



National  
Qualifications  
2019

**X843/76/11**

**Latin  
Literary Appreciation**

THURSDAY, 25 APRIL

9:00 AM – 11:40 AM

**Total marks — 80**

Choose TWO sections.

Attempt ALL questions in your chosen sections.

Section 1 — CATULLUS — 40 marks

Section 2 — OVID — 40 marks

Section 3 — VIRGIL — 40 marks

Section 4 — PLINY — 40 marks

Section 5 — CICERO — 40 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 6 1 1 \*

## SECTION 1 — CATULLUS — 40 marks

Attempt ALL questions

Catullus, *Poems*

Turn to PAGE ONE of the Prescribed Text.

1. Refer to Poem 1 (*cui dono . . .*).

(a) What does Catullus say about the appearance of his book? 1

(b) What are Catullus' hopes for his book? 2

Turn to PAGE TWO of the Prescribed Text.

2. Refer to Poem 2 (*Varus . . .*).

Consider the whole poem. What can we learn about Catullus' personality? 3

Turn to PAGE THREE of the Prescribed Text.

3. Refer to Poem 3 (*ni te . . .*).(a) Refer to lines 12–15 (*di magni . . . dierum!*). Explain what has upset Catullus. 2

(b) What evidence is there that this poem is intended to be humorous? 3

Turn to PAGE FOUR of the Prescribed Text.

4. Refer to Poem 5 (*Dianae . . .*).

What can a modern reader learn about the importance of the goddess Diana from reading this poem? 4

Turn to PAGE FIVE of the Prescribed Text.

5. Refer to Poem 6 (*o funde . . .*).(a) Refer to lines 1–15 (*o funde . . . urtica*). What has made Catullus ill? 2

(b) What symptoms of illness does he complain about? 2

(c) Refer to the whole poem (*o funde . . .*). In this poem Catullus makes it seem as if his farm is a person. In what ways does he use language to do this? 4

## SECTION 1 (continued)

Turn to PAGE SEVEN of the Prescribed Text.

6. Refer to Poem 10 (As my friend . . .).

In line 3, Catullus writes 'I laughed out loud'. Explain the events which led him to say this.

3

Turn to PAGE EIGHT of the Prescribed Text.

7. Refer to Poem 12, lines 13–26 (*difficile . . . mea.*).

In what ways does Catullus show that it is difficult for him to stop caring about Lesbia?

3

Turn to PAGE EIGHT of the Prescribed Text.

8. Refer to Poem 13 (*iucundum, mea vita, . . .*).

Consider the whole poem. Describe the sort of relationship Catullus wants to have with Lesbia.

3

9. Although Catullus enjoyed romance in his life, he also highly valued friendship. What evidence is there in his poems to support the view that friendship was important to him?

8

[Turn over

## SECTION 2 — OVID — 40 marks

Attempt ALL questions

*Ovid, Metamorphoses*

Turn to PAGE NINE of the Prescribed Text.

10. Refer to Extract 1, lines 6–9 (They were . . . love burned).

In these lines, Ovid uses the image of fire to describe the love Pyramus and Thisbe felt for each other. How effective do you consider this image to be?

2

Turn to PAGE TEN of the Prescribed Text.

11. Refer to Extract 2, lines 4–13 (*quid non . . . aures*).

(a) What evidence is there in these lines to show that Pyramus and Thisbe were very much in love?

3

(b) In lines 9–13, Pyramus and Thisbe were speaking to the wall itself. Do you find Ovid's description of the couple's behaviour here realistic or not? Explain your answer.

2

Turn to PAGE ELEVEN of the Prescribed Text.

12. Refer to Extract 3, lines 10–18 (*ecce . . . aura*).

(a) In lines 10–14, Thisbe came out of her hiding place and experienced a range of emotions. Describe the different emotions she felt in these lines. Refer to the text to support your answer.

3

(b) In lines 15–18, Ovid uses two similes to describe Thisbe when she saw Pyramus lying injured on the ground. Discuss how successful both similes are in helping the reader to picture the scene.

4

Turn to PAGE TWELVE of the Prescribed Text.

13. Refer to Extract 4, lines 7–16 (Nevertheless . . . single urn).

Despite the tragic end to this story, in what ways might the ending also be considered a happy one?

3

## SECTION 2 (continued)

Turn to PAGE TWELVE of the Prescribed Text.

14. Refer to Extract 5, lines 6–12 (It was . . . equally).

The story of Baucis and Philemon is one of the few stories told by Ovid featuring a happily married couple. Find evidence in these lines to support the view that they were happily married.

3

Turn to PAGE THIRTEEN of the Prescribed Text.

15. Refer to Extract 6, lines 1–14 (*ergo . . . undis*).

Hospitality customs in the Roman world encouraged people to be welcoming to strangers at their door.

Identify what Baucis and Philemon did in these lines to ensure that their guests felt welcome and were comfortable and well-fed.

5

Turn to PAGE THIRTEEN of the Prescribed Text.

