

# X014/12/01

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NATIONAL MONDAY, 28 MAY  
QUALIFICATIONS 9.00 AM – 11.00 AM  
2012

LATIN  
HIGHER  
Interpretation

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

You must choose *either* Section A (verse: Virgil: *Pages two and three*) *or*

Section B (verse: Plautus: *Pages four and five*)

**and**

you must answer Section C (prose: Cicero: *Pages six and seven*).

100 marks are allocated to this paper.



SECTION A—Virgil, *Aeneid VI*

Answer all the questions. (Note: there are two options in question 5.)

**1. Turn to PAGE TWELVE of the Prescribed Text.**

Refer to lines 42–51 of Passage 4 (from “The huge side” to “drew closer”).

The Sibyl is being possessed by the god Apollo. Is Virgil’s description of this scene effective? Give reasons to support your answer.

3

**2. Turn to PAGE SEVENTEEN of the Prescribed Text.**

Refer to lines 23–27 of Passage 5 (from *corripit* to *umbras*).

(a) Describe Aeneas’ reaction to what he sees in these lines. Is the Sibyl of any help to him? Refer to the text to support your answer.

4

(b) Write out and scan lines 25 and 26 (from *et ni* to *formae*), marking the quantities and feet.

3

(c) Explain why the rhythm of these lines is well suited to its meaning.

1

**3. Turn to PAGES EIGHTEEN AND NINETEEN of the Prescribed Text.**

Refer to lines 80–104 of Passage 5 (from *ille autem* to *quiescam*).

(a) In lines 98–104 (from *eripe* to *quiescam*), what does Palinurus want Aeneas to do for him?

2

(b) In lines 80–104, in what ways does Palinurus try to persuade Aeneas to agree to his request?

5

**4. Turn to PAGE TWENTY-ONE of the Prescribed Text.**

Refer to lines 183–193 of Passage 5 (from *inter* to *cessi*).

(a) Why is Aeneas upset and confused, when he sees Dido in the Underworld?

2

(b) In what ways does Virgil use word choice and language to emphasise these emotions? Refer to lines 183–193 to support your answer.

4

**SECTION A—Virgil, *Aeneid VI* (continued)**

*Marks*

**5. EITHER**

(a) “Aeneas displays many heroic, admirable qualities.”

To what extent do you agree? Refer to Passages 4 and 5 to support your answer. **10**

**OR**

(b) “Virgil has a wonderful way of providing his readers with a clear and vivid picture of his characters.”

Do you agree Virgil does this, when describing the Sibyl, Charon and Cerberus?  
Refer to Passages 4 and 5 to support your answer.

**10**

**(34)**

**(scaled to 50)**

**[Turn over for SECTION B—Plautus**

SECTION B—Plautus, *Rudens*

Answer all the questions. (Note: there are two options in question 5.)

1. Turn to PAGE TWENTY-FOUR of the Prescribed Text.

Refer to lines 81–112 of Passage 6 (from “Hey Sceparnio” to “you, please”).

What would a Roman audience find funny in these lines?

3

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

Refer to lines 38–52 of Passage 7 (from *qui?* to *dentibus*).

(a) Summarise the content of these lines.

3

(b) What funny comments do these characters make, to emphasise how cold and wet they are?

5

(c) Do you think a modern audience would find these comments just as funny as a Roman audience would? Explain your answer.

2

3. Turn to PAGE THIRTY-EIGHT of the Prescribed Text.

Refer to lines 79–108 of Passage 7 (from *opsecro* to *meum*).

Consider Labrax, Sceparnio and Charmides in these lines. How much concern do they show for each other? Refer to the text to support your answer.

3

4. Turn to PAGE FORTY-ONE of the Prescribed Text.

Refer to lines 209–222 of Passage 7 (from *sedete* to *spernas*).

(a) In lines 209–211 (from *sedete* to *incedam*), Trachalio says he will defend Palaestra. Select **three** examples of military language from these lines and explain their military connection.

