -um armed
artificium, -ii (*n.*) skill
Assorini, -orum (*m. pl.*) the people of Assorus
atque and
audeo, audere, ausus sum to dare
bucina, -ae (*f.*) trumpet
canis, -is (*m.*) dog
cera, -ae (*f.*) wax
Chrysas, -ae (*m.*) Chrysas
cognosco, -ere, cognovi, cognitum to find out
concurro, -ere to gather
consilium, -ii (*n.*) advice
contulerunt *see* 'se confero'
cupidus, -a, -um keen to make use of
custos, custodis (*m.*) guard
desidero, -are to find missing
deus, -i (*m.*) god
do, dare to give
duo two
e (+ *ablative*) from
eicio, -ere to throw out
et and
ex (+ *ablative*) from, of
facio, -ere, feci, factum to make (line 9); to collect (line 11)
fanum, -i (*n.*) temple
fungo, -ere to make models
fluo, -ere to flow
frater, fratris (*m.*) brother
fugo, -are to force to run away
furtum, -i (*n.*) robbery
habeo, -ere to keep (line 3); to consider (line 8)
hic, haec, hoc this
Hiero, Hieronis (*m.*) Hiero
homo, hominis (*m.*) man
ille, illa, illud he, she, it
in (+ *ablative*) in
is, ea, id he, she, it
manus, manus (*f.*) group of men

marmor, -oris (*m.*) marble
mature in good time
mirandum in modum in an amazing way
multum much, a lot
negotium, -ii (*n.*) task, job
neque nor
noctu at night
non not
notus, -a, -um well known
odoror, -ari to sniff out
omnia everything
opera, -ae (*f.*) help
per (+ *accusative*) through
perparvulus, -a, -um very small
pervestigo, -are to track down
pictor, -oris (*m.*) painter
posco, -ere to ask for
praeclare beautifully
praeda, -ae (*f.*) theft
praeter (+ *accusative*) except for
-que and
qui, quae, quod who, which
quicquam anything
quod because
quoque also
se confero, conferre, contuli to go
secum with him
sentio, -ire, sensi, sensum to be alerted
signum, -i (*n.*) signal
simulacrum, -i (*n.*) statue
sum, esse, fui to be
suus, -a, -um their
Tlepolemus, -i (*m.*) Tlepolemus
unus, -a, -um one
ut like
utor, uti, usus sum (+ *ablative*) to make use of
venaticus, -a, -um hunting
venio, venire to come
Verres, -is (*m.*) Verres
vicinitas, vicinitatis (*f.*) neighbourhood

[END OF WORD-LIST]