16. Refer to Extract 7, lines 1–4 (*adcubuere . . . virentes*).

When the visitors sat down to eat, Baucis showed her eagerness to make the table as inviting as possible. Explain what she did.

3

17. Consider the story of Baucis and Philemon as a whole. What lessons about how to live their lives might Roman readers have learned from this story?

4

18. ‘Although Ovid wrote his stories for readers in the ancient world, we can still relate to the characters and events in the modern world’.

To what extent do you agree with this statement? Support your answer with references to both the stories you have read.

8

[Turn over

## SECTION 3 — VIRGIL — 40 marks

Attempt ALL questions

VIRGIL, *Aeneid*, I, IV, VI

Turn to PAGE FIFTEEN of the Prescribed Text.

19. Refer to the whole of Extract 1 (It is said . . . heart).

What can we learn from this extract about ancient beliefs concerning the relationship between the gods and humans?

3

Turn to PAGE FIFTEEN of the Prescribed Text.

20. Refer to Extract 2, lines 3–11 (*regina . . . futuris*).

(a) In these lines, Virgil uses a simile to describe Dido. Explain this simile.

2

(b) What impressions of Dido do you get from reading this simile?

3

Turn to PAGE SIXTEEN of the Prescribed Text.

21. Refer to Extract 3, lines 1–8 (*praecipue . . . deus*).

In these lines, Virgil creates a sense of dread and doom about the future. Show how he does this with reference to the text.

3

Turn to PAGE NINETEEN of the Prescribed Text.

22. Refer to the whole of Extract 8 (“Because . . . abandoned”).

What does Dido say in these lines which shows she is both angry and afraid?

4

Turn to PAGE TWENTY of the Prescribed Text.

23. Refer to the whole of Extract 13 (*urbem . . . manus*).

(a) Discuss how Dido feels as she prepares to take her own life.

4

(b) To what extent is Virgil’s description of Dido’s suicide horrifying? You may wish to refer to the choice and arrangement of words, imagery, sound or metre.

6

## SECTION 3 (continued)

Turn to PAGE TWENTY-ONE of the Prescribed Text.

24. Refer to the whole of Extract 14 (Among . . . you) and the whole of Extract 15 (*talibus . . . euntem*).
- (a) In what ways does Virgil's description make the Underworld a sinister place in Extract 14? 3
- (b) What can modern readers learn from Extract 14 and Extract 15 about Roman beliefs in life after death? 4
25. How successful, in your view, is Virgil in creating sympathy for Dido? Refer to the text to support your answer. 8

[Turn over

## SECTION 4 — PLINY —40 marks

Attempt ALL questions

Pliny, *Letters*

Turn to PAGE TWENTY-TWO of the Prescribed Text.

26. Refer to Extract 2, lines 1–7 (*erat . . . expresserit*).

- (a) What was the first sign that the eruption was about to happen? 1
- (b) What could modern readers learn from these lines about a typical day for a Roman gentleman? 3

Turn to PAGE TWENTY-THREE of the Prescribed Text.

27. Refer to Extract 4, lines 1–5 (*interim . . . somno*).

- (a) Describe how Pliny's uncle reacted when his companions started to panic on seeing flames. 3
- (b) Refer to lines 5–7 (*nam meatus . . . audiebatur*).  
What key facts do we learn here about the physical and medical condition of Pliny's uncle which help us to understand his death? 2
- (c) Refer to lines 10–16 (*in commune . . . vicit*).  
Pliny's uncle and Pomponianus needed to decide whether to stay or go. What factors influenced their decision? 3

Turn to PAGE TWENTY-FOUR of the Prescribed Text.

28. Refer to Extract 6, lines 1–5 (*interim . . . vale*).

- (a) What assurances does Pliny give to Tacitus that his account of the eruption is accurate? 2
- (b) Pliny says that writing a letter is different from writing history. What distinction does he make? 2



## SECTION 4 (continued)

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

29. Refer to Extract 9, lines 3–6 (*tum demum . . . consistimus*).

To what extent do you think Pliny's description of the people at Misenum is realistic? Explain your answer with reference to the text.

4

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

30. Refer to Extract 10, lines 1–6 (On the . . . survive).

Consider the behaviour of the friend from Spain. To what extent do you think he behaved like a friend should?

3

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

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

Pliny makes his description dramatic and exciting through his skilful use of language techniques. Show how he does this.

6

32. Refer to Extract 11, lines 7–11 (*iam cinis . . . extincto*).

What details of Pliny's description do you find the most horrific? Refer to the text to support your answer.

3

33. Consider both letters. To what extent could Pliny's uncle be criticised for his poor handling of the disaster and his poor judgement? Refer to the text to support your answer.

