



National  
Qualifications  
2019

**X843/75/11**

**Latin  
Literary Appreciation**

THURSDAY, 25 APRIL

9:00 AM – 11:00 AM

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**Total marks — 60**

Choose **TWO** sections.

Attempt **ALL** questions in your chosen sections.

Section 1 — CATULLUS — 30 marks

Section 2 — OVID — 30 marks

Section 3 — VIRGIL — 30 marks

Section 4 — PLINY — 30 marks

Section 5 — CICERO — 30 marks

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 8 4 3 7 5 1 1 \*

## SECTION 1 — CATULLUS — 30 marks

Attempt ALL questions

1. Refer to **Poem 1** (*vivamus mea Lesbia . . .*).
- (a) In lines 1–6, what does Catullus say to persuade Lesbia that they should enjoy life to the full? 2
- (b) To what extent do you think Lesbia would agree with Catullus' view of life? Explain your answer. 3
2. Refer to **Poem 2** (That man seems to me . . .).
- In what ways does Catullus create a contrast between 'that man' and Catullus himself? 4
3. Refer to **Poem 3** (You ask how many kisses . . .).
- Refer to lines 3–8. What comparisons does he make with the number of kisses he wants? How effective do you think these comparisons are? Explain your answer. 3
4. Refer to **Poem 6** (*miser Catulle . . .*).
- (a) In lines 1–2, what advice is Catullus giving himself? 2
- (b) Refer to lines 3–6. Catullus explains that he and his girlfriend had been very happy together. Identify evidence which shows this. 3
- (c) Refer to lines 15–18. In these lines, Catullus asks Lesbia many questions. How effective are these in making her feel she has made a mistake? 3
5. Refer to **Poem 7** (*cenabis bene, mi Fabulle . . .*).
- (a) Refer to lines 1–2. Would Fabullus have been pleased, do you think, to read these lines? Explain your answer. 1
- (b) Refer to lines 3–5. Would Fabullus have been pleased, do you think, to read these lines? Explain your answer. 2
- (c) In line 11, what special item does Catullus offer? 1
- (d) Identify examples of humour in this poem. 2
6. Refer to **Poem 8**. What can we learn from this poem about Roman funeral customs? 4

SECTION 2 — OVID — 30 marks

Attempt ALL questions

MARKS

7. Refer to **Extract 1**, lines 2–5 (*Just like . . . open sea,*).  
Why does Ovid compare the maze to the river Maeander? 3
8. Refer to **Extract 2**, lines 3–5 (*clausus . . . Minos.*”).  
Describe how Daedalus challenges the power of King Minos. 2
9. Refer to **Extract 2**, lines 6–7 (*dixit . . . novat*).  
(a) Ovid writes that Daedalus used ‘unknown skills’ and ‘changed nature’. Explain what he means. 2  
(b) Do you think the Romans would have been impressed with what Daedalus invented here? Explain your answer. 3
10. Refer to **Extract 2**, lines 12–15 (*ore . . . opus*).  
In what ways does Ovid show Icarus’ playful nature? Give **three** details. 3
11. Refer to **Extract 2**, lines 18–23 (*instruit . . . viam!*”).  
What instructions does Daedalus give to Icarus about  
(a) the sun 1  
(b) the stars? 1
12. Refer to **Extract 2**, lines 25–29 (*inter . . . nido*).  
What evidence is there in these lines that Daedalus loves his son? 3
13. Refer to **Extract 2**, lines 35–37 (*et iam . . . Calymne,*).  
Ovid mentions the names of five Greek islands. In your opinion, does this add to the enjoyment of the story? Explain your answer. 2
14. Refer to **Extract 2**.  
(a) Refer to lines 38–40 (*cum puer . . . iter*).  
Why does Icarus disobey his father at this point in the story? 2  
(b) Refer to lines 40–43 (*rapidi . . . auras,*).  
What goes wrong for Icarus in these lines? 3
15. Refer to **Extract 3**.  
(a) Refer to lines 5–9 (Indeed, . . . circle).  
What evidence is there that Talus has a lot in common with his uncle Daedalus? 2  
(b) Why do you think the goddess Minerva saved Talus’ life by changing his shape? 3