3

(b) In lines 212–219, Palaestra prays to Venus. What do we learn about Palaestra from what she prays?

3

(c) In line 222, Trachalio makes a joke about shells. Explain this joke.

2

**SECTION B—Plautus, *Rudens* (continued)**

*Marks*

**5. EITHER**

- (a) “Roman comedy, despite its humour, has many serious themes.”

Identify some of the serious themes in *Rudens*. Do you think the Roman audience would react to them in the same way as a modern audience? Refer to Passages 6 and 7 in your answer.

**10**

**OR**

- (b) “Slaves in Roman comedies win our interest and our support.”

To what extent do you think this statement is accurate, when considering the slaves in *Rudens*? Refer to Passages 6 and 7 in your answer.

**10**

**(34)**

**(scaled to 50)**

**[Turn over for SECTION C—Cicero**

SECTION C—Cicero, *In Verrem V*

Answer all the questions. (Note: there are two options in question 5.)

**1. Turn to PAGE FOUR of the Prescribed Text.**

Refer to lines 59–68 of Passage 1 (from “Now consider” to “spot in Syracuse”).

Why were governors of Sicily traditionally expected in summer to spend their time making journeys? 3

**2. Turn to PAGES EIGHT AND NINE of the Prescribed Text.**

Refer to lines 26–44 of Passage 3 (from *hominem* to *videre*).

(a) In what ways does Cicero emphasise how much the people of Syracuse enjoyed public executions? 4

(b) Why does Cicero compare Verres to Publius Servilius? 3

**3. Turn to PAGE NINE of the Prescribed Text.**

Refer to lines 56–68 of Passage 3 (from *lautumias* to *quo?*).

(a) What qualities did the stone quarries of Syracuse have, which made them an ideal prison? 3

(b) Despite these qualities, Verres did not keep his prisoner there. Explain why not. 2

**4. Turn to PAGE TEN of the Prescribed Text.**

Refer to lines 93–107 of Passage 3 (from *cum magnus* to *putem*).

(a) Verres tried to cover up that he had taken some men from the pirate ship for his own use. What did he do? 3

(b) Cicero becomes very emotional, when describing how Verres treated some Roman citizens. Give **three** examples of the language used by Cicero which show his emotion and explain why each is effective. 6

5. EITHER

- (a) Verres is clearly portrayed as having many personal faults. In what ways do you think these faults made him a bad governor of Sicily? Refer to Passages 1, 2 and 3 in your answer.

10

OR

- (b) “To any modern lawyer, it is obvious that Cicero is lacking hard evidence in his prosecution of Verres.”

What hard evidence does Cicero produce? What does he do to hide his lack of evidence in order to win the case? Refer to Passages 1, 2 and 3 in your answer.

10

(34)

(scaled to 50)

[END OF QUESTION PAPER]

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# **X014/12/02**

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NATIONAL  
QUALIFICATIONS  
2012

MONDAY, 28 MAY  
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.

*On the island of Sardinia, a man called Aris was in love with a woman called Bostaria, but he did not want to divorce his rich wife.*

**Aris Bostariam iam diu diligebat. sua uxor erat anus locuples et molesta. Aris nolebat eam habere in matrimonio aut dimittere propter dotem. itaque cum Bostaria consilium cepit ut uterque Romam clam veniret. confirmavit se aliquam rationem ibi inventurum esse quemadmodum**  
5 **illam uxorem duceret.**

*When Aris' wife was found hanged, some believed that she had killed herself, but there were reasons to think that the death was suspicious.*

**in Sardinia opinio erat duplex: nam alii credebant Arinis uxorem, cum audivisset maritum infidelem cum Bostaria Romam se contulisse, arsisse dolore et maluisse mori quam id perpeti. alii putabant Arinem, dum Romam proficiscitur, negotium dedisse liberto ut aniculam strangularet**  
10 **et collum sesticula cingeret, ut omnes putarent eam suspendio perisse. verum suspitio sceleris confirmata est quod, anu mortua, libertus statim Romam profectus est. Aris autem, simul ac libertus de morte uxoris nuntiavit, continuo Romae Bostariam duxit uxorem.** (50)

