

# X014/12/01

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NATIONAL  
QUALIFICATIONS  
2015

WEDNESDAY, 6 MAY  
1.00 PM – 3.00 PM

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 FIFTEEN of the Prescribed Text.

Refer to lines 168–185 of Passage 4 (from “But then” to “Misenus”).

(a) Misenus’ death is described in lines 168–172. Which characteristic does Misenus display which brings about his death? Do you think he deserves to die? Give a reason for your answer. 2

(b) In what way does Aeneas act in these lines to deserve the description of “dutiful” in line 173? 1

2. Turn to PAGES SEVENTEEN AND EIGHTEEN of the Prescribed Text.

Refer to lines 38–49 of Passage 5 (from *huc omnis* to *harena*).

(a) The souls are described in two similes in lines 42–45 (from *quam multa* to *apricis*). How effective do you consider these similes to be? Give reasons for your answer. 5

(b) Refer to lines 46–47 (from *stabant* to *amore*). Why do these lines add to your sympathy for the souls? 2

(c) (i) Write out and scan lines 45 and 46 (from *trans* to *cursum*), marking the quantities and feet. 3

(ii) Explain why the rhythmic pattern of line 46 is well-suited to its meaning. 1

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

Refer to lines 120–130 of Passage 5 (from *sic prior* to *adorti*).

In what ways does Charon react to Aeneas and the Sibyl? Why do you think he reacts in these ways? Support your answer with reference to the text. 4

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 Aeneas show his feelings towards Dido in these lines? 3

(b) At this point, Sychaeus is mentioned. Who was he and why is this a particularly striking moment in the story? 3

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

*Marks*

**5. EITHER**

- (a) “Heroes lead by example but are never alone.”

To what extent does Aeneas need the help of others on his journey?

Refer to Passages 4 and 5 to support your answer.

**10**

**OR**

- (b) Virgil uses his skills as a poet to make his characters and situations seem real.

Show how he does this in Passages 4 and 5.

**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 6.)

1. Turn to PAGES TWENTY-TWO AND TWENTY-THREE of the Prescribed Text.

Refer to lines 1–67 of Passage 6 (from “I am a citizen” to “their lives”).

Arcturus is speaking to the audience.

What is the purpose of this opening speech?

3

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

Refer to lines 41–74 of Passage 7 (from *equidem* to *omnibus*).

Plautus uses a number of different ways to create humour in these lines.

Identify **one** example of **each** of the following ways and explain why it was meant to be funny:

(i) alliteration

(ii) name-calling

(iii) use of diminutives.

6

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

Refer to lines 109–129 of Passage 7 (from *miris* to *evadere*).

(a) Daemones is puzzling over a strange dream. What was in his dream?

3

(b) Explain in what ways his dream relates to the characters at this point in the play.

2

(c) Do you think the audience would take the dream seriously? Give reasons for your answer.

2

4. Turn to PAGE FORTY of the Prescribed Text.

Refer to lines 158–162 of Passage 7 (from *mulieres* to *adflictatur*).

What has happened to the women Trachalio is speaking about? Explain why this is especially shocking in a temple.

4

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

Refer to lines 212–222 of Passage 7 (from *tibi* to *spernas*).

In these lines, both Palaestra and Trachalio pray to Venus.

Which prayer shows more respect? Explain your answer with reference to the text.

4

## 6. EITHER

- (a) “There are serious themes as well as humour for a modern audience in *Rudens*.”

Do you agree? Refer to Passages 6 and 7 to support your answer.

10

## OR

- (b) Roman audiences loved Plautus’ slave characters. Consider in what ways Sceparnio and Trachalio contribute to the humour of *Rudens*.

Refer to Passages 6 and 7 to support 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 6.)

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

Refer to lines 1–14 of Passage 2 (from “Now with regard” to “moving it”).

In these lines, Cicero describes Verres’ dealings with the Mamertini. In what ways did the Mamertini behave illegally? 3

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

Refer to lines 20–29 of Passage 3 (from *hodie* to *cuperent*).

(a) What does Cicero admit is “guesswork” (*coniectura*)? 2

(b) What does Cicero say to justify his guesswork? 3

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

Refer to lines 34–40 of Passage 3 (from *unus* to *convenirent*).

