



National  
Qualifications  
2016

**X743/76/11**

**Latin  
Literary Appreciation**

FRIDAY, 13 MAY

9:00 AM – 11:00 AM

**Total marks — 60**

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

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not you may lose all the marks for this paper.



\* X 7 4 3 7 6 1 1 \*

## SECTION 1 — CATULLUS — 30 marks

Attempt ALL questions

Catullus, *Poems*

Turn to PAGE THREE of the Prescribed Text.

1. Refer to Poem 3 (*ni te . . .*).
  - (a) Give two pieces of evidence that show that Catullus and Calvus are very close friends. 2
  - (b) Discuss the reasons their friendship is in danger. 3

Turn to PAGE FIVE of the Prescribed Text.

2. Refer to Poem 6 (*o funde . . .*).
  - (a) Explain why Catullus is going to his country estate. 2
  - (b) Identify evidence which shows he does not like Antius' speech. 2

Turn to PAGE SEVEN of the Prescribed Text.

3. Refer to Poem 9 (“Yesterday . . .”).
  - (a) Refer to lines 1–6 (“Yesterday . . . by wine”). What evidence is there that Catullus and Licinius are having fun writing poetry? 3
  - (b) Refer to lines 7–15 (“I left . . . for you”). What evidence is there that Catullus would rather have spent more time with Licinius? 2

Turn to PAGE EIGHT of the Prescribed Text.

4. Refer to Poem 12, lines 1–12 (*siqua . . . miser*).  
Catullus feels that he has behaved properly in his relationship with Lesbia. Discuss the ways in which Catullus uses language to show this. In your answer, you may wish to refer to the arrangement and choice of words, imagery, sound or metre. 5
5. Discuss what you have learned about friendship in the Roman world from reading Catullus' poems. 3
6. Consider Catullus' poems. Discuss what makes him happy. 8

## SECTION 2 — OVID — 30 marks

Attempt ALL questions

Ovid, *Metamorphoses*

Turn to PAGE TEN of the Prescribed Text.

7. Refer to Extract 2, lines 19–28 (*tum murmure . . . isdem*).In line 27, Ovid writes *pacta placent* (“They agreed on the plan”).

- (a) Outline the plan which Pyramus and Thisbe agreed on. 3
- (b) Do you consider the plan to be a good one or not? Explain your answer. 3

Turn to PAGE TWELVE of the Prescribed Text.

8. Refer to Extract 4 (“When she recognised . . .”).

- (a) 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. 3
- (b) Considering the story of Pyramus and Thisbe as a whole, discuss the modern view that the parents were to blame for their children’s deaths. 3
- (c) Do you think that Roman readers would have supported Pyramus and Thisbe or their parents? Explain your answer. 3

Turn to PAGE TWELVE of the Prescribed Text.

9. Refer to Extract 5, lines 6–12 (“It was . . . equally”).

Ovid emphasises how well suited Baucis and Philemon were, as a couple. Give details. 3

Turn to PAGE FOURTEEN of the Prescribed Text.

10. Refer to Extract 9, lines 5–8 (*esse . . . illa*).

- (a) Outline the request Philemon made to the gods. 3
- (b) Explain why he felt that his request should be granted. 1

11. Discuss some of the techniques Ovid uses to increase his readers’ enjoyment of these two stories. You may wish to consider the narrative, characters, word choice, metre, or any other poetic technique in your answer. Support your answer with reference to both stories. 8

[Turn over

## SECTION 3 — VIRGIL — 30 marks

Attempt ALL questions

Virgil, *Aeneid I, IV, VI*

Turn to PAGE FIFTEEN of the Prescribed Text.

12. Refer to Extract 1 (“It is said . . .”).

In these lines, Virgil describes the hostility of Juno towards Aeneas and the Trojans. Discuss what this extract tells us about Roman beliefs regarding the gods.

3

Turn to PAGE SIXTEEN of the Prescribed Text.

13. Refer to Extract 5, lines 1–11 (
- interea . . . fuit*
- ).

In these lines Virgil describes a storm and the ‘wedding’ of Dido and Aeneas. Discuss the details which make this description exciting and dramatic. Refer to the text to support your answer.

4

Turn to PAGE EIGHTEEN of the Prescribed Text.

14. Refer to Extract 7, lines 7–14 (
- at regina . . . Cithaeron*
- ).

(a) Describe Dido’s reaction when she guesses that Aeneas is planning to leave her.

1

- (b) Refer to lines 9–14 (*eadem . . . Cithaeron*).

In these lines, Virgil describes Dido’s distress when she hears the rumour of Aeneas’ departure. How effective, in your view, is Virgil’s description?

In your response, 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.

15. Refer to Extract 9, lines 8–12 (
- me si . . . victis*
- ).

In these lines Aeneas wishes the Fates had made things turn out differently. What does he say he would have preferred?

2

Turn to PAGE NINETEEN of the Prescribed Text.