SECTION 3 — VIRGIL — 30 marks

Attempt ALL questions

MARKS

16. Refer to **Extract 1**, lines 1–5 (*Everyone . . . involved*).  
Aeneas is invited to tell his story.
- (a) Who asks him to do this? 1
- (b) What event is taking place? 1
- (c) Who else are present at this event? 1
17. Refer to **Extract 2**, lines 1–6 (*et iam . . . incipiam*).  
Give details which show Aeneas is unwilling to begin his story. 3
18. Refer to **Extract 2**, lines 20–23 (*panduntur . . . solebant*).  
Identify **three** places that the Trojans remember from the time of the war. 3
19. Refer to **Extract 2**, lines 25–27 (*primusque . . . ferebant*).  
Thymoetes wants the horse taken into the city. Virgil suggests this advice was due either to ‘trickery’ or to ‘fate’. Explain what he means about each of these. 2
20. Refer to **Extract 4**, lines 3–5 (*et procul . . . Ulixes?*).  
Laocoon is against the plan to take the horse into the city. In what ways does Virgil’s use of language show this? 3
21. Refer to **Extract 4**, lines 6–14 (*aut hoc . . . cavernae*).
- (a) Laocoon thinks the horse is dangerous. Give **two** reasons why he thinks this. 2
- (b) What is Laocoon’s feeling towards the Greeks? 1
- (c) Refer to lines 11–14. In what ways does Virgil try to make this part of the story particularly exciting for his readers? 3
22. Refer to **Extract 5**, lines 13–21 (*Blood drained . . . altar*).  
In what way do the events described here create a frightening scene? 3
23. Consider the whole story. Virgil was writing for a Roman audience. What impression of the Greeks does he provide for his Roman readers? 3
24. What features of this story do you think would have appealed to a Roman audience? Explain your answer. 4

## SECTION 4 — PLINY — 30 marks

Attempt ALL questions

MARKS

25. Refer to the whole of **Extract 1**, (*erat . . . quatiebatque*).  
In what ways does Pliny try to create a creepy atmosphere in these lines? 3
26. Refer to **Extract 3**, lines 1–5 (*venit . . . fingeret*).
- (a) What made Athenodorus ask about the house and then rent it? 2
- (b) Athenodorus asked for writing equipment.
- (i) Identify what this equipment was. 2
- (ii) In what ways would this equipment have been used in Roman times? 2
27. Refer to **Extract 3**, lines 8–10 (*stabat . . . incumbit*).  
When the ghost first arrives, Athenodorus stays calm.
- (a) Do you think this is a normal reaction for a **philosopher**? Explain your answer. 2
- (b) Do you think this is a normal reaction for an **ordinary person**? Explain your answer. 2
28. Refer to **Extract 3**, lines 11–14 (*illa . . . ponit*).
- (a) When the ghost beckons the second time, what does Athenodorus do then? 1
- (b) When the ghost gets outside, what does it then do? 1
- (c) When Athenodorus gets outside, what does he then do and why? 2
29. Refer to **Extract 4**, (The next . . . no more).  
What happened the next day to follow up the events of the night before? 3
30. Refer to **Extract 6**, lines 1–5 (*delphinus . . . narrare*).
- (a) What happened to the boy the first time he met the dolphin? 2
- (b) In what ways does Pliny use language to show how the news of the dolphin incident spread through the town? 2
31. Refer to **Extract 6**, lines 7–10 (*fugit . . . praebentem*).  
At first the boys are afraid to go into the water with the dolphin. What makes them change their mind? 2
32. What can we learn from the dolphin story about leisure and tourism in Roman times? 4

## SECTION 5 — CICERO — 30 marks

Attempt ALL questions

33. Refer to **Extract 1**, lines 1–5 (*Herculis . . . solent*).  
What made this statue special? 3
34. Refer to the whole of **Extract 2**, (After that, . . . and staff).  
What was particularly surprising for the people of Tyndaris about the attack? Explain your answer in your own words. 3
35. Refer to **Extract 3**, lines 1–3 (*nemo . . . concurratur*).  
Describe the ways in which the people of Agrigentum defended their temple. 3
36. Refer to **Extract 3**, lines 3–8 (*horam . . . revertantur*).  
(a) Describe what Verres' men did in the temple. 4  
(b) To what extent were they successful? Explain your answer. 2
37. Refer to **Extract 4**, lines 8–12 (Then came . . . alarmed).  
(a) Consider Verres' reply to the people of Tyndaris. What can we learn about his character from what he says? 3  
(b) In line 12, Cicero says 'the senate gave Sopater no answer'. Why not? 2
38. Refer to **Extract 5**, lines 1–3 (*equestres . . . maxima*).  
What do we learn about Gaius Marcellus from reading these lines? 2
39. Refer to **Extract 5**, lines 3–8 (*in ea . . . polliceretur*).  
In what ways does Cicero's use of language emphasise Sopater's suffering and humiliation in these lines? Refer to the text to support your answer. 4
40. Consider Verres' bad behaviour as governor. Describe how a Roman governor should have behaved. 4