[END OF QUESTION PAPER]

# **X014/12/12**

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NATIONAL  
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2012

MONDAY, 28 MAY  
11.15 AM – 12.00 NOON

LATIN  
HIGHER  
Word-list to accompany  
Translation



**ac** see “**simul ac**”  
**aliqui, aliqua, aliquod** some  
**alii . . . alii . . .** some . . . others . . .  
**anacula, -ae (f.)** poor old lady  
**anus, -us (f.)** old woman  
**ardeo, -ere, arsi** (to) burn  
**Aris, -inis (m.)** Aris  
**audio, -ire, audivi** (to) hear  
**aut** or  
**autem** also  
**Bostaria, -ae (f.)** Bostaria  
**capio, -ere, cepi** (to) make  
**cingo, -ere** (to) fasten around  
**clam** in secret  
**collum, -i, (n.)** neck  
**confirmo, -are, avi, atum**  
 (to) promise (*line 4*); (to) confirm (*line 11*)  
**consilium, -ii (n.)** plan  
**continuo** immediately  
**contulisse** see “**se confero**”  
**credo, -ere** (to) believe  
**cum** (+ *ablative*) together with  
**cum** (+ *subjunctive*) when  
**de** (+ *ablative*) about  
**diligo, -ere** (to) be in love with  
**dimitto, -ere** (to) divorce  
**diu** for a long time  
**do, dare, dedi** (to) give  
**dolor, doloris (m.)** anger  
**dos, dotis (f.)** money  
**duco, -ere, duxi** (to) make  
**uxorem ducere** (to) marry  
**dum** while  
**duplex, -icis** split two ways  
**et** and  
**habeo, -ere** (to) keep  
**iam** now  
**ibi** there  
**ille, illa, illud** he, she, it  
**in** (+ *ablative*) in  
**in matrimonio** as his wife  
**infidelis, -e** unfaithful  
**invenio, -ire** (to) find  
**is, ea, id** he, she, it  
**itaque** therefore  
**libertus, -i (m.)** freedman (*an ex-slave*)  
**locuples, -etis** rich  
**malo, malle, malui** (to) prefer  
**maritus, -i (m.)** husband

**matrimonio** see “**in matrimonio**”  
**molestus, -a, -um** bad tempered  
**morior, mori, mortuus sum** (to) die  
**mors, mortis (f.)** death  
**nam** for  
**negotium, -ii (n.)** task  
**nolo, nolle** (to) be unwilling  
**nuntio, -are, nuntiavi** (to) bring a  
 message  
**omnes** everyone  
**opinio, opinionis (f.)** opinion  
**pereo, -ire, perii** (to) die  
**perpetior, -i** (to) endure, put up with  
**proficiscor, -i** (to) set out to  
**propter** (+ *accusative*) because of  
**puto, -are** (to) think  
**quam** rather than  
**quemadmodum** how  
**quod** because  
**ratio, rationis (f.)** way  
**Roma, -ae, (f.)** Rome  
**Romae** at Rome  
**Sardinia, -ae (f.)** Sardinia  
**scelus, sceleris (n.)** crime  
**se** he, himself  
**se confero, conferre, contuli** to go  
**sesticula, -ae (f.)** piece of rope  
**simul ac** as soon as  
**statim** immediately  
**strangulo, -are** (to) strangle  
**sum, esse, fui** (to) be  
**suspendium, -ii (n.)** hanging  
**suspicio, suspicionis (f.)** suspicion  
**suus, -a, -um** his own  
**ut** (+ *subjunctive*) that, to, so that  
**uterque, utraque, utrumque** each of  
 them  
**uxor, uxoris (f.)** wife  
**uxorem ducere** (to) marry  
**venio, venire, veni** (to) go  
**verum** but

[END OF WORD-LIST]