

# X014/12/01

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NATIONAL QUALIFICATIONS 2013  
FRIDAY, 31 MAY  
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: *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 THIRTEEN of the Prescribed Text.

Refer to lines 105–122 of Passage 4 (from “One thing I beg” to “Jupiter on high.”).

- (a) Write down **one** way in which Aeneas has shown devotion to his father in these lines. 1
- (b) What reasons does he give to the Sibyl to persuade her to allow him to make a journey into the Underworld? 2

2. Turn to PAGE EIGHTEEN of the Prescribed Text.

Refer to lines 50–65 of Passage 5 (from *Aeneas* to *iniquam*).

- (a) In these lines, the Sibyl identifies two groups of ghosts waiting to cross the River Styx.  
What are the two groups? Explain the difference in their treatment. 3
- (b) In what ways does Aeneas react? What do we learn about his character at this point? 4

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

Refer to lines 159–172 of Passage 5 (from *continuo* to *coercet*).

- (a) Identify the three groups of ghosts Virgil describes in these lines. Which group does Virgil make you feel most sorry for? Refer to the text to support your answer. 5
- (b) Write out and scan line 160 (from *infantumque* to *primo*) and line 162 (from *abstulit* to *acerbo*), marking the quantities and feet. 3
- (c) Explain why the rhythm of line 160 is well suited to its meaning. 1

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

Refer to lines 200–209 of Passage 5 (from *talibus* to *euntem*).

- (a) In what ways does Dido show her feelings towards Aeneas? 3
- (b) Look at line 204. What imagery does Virgil use to describe Dido? Do you consider it to be effective? Explain your answer. 2

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

*Marks*

**5. EITHER**

- (a) “Virgil uses all his skills as a poet to create a frightening atmosphere in the Underworld.”

What skills does Virgil use to create this frightening effect? Refer to Passages 4 and 5 in your answer.

**10**

**OR**

- (b) Consider the characters of Misenus, Palinurus and Dido. In what ways is the caring side of Aeneas’ personality revealed, in his dealings with each of them? Refer to Passages 4 and 5 in 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 PAGES THIRTY, THIRTY-ONE AND THIRTY-TWO of the Prescribed Text.

Refer to lines 340–406 of Passage 6 (from “Yes, I understand” to “fortune-teller”).

In lines 403–404, Trachalio says, “I knew exactly what the pimp would do, and he’s gone and done it.”

Explain what he means by this.

3

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

Refer to lines 1–23 of Passage 7 (from *qui* to *blandimentis tuis*).

(a) Although Labrax and Charmides are villains, do you think that the audience could have any sympathy for these two characters at this point in the play?

Explain your answer.

3

(b) The relationship between Labrax and Charmides has clearly broken down. What evidence in lines 1–23 supports this?

5

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

Refer to lines 132–155 of Passage 7 (from *pro Cyrenenses* to *tumultues*).

(a) Look at lines 132–143. Give **two** examples of Plautus’ use of language which contribute to the humour in these lines and explain why they are effective.

4

(b) In lines 152–155, why would the Romans find Daemones’ threats to Trachalio funny?

2

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

Refer to lines 181–211 of Passage 7 (from *nunc id* to *incedam*).

(a) Look at lines 181–193. What emotions does Palaestra display in her speech in these lines? Refer to the text to support your answer.

2

(b) In lines 193–211, what advice does Trachalio give to the girls to try to help them in their desperate situation?

3

(c) Do you consider Plautus’ portrayal of Trachalio in these lines typical of a slave in Roman comedy? Give reasons for your answer.

2

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

*Marks*

**5. EITHER**

- (a) “Plautus’ humour is timeless. *Rudens* is as funny now as it was in ancient times.”

To what extent do you agree with this statement?

Refer to Passages 6 and 7 in your answer. You may wish to consider plot, staging, characters, dialogue and use of language.

**10**

**OR**

- (b) There are three female characters in *Rudens*. In what ways are they treated by the male characters? Would such treatment be acceptable to a modern audience?

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 PAGES SEVEN AND EIGHT of the Prescribed Text.

Refer to lines 53–61 of Passage 2 (from “To levy sums” to “was a witness”).