What made Servilius a good and popular governor?

Why does Cicero mention him at this point? 3

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

Refer to lines 54–66 of Passage 3 (from *age* to *quaereretur*).

(a) Consider the language Cicero uses to describe the quarries of Syracuse.

What does he say to make this description particularly vivid? 4

(b) Why, according to Cicero, was Verres reluctant to put his prisoner in these quarries? 2

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

Refer to lines 100–113 of Passage 3 (from *itaque* to *aversum*).

(a) Refer to lines 100–107 (from *itaque* to *putem*).

In what ways does Cicero create shock in these lines? 5

(b) In line 108, Cicero describes Verres’ actions as “an outstanding victory” (*victoria praeclara*). Why does he say this? 2

## 6. EITHER

- (a) What conclusions can you draw about Verres' character from the way he carried out his duties as governor of Sicily? Refer to Passages 1, 2 and 3 to support your answer.

10

## OR

- (b) Cicero uses a number of rhetorical techniques in his prosecution of Verres, including exaggeration, anecdote (story-telling), use of military language, and humour.

Choose **three** of these and consider whether you think these techniques were effective weapons for attacking Verres.

Refer to Passages 1, 2 and 3 to support your answer.

10

(34)

(scaled to 50)

[END OF QUESTION PAPER]

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# **X014/12/02**

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NATIONAL  
QUALIFICATIONS 2015

WEDNESDAY, 6 MAY  
3.15 PM – 4.00 PM

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.

*Habitus and Cluentia, the children of Cluentius, faced humiliation after their father's death, because of the shocking behaviour of their mother, Sassia.*

**Cluentius erat civis municipii Larinatis. is ubi mortuus est, reliquit filium, Habitu, annos quindecim natum, reliquit autem filiam, Cluentiam, grandem et nubilem, quae brevi tempore post patris mortem nupsit Melino, consobrino suo.**

5 **cum essent haec nuptiae plenae dignitatis, repente exorta est nefaria libido. nam Sassia, mater Habiti, mulier importuna, amore capta est Melini adolescentis, generi sui. Sassia ita flagrare coepit cupiditate, ut neque hominum fama, neque filiae maeror eam revocaret. haec mulier animum**  
10 **adolescentis, nondum consilio firmatum, pellexit.**

*Cluentia's divorce soon followed, much to her mother's delight.*

**filia tamen, quae nefarium pelicatum matris ferre non poterat, ceteros malorum ignaros esse cupiebat: erat subitum divortium quod Cluentia speravit solatium omnium malorum fore. tum vero illa egregia et praeclara mater palam exultare**  
15 **laetitia ac triumphare coepit, victrix filiae, non libidinis.** (50)

[END OF QUESTION PAPER]

# **X014/12/12**

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WEDNESDAY, 6 MAY  
3.15 AM – 4.00 PM