16. Refer to Extract 10 (
- me patris . . .*
- ).

In this extract Aeneas tells Dido about the warnings he has received, urging him to leave Carthage. Describe these warnings.

3

## SECTION 3 (continued)

Turn to PAGE TWENTY-ONE of the Prescribed Text.

17. Refer to Extract 15, lines 3–10 (*illa . . . euntem*).

In these lines Virgil uses a simile to describe Dido's appearance and reaction. To what extent is this simile effective?

3

18. To what extent do you think that, if he had lived in modern times, Virgil would have been a good writer for the cinema?

Refer to the text to support your answer.

8

[Turn over

## SECTION 4 — PLINY — 30 marks

Attempt ALL questions

Pliny, *Letters*

Turn to PAGE TWENTY-TWO of the Prescribed Text.

19. Refer to Extract 2, lines 11–22 (*magnum . . . enotaretque*).

(a) Describe the part Rectina played in these lines. 2

(b) The behaviour of Pliny the Elder showed that he cared about Rectina's safety. Find evidence in these lines to support this view. 3

Turn to PAGE TWENTY-THREE of the Prescribed Text.

20. Refer to Extract 5, lines 8–14 (“With the . . . dead”).

Pliny gives a detailed description of the cause of his uncle's death. From these lines what can we learn about the Romans' understanding of how the human body works? 3

Turn to PAGE TWENTY-FOUR of the Prescribed Text.

21. Refer to Extract 7, (*ais te . . .*).

Discuss whether you consider these lines to be an effective introduction to the dramatic story about to follow.

Refer to the text to support your answer. 4

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

22. Refer to Extract 9 (*iam hora . . .*).

Evaluate the ways in which Pliny uses language in this extract to achieve a dramatic and exciting narrative.

Refer to the text to support your answer. 5

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

23. Refer to Extract 11, lines 1–6 (*nec multo . . . moretur*).

In these lines Pliny's mother tells him to escape without her, but he refuses. Outline the reasons each might have had for his/her point of view. 5

24. Over the years, film-makers have tried to recreate the last days of Pompeii. Consider these two letters and identify episodes which you think would transfer particularly well to the big screen. Explain your choice. 8

## SECTION 5 — CICERO — 30 marks

Attempt ALL questions

*Cicero, In Verrem V*

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

25. Refer to Extract 3, lines 5–7 (*erat . . . veste*).

List the contents of the captured pirate ship.

3

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

26. Refer to Extract 3, lines 17–24 (*archipiratam . . . patiatur*).

Summarise Cicero's arguments in these lines.

3

Turn to PAGE TWENTY-NINE of the Prescribed Text.

27. Refer to Extract 4, ("One man . . .").

What have you learned from these lines about the Romans' attitude towards pirates, and their treatment when caught?

3

Turn to PAGE TWENTY-NINE of the Prescribed Text.

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

Identify one example of each of these language techniques

- Rhetorical question
- Repetition
- Sarcasm.

Explain the way in which each one is effective.

6

Turn to PAGE TWENTY-NINE of the Prescribed Text.

29. Refer to Extract 5, lines 9–17 (*age porro . . . imperantur*).

Discuss whether Cicero's argument would have convinced the jury that the stone quarries were the best prison for the pirate captain. Refer to the text to support your answer.

3

Turn to PAGE THIRTY of the Prescribed Text.

30. Refer to Extract 7, lines 9–19 (*interea . . . flagitaret*).

State Cicero's opinion of the people of Syracuse. What details does he give to support his opinion?

4

[Turn over for next question

## SECTION 5 (continued)

31. Discuss whether Cicero presents a convincing case that Verres acted dishonestly in carrying out his duties.

Refer to the text to support your answer.

8

[END OF QUESTION PAPER]





National  
Qualifications  
2016

**X743/76/12**

**Latin  
Translating**

FRIDAY, 13 MAY  
11:15 AM – 12:15 PM

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**Total marks — 40**

Write your answers clearly in the answer booklet provided.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



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

### The Worst Son Ever

*The mother of the emperor Nero was very critical of her son and was punished as a result.*

Agrippina erat mater Neronis. illa facta dictaque filii acerbius exquirebat et corripbat. itaque Nero eam honore et potestate privavit, ac Palatio expulit.

*Nero felt so uncomfortable near his mother that he tried to kill her, using all his evil genius.*

verum minis matris et violentia territus, Nero eam perdere statuit, et cum ter veneno frustra eam temptavisset, machinam paravit, ut lacunaria noctu super eam dormientem  
5 deciderent. sed hoc consilio forte revelato, commentus est solutilem navem, ut naufragio matrem perderet.

*He invited his mother to sail across the Bay of Naples to join him, but he made sure that she came back in a different boat.*

ita Nero reconciliatione simulato eam Baias evocavit; tum negotium trierarcho dedit ut liburnicam confringeret in qua mater prius advecta erat, et in locum corrupti navigii prae-buit alteram navem machinosam.