- (a) Explain in what way Verres was making “a double profit”. 2
- (b) What danger to the province resulted from Verres’ actions? 1

2. Turn to PAGE EIGHT of the Prescribed Text.

Refer to lines 9–18 of Passage 3 (from *quod ubi* to *misit*).

- (a) In what ways did Verres deal with the people on the captured pirate ship? 5
- (b) What other details of Verres’ behaviour in lines 9–18 would be likely to have shocked the jury? Refer to the text to support your answer. 4

3. Turn to PAGES NINE AND TEN of the Prescribed Text.

Refer to lines 66–81 of Passage 3 (from *itaque* to *adhiberetur*).

- (a) Look at lines 66–73 (from *itaque* to *putatis*). Consider Cicero’s clever use of language in these lines. Identify **two** examples and suggest why he uses each of them. 4
- (b) Why, according to Cicero, did Verres hide the fake pirate captain in Centuripa? 2
- (c) Why does Cicero call Apronius the “land pirate” (*terrestrem archipiratam*)? 2

4. Turn to PAGE TEN of the Prescribed Text.

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

Do you think this is a good ending to this part of the trial? Explain your answer by referring to the text. 4

5. EITHER

- (a) “Cicero is right to attack Verres as a governor and a general, but not for his personal qualities”. Do you think it is right to criticise Verres for how he behaved in his private life? Refer to Passages 1, 2 and 3 in your answer. **10**

**OR**

- (b) In this speech, Cicero had to keep the jury on his side.  
In what ways did he do this? 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 2013

FRIDAY, 31 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.

*Verres held many parties. One summer he became attracted to a married woman and thought of an original way to get rid of her husband.*

Verres tabernacula in litore Syracusis collocavit. hic aestate sic vixit ut muliebria convivium cotidie essent, ubi nemo vir accumberet, praeter Verrem et praetextatum filium. erat Nike quaedam facie eximia, uxor Cleomeni Syracusani.  
 5 hanc Cleomenes amabat, verum istius libidini adversari non audebat, et simul ab isto donis beneficiisque multis devinciebatur. Verres tamen, cum maritus esset Syracusis, uxorem eius tot dies, animo soluto, secum habere parum poterat. itaque excogitat rem singularem: classi populi  
 10 Romani Cleomenem praeesse iubet. hoc facit ut ille non solum abesset a domo dum navigaret, sed etiam libenter atque cum magno honore abesset.

*Poor Cleomenes was defeated at sea and found out that he had lost more than his fleet of ships.*

sed classe amissa, Cleomenes ad Syracusanum litus revenit; sese in terram e nave eiecit quadriremque fluctuantem  
 15 in salo reliquit; neque aderat uxor, quae consolari maritum miserum in malis posset.

(50)

[END OF QUESTION PAPER]

# **X014/12/12**

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FRIDAY, 31 MAY  
11.15 AM - 12.00 NOON