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National  
Qualifications  
2019

**X843/75/12**

**Latin  
Translating**

THURSDAY, 25 APRIL

1:00 PM – 2:00 PM

**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.



\* X 8 4 3 7 5 1 2 \*

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

### The invention of the pan pipes

*Syrinx was a very beautiful woodland goddess.*

in silvis habitabat nympha, nomine Syrinx. haec nympha formosissima erat. olim Syrinx inter arbores laeta ambulabat. subito deus Pan eam conspexit et paulisper immotus stabat. cum tandem Pan ad eam appropinquavisset, deus haec verba dixit: 'ego numquam vidi nympham pulchriorem quam te. ego te valde amo.'

*Her sisters, the river goddesses, helped Syrinx to escape from Pan.*

- 5 Syrinx tamen deum timebat et statim aufugit. Pan nympham fugientem excipere non poterat. sed tandem Syrinx ad flumen altum venit et clamavit, 'adiuvate me, meae sorores! nunc formam meam mutate!' nymphae statim audiverunt; eam in calamos mutaverunt.

*Pan turned Syrinx into his very own musical instrument, the 'pan pipes'.*

Pan calamos rapuit. ventus leniter per calamos spiravit et parvum sonum fecit. tum Pan calamos secuit et in ordine iunxit. deinde, cum calamos ad labra tulisset, modos dulcissimos cantabat.

ad (+ <i>accusative</i> )	to	muto, -are, -avi	(to) change
adiuvo, -are	(to) help	nomine	named
altus, -a, -um	deep	non	not
ambulo, -are	(to) walk	numquam	never
amo, -are	(to) love	nunc	now
appropinquare ad	(to) approach	nympha, -ae (f.)	goddess
arbor, arboris (f.)	tree	olim	one day
audio, -ire, -ivi	(to) hear	ordo, -inis (m.)	straight line
aufugio, -ere	(to) run away	Pan (m.)	Pan ( <i>name of a god</i> )
calamus, -i (m.)	reed ( <i>type of river grass</i> )	parvus, -a, -um	soft
canto, -are	(to) play	paulisper	for a little while
clamo, -are	(to) shout	per (+ <i>accusative</i> )	through
conspicio, -ere,	(to) spot	possum, posse, potui	(to) be able
conspexi		pulchrior	more beautiful
cum (+ <i>subjunctive</i> )	when	quam	than
deinde	then	rapio, -ere, -ui	(to) grab
deus, -i (m.)	god	seco, -are, -ui	(to) cut
dico, -ere, dixi	(to) say	sed	but
dulcis	sweet	silva, -ae (f.)	the woods
ego	I	sonus, -i (m.)	sound
et	and	soror, -oris (f.)	sister
excipio, excipere	(to) catch up with	spiro, -are	(to) blow
facio, -ere, feci	(to) make	statim	immediately
flumen, -inis (n.)	river	sto, -are	(to) stand
forma, -ae (f.)	appearance	subito	suddenly
formosus, -a, -um	beautiful	sum, esse	(to) be
fugio, -ere, fugi	(to) run	Syrinx (f.)	Syrinx ( <i>name of a goddess</i> )
habito, -are	(to) live	tamen	however
hic, haec, hoc	this	tandem	at last
immotus, -a, -um	motionless	timeo, -ere	(to) be afraid of
in (+ <i>ablative</i> )	in	tu	you
in (+ <i>accusative</i> )	into	tulisset	he raised
inter (+ <i>accusative</i> )	among	tum	then
is, ea, id	he, she, it	valde	very much
iungo, -ere, iunxi	(to) tie	venio, -ire, veni	(to) come
labrum, -i (n.)	lip	ventus, -i (m.)	wind
laeta	happily	verbum, -i (n.)	word
leniter	gently	video, -ere, vidi	(to) see
me	me		
meus, -a, -um	my		
modos (m.pl.)	tunes		

[END OF QUESTION PAPER]

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