*The ship sank, but Nero's mother swam to safety. Nero then found another way of bringing about her murder.*

10 reliquum noctis Nero cum magna trepidatione vigilavit, opperens coeptorum exitum. subito libertus Agrippinae advenit et cum gaudio nuntiabat matrem Neronis nando evasisse. sed ubi forte Nero vidit pugionem liberti, eum arripi iussit ut percussorem subornatum. deinde Nero matris caedem curavit.

Suetonius, Life of Nero 34

[END OF QUESTION PAPER]



National  
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2016

**X743/76/22**

**Latin  
Translating  
Word List**

FRIDAY, 13 MAY

11:15 AM – 12:15 PM



\* X 7 4 3 7 6 2 2 \*

ac	and	itaque	therefore
acerbius	strictly	iubeo, -ere, iussi	(to) order
advehor, advehi, advectus sum	(to) travel	lacunaria, -orum ( <i>n.pl.</i> )	ceiling panels
advenio, -ire	(to) arrive	libertus, -i ( <i>m.</i> )	servant
Agrippina, -ae ( <i>f.</i> )	Agrippina (a woman's name)	liburnica, -ae ( <i>f.</i> )	boat
alter, -a, -um	another	locus, -i ( <i>m.</i> )	place
arripio, -ere	(to) arrest	machina, -ae ( <i>f.</i> )	trick machinery
Baiae, -arum ( <i>f.pl.</i> )	Baiae (a seaside town on the Bay of Naples)	machinosus, -a, -um	designed to sink
caedes, -is ( <i>f.</i> )	murder	magnus, -a, -um	great
coepta, -orum ( <i>n.pl.</i> )	plan	mater, matris ( <i>f.</i> )	mother
comminiscor, -i, commentus sum	(to) invent	mina, -ae ( <i>f.</i> )	threat
confringo, -ere	(to) smash up	nando	by swimming away
consilium, -ii ( <i>n.</i> )	plot	naufragium, -ii ( <i>n.</i> )	shipwreck
corrigo, -ere	(to) criticise	navigium, -ii ( <i>n.</i> )	boat
corruptus, -a, -um	damaged	navis -is ( <i>f.</i> )	ship
cum (+ <i>subjunctive</i> )	when	negotium, -ii ( <i>n.</i> )	task
cum (+ <i>ablative</i> )	with	Nero, Neronis ( <i>m.</i> )	Nero (name of an Emperor)
curo, -are	(to) arrange	noctu	at night
decido, -ere	(to) fall down	nox, noctis ( <i>f.</i> )	night
deinde	next	nuntio, -are	(to) report
dictum, -i ( <i>n.</i> )	word	occido, -ere	(to) kill
do, dare, dedi, datum	(to) give	opperior, opperiri	(to) wait for
dormio, -ire	(to) sleep	Palatium, -ii ( <i>n.</i> )	the Palace
et	and	paro, -are,	(to) prepare
evado, -ere, evasi	(to) escape	per (+ <i>accusative</i> )	by
evoco, -are, evocavi	(to) invite to	percussor, -oris ( <i>m.</i> )	assassin
exitus, -us ( <i>m.</i> )	result	perdo, -ere	(to) kill
expello, -ere, expuli (+ <i>ablative</i> )	(to) exclude from	potestas, potestatis ( <i>f.</i> )	power
exquiro, -ere	(to) investigate	praebeo, -ere, praebui	(to) provide
factum, -i ( <i>n.</i> )	deed	prius	earlier
filius, -ii ( <i>m.</i> )	son	privo, -are (+ <i>ablative</i> )	(to) deprive of
forte	by chance	pugio, pugionis ( <i>m.</i> )	dagger
frustra	unsuccessfully	-que	and
gaudium, -ii ( <i>n.</i> )	delight	qui, quae, quod	which
hic, haec, hoc	this	reconciliatio, reconciliationis ( <i>f.</i> )	reconciliation
honos, honoris ( <i>m.</i> )	honour	reliquum, -i ( <i>n.</i> )	the remainder of
illa	she	revelo, revelare, revelavi, revelatum	to uncover
in (+ <i>ablative</i> )	in	salvus, -a, -um	safe
in (+ <i>accusative</i> )	in	sed	but
is, ea, id	he, she, it	simulo, -are, -avi, simulatum	(to) pretend
ita	so	solutilis, -e	which could break up easily

statuo,-ere, statui	(to) decide	trierarchus,-i (m.)	ship's captain
subito	suddenly	tum	then
subornatus,-a,-um	hired by his mother	ubi	when
sum, esse, fui	(to) be	ut (+ <i>subjunctive</i> )	so that; to
super (+ <i>accusative</i> )	on top of	ut	as (line 12)
tempto,-are, temptavi	(to) try to get rid of	venenum,-i (n.)	poison
ter	three times	verum	but
territus,-a,-um	frightened by	video, -ere, vidi	(to) see
trepidatio,	anxiety	vigilo,-are, vigilavi	(to) stay awake
trepidationis (f.)		violentia,-ae (f.)	violent nature

[END OF WORD LIST]

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