LATIN  
HIGHER  
Word-list to accompany  
Translation



<b>ac</b> and	
<b>adulescens, adulescentis</b> ( <i>m.</i> )	young man
<b>amor, amoris</b> ( <i>m.</i> )	love
<b>animus, -i</b> ( <i>m.</i> )	mind
<b>annus, -i</b> ( <i>m.</i> )	year
<b>autem</b>	also
<b>brevis, -e</b>	short
<b>capio, -ere, cepi, captum</b>	(to) overcome with
<b>ceteri, -orum</b> ( <i>m.pl.</i> )	others
<b>civis, civis</b> ( <i>m.</i> )	citizen
<b>Cluentia, -ae</b> ( <i>f.</i> )	Cluentia ( <i>a woman's name</i> )
<b>Cluentius, -ii</b> ( <i>m.</i> )	Cluentius ( <i>a man's name</i> )
<b>coepit</b>	began
<b>consilium, -ii</b> ( <i>n.</i> )	good sense
<b>consobrinus, -i</b> ( <i>m.</i> )	cousin
<b>cum</b> (+ <i>subjunctive</i> )	although
<b>cupiditas, -atis</b> ( <i>f.</i> )	desire
<b>cupio, -ere</b>	(to) want
<b>dignitas, dignitatis</b> ( <i>f.</i> )	respectability
<b>divortium, -ii</b> ( <i>n.</i> )	divorce
<b>egregius, -a, -um</b>	wonderful
<b>et</b>	and
<b>exorior, exoriri, exortus sum</b>	(to) flare up
<b>exulto, -are</b>	(to) jump
<b>fama, -ae</b> ( <i>f.</i> )	gossip
<b>fero, ferre</b>	(to) put up with
<b>filia, -ae</b> ( <i>f.</i> )	daughter
<b>filius, -ii</b> ( <i>m.</i> )	son
<b>firmatus</b> (+ <i>ablative</i> )	possessing
<b>flagro, -are</b>	(to) burn with
<b>fore</b>	would be
<b>gener, generi</b> ( <i>m.</i> )	son-in-law
<b>grandis, -e</b>	grown up
<b>Habitus, -i</b> ( <i>m.</i> )	Habitus ( <i>a man's name</i> )
<b>hic, haec, hoc</b>	this
<b>homo, hominis</b> ( <i>m.</i> )	man, person
<b>ignarus, -a, -um</b>	ignorant of
<b>ille, illa, illud</b>	that
<b>importunus, -a, -um</b>	shocking
<b>is, ea, id</b>	he, she, it
<b>ita</b>	so much
<b>laetitia, -ae</b> ( <i>f.</i> )	joy
<b>Larinas, Larinatis</b>	of Larinum ( <i>a town's name</i> )
<b>libido, libidinis</b> ( <i>f.</i> )	passion
<b>maeror, -oris</b> ( <i>m.</i> )	humiliation
<b>mala, -orum</b> ( <i>n.pl.</i> )	problems
<b>mater, matris</b> ( <i>f.</i> )	mother
<b>Melinus, -i</b> ( <i>m.</i> )	Melinus ( <i>a man's name</i> )
<b>morior, mori, mortuus sum</b>	(to) die
<b>mors, mortis</b> ( <i>f.</i> )	death
<b>mulier, mulieris</b> ( <i>f.</i> )	woman
<b>municipium, -ii</b> ( <i>n.</i> )	town
<b>nam</b>	for
<b>natus, -a, -um</b>	old
<b>nefarius, -a, -um</b>	wicked
<b>neque . . . neque . . .</b>	neither . . . nor . . .
<b>non</b>	not
<b>nondum</b>	not yet
<b>nubilis, -e</b>	ready for marriage
<b>nubo, nubere, nupsi</b> (+ <i>dative</i> )	(to) marry
<b>nuptiae, -arum</b> ( <i>f.pl.</i> )	marriage
<b>omnis</b>	all
<b>palam</b>	openly
<b>pater, patris</b> ( <i>m.</i> )	father
<b>pellicatus, -us</b> ( <i>m.</i> )	bad behaviour
<b>pellicio, -ere, pellexi</b>	(to) corrupt
<b>plenus, -a, -um</b>	full of
<b>possum, posse, potui</b>	(to) be able
<b>post</b> (+ <i>accusative</i> )	after
<b>praeclarus, -a, -um</b>	splendid
<b>qui, quae, quod</b>	who, which
<b>quindecim</b>	fifteen
<b>relinquo, -ere, reliqui</b>	(to) leave behind
<b>repente</b>	suddenly
<b>revoco, -are</b>	(to) hold back
<b>Sassia, -ae</b> ( <i>f.</i> )	Sassia ( <i>a woman's name</i> )
<b>solatium, -ii</b> ( <i>n.</i> )	solution
<b>spero, -are, -avi</b>	(to) hope
<b>subitus, -a, -um</b>	quick
<b>sum, esse, fui</b>	to be
<b>suus, -a, -um</b>	her own
<b>tamen</b>	however
<b>tempus, temporis</b> ( <i>n.</i> )	time
<b>triumpho, -are</b>	(to) celebrate
<b>tum</b>	then
<b>ubi</b>	when
<b>ut</b>	that
<b>vero</b>	indeed
<b>victrix</b> ( <i>f.</i> ) (+ <i>genitive</i> )	victorious over

[END OF WORD-LIST]