LATIN  
HIGHER  
Word-list to accompany  
Translation



<b>a, ab</b> (+ <i>ablative</i> )	by, from	<b>litus, litoris</b> ( <i>n.</i> )	shore
<b>absum, abesse</b>	(to) be away	<b>magnus, -a, -um</b>	great
<b>accumbo, -ere</b>	(to) attend	<b>mala, -orum</b> ( <i>n.pl.</i> )	humiliation, troubles
<b>ad</b> (+ <i>accusative</i> )	to	<b>maritus, -i</b> ( <i>m.</i> )	husband
<b>adsum, adesse</b>	(to) be present, (to) be there	<b>miser, -a, -um</b>	poor
<b>adversor, -ari</b> (+ <i>dative</i> )	(to) stand in the way of	<b>muliebris, -e</b>	with women guests
<b>aestate</b>	in summer	<b>multi, -ae, -a</b>	many
<b>amitto, -ere, amisi, amissum</b>	(to) lose	<b>navigo, -are</b>	(to) be away at sea
<b>amo, -are</b>	(to) love	<b>navis, -is</b> ( <i>f.</i> )	ship
<b>animus, -i</b> ( <i>m.</i> )	conscience	<b>nemo</b>	no
<b>atque</b>	and	<b>neque</b>	and ... not ...
<b>audeo, -ere</b>	(to) dare	<b>Nike, -is</b> ( <i>f.</i> )	Nike ( <i>a woman's name</i> )
<b>beneficium, -ii</b> ( <i>n.</i> )	favour	<b>non</b>	not
<b>classis, -is</b> ( <i>f.</i> )	fleet	<b>parum</b>	not
<b>Cleomenes, -is</b> ( <i>m.</i> )	Cleomenes	<b>populus, -i</b> ( <i>m.</i> )	people
<b>colloco, -are, -avi</b>	(to) set up	<b>possum, posse, potui</b>	(to) be able
<b>consolor, -ari</b>	(to) comfort	<b>praesum, -esse</b> (+ <i>dative</i> )	to take command of
<b>convivium, -ii</b> ( <i>n.</i> )	dinner party	<b>praeter</b> (+ <i>accusative</i> )	except for
<b>cotidie</b>	every day	<b>praetextatus, -a, -um</b>	underage, young
<b>cum</b> (+ <i>subjunctive</i> )	when	<b>quadriremis, -is</b> ( <i>f.</i> )	warship
<b>cum</b> (+ <i>ablative</i> )	with	<b>-que</b>	and
<b>devincio, -ire</b>	(to) bribe	<b>qui, quae, quod</b>	who
<b>dies, diei</b> ( <i>m.</i> )	day	<b>quidam, quaedam, quoddam</b>	a certain
<b>domo</b>	(from) home	<b>relinquo, -ere, reliqui</b>	(to) abandon, (to) leave
<b>donum, -i</b> ( <i>n.</i> )	gift	<b>res, rei</b> ( <i>f.</i> )	solution
<b>dum</b>	while	<b>revenio, -ire, reveni</b>	(to) return
<b>e</b> (+ <i>ablative</i> )	from	<b>Romanus, -a, -um</b>	Roman
<b>eicio, -ere, eieci</b>	(to) throw	<b>salum, -i</b> ( <i>n.</i> )	sea
<b>et</b>	and	<b>secum</b>	with him
<b>etiam</b>	even	<b>sed</b>	but
<b>excogito, -are</b>	(to) think of	<b>sese</b>	himself
<b>eximius, -a, -um</b>	very pretty	<b>sic</b>	in such a way
<b>facies, -iei</b> ( <i>f.</i> )	appearance, looks	<b>simul</b>	at the same time
<b>facio, -ere</b>	(to) do	<b>singularis, -e</b>	very original
<b>filius, -ii</b> ( <i>m.</i> )	son	<b>solum</b>	only
<b>fluctuo, -are</b>	(to) float	<b>solutus, -a, -um</b>	clear
<b>habeo, -ere</b>	(to) keep	<b>sum, esse, fui</b>	to be
<b>hic</b>	here ( <i>line 1</i> )	<b>Syracusanus, -a, -um</b>	of Syracuse
<b>hic, haec, hoc</b>	he, she, it; this	<b>Syracusis</b>	at Syracuse
<b>homo, hominis</b> ( <i>m.</i> )	man	<b>tabernacula</b> ( <i>n.pl.</i> )	tents
<b>honor, honoris</b> ( <i>m.</i> )	honour	<b>tamen</b>	however
<b>ille, illa, illud</b>	he, she, it	<b>terra, -ae</b> ( <i>f.</i> )	land
<b>in</b> (+ <i>ablative</i> )	on, in	<b>tot</b>	for so many
<b>in</b> (+ <i>accusative</i> )	onto	<b>ubi</b>	where
<b>is, ea, id</b>	he, she, it	<b>ut</b> (+ <i>subjunctive</i> )	that, so that
<b>iste, istius</b>	that man	<b>uxor, uxoris</b> ( <i>f.</i> )	wife
<b>itaque</b>	therefore	<b>Verres, -is</b> ( <i>m.</i> )	Verres
<b>iubeo, -ere</b>	(to) order	<b>verum</b>	but
<b>libenter</b>	happily	<b>vir, viri</b> ( <i>m.</i> )	man
<b>libido, libidinis</b> ( <i>m.</i> )	desire	<b>vivo, -ere, vixi</b>	(to) live

[END OF WORD-LIST]