8

[Turn over

## SECTION 5 — CICERO — 40 marks

Attempt ALL questions

Cicero, *In Verrem V*

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

34. (a) Refer to Extract 2, lines 1–10 (Now with . . . them out!).  
Describe the illegal deal which Verres made with the Mamertini. 2
- (b) Refer to the whole of Extract 2 (Now with . . .).  
Throughout this extract, Cicero speaks directly to Verres. Explain why this is an effective technique. 2

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

35. Refer to Extract 3, lines 1–5 (*cum propter . . . depressam*).  
In line 1, Cicero says that the fleet in Sicily existed ‘in name only’ (*nomine*).  
Find evidence in lines 1–5 to support this statement. 3

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

36. Refer to Extract 3, lines 8–11 (*quod ubi . . . exhiberentur*).  
Identify details in these lines that show Verres behaved in a shocking way when the pirate ship was captured. 2

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

37. Refer to Extract 3.
- (a) Refer to lines 17–26 (*archipiratam . . . cuperent*).  
Cicero admits to using guesswork regarding the disappearance of the pirate chief.  
Do you consider his reasons for using guesswork convincing or not? Explain your answer. 4
- (b) Refer to lines 28–30 (*homines . . . facta est*).  
Cicero uses a metaphor to show that the people were eager to see the pirate captain executed. In your view, how successfully does he do this? 3

## SECTION 5 (continued)

Turn to PAGE TWENTY-NINE of the Prescribed Text.

38. Refer to the whole of Extract 4 (One man . . . chains) and Extract 5, lines 1–8 (*hoc tu . . . decerneretur*).

(a) Consider both these extracts. Explain why the Romans enjoyed a triumph so much. 3

(b) Refer to Extract 5, lines 5–8 (*vivum . . . decerneretur*).

Cicero suggests here that Verres deserves a triumph. Explain why Cicero is being sarcastic. 3

Turn to PAGE THIRTY of the Prescribed Text.

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

Verres tried to confuse the people of Syracuse over the number of missing pirates. Explain why he failed to do this. 3

40. Refer to Extract 7, lines 20–25 (*cum magnus . . . arguebat*).

When the people of Syracuse realised there were pirates missing, describe what Verres did to make up the missing numbers. 3

Turn to PAGE THIRTY of the Prescribed Text.

41. Refer to Extract 7, lines 26–33 (*itaque . . . putem*).

Cicero describes the way the Roman citizens were executed. Explain why a Roman jury would find this description particularly shocking. 4

42. Consider the vivid descriptions of people, places and events in Cicero's speech. Discuss the ways in which these descriptions make the speech come to life. 8

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National  
Qualifications  
2019

**X843/76/12**

**Latin  
Translating**

THURSDAY, 25 APRIL

1:00 PM – 2:00 PM

**Total marks — 50**

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.



Total marks — 50

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

The Fall of a Great Roman

*The Roman statesman Cicero was on the run from his enemy, Antony. He made plans to escape by sea but was unsuccessful.*

Cicero ab urbe discessit. pro certo habuit se ab Antonio evadere non posse. ad villam Formianam fugit, unde profectus est ut navem conscenderet. sed cum ventus navem ad oram rettulisset, et ipse iactationem navis pati non posset, regressus est ad villam quae paulo plus mille passibus a mari aberat.

*After failing to escape in his litter, Cicero prepared to die with true Roman dignity.*

5 'ego moriar,' inquit, 'in patria quam saepe servavi.' servi ad pugnandum parati erant, sed ille iussit eos lecticam deponere et pati fortunam iniquam. Cicero cervicem e lectica porrexit, et caput praecisum est. tum milites manus, quae totiens in Antonium scripserant, quoque praeciderunt.

*After Cicero's death, Antony took a spiteful revenge on Cicero for writing so many speeches against him.*

caput ad Antonium relatum est et iussu eius inter duas manus in rostris positum est, ubi  
10 Cicero primo consul, ubi saepe consularis, ubi eo ipso anno, tanta eloquentia in Antonium multas orationes habuerat.

Seneca the Elder, *Suasoriae* 6.17 (adapted)

a (+ <i>ablative</i> )	from	morior, mori	(to) die
ab (+ <i>ablative</i> )	from	multi, -ae, -a	many
absum, abesse	(to) be away	navis, -is (f.)	ship
ad (+ <i>accusative</i> )	to	non	not
Antonius, -i (m.)	Antony ( <i>a man's name</i> )	ora, -ae (f.)	beach
caput, capitis (n.)	head	oratio, -onis (f.)	speech
cervix, cervicis (f.)	neck	paratus, -a, -um	ready
Cicero, -onis (m.)	Cicero ( <i>a man's name</i> )	patior, pati	(to) endure, (to) accept
conscendo, -ere	(to) climb aboard	patria, -ae (f.)	homeland
consul, consulis (m.)	while consul ( <i>a Roman government job</i> )	paulo	a little
consularis, -is (m.)	as ex-consul	plus (+ <i>ablative</i> )	more than
cum (+ <i>subjunctive</i> )	when	pono, ponere, posui, positum	(to) put
depono, -ere	(to) put down	porrigo, porrigere, porrexi	(to) stretch out
discedo, -ere, discessi	(to) leave	possum, posse	(to) be able
duo, duae, dua	two	praecido, praecidere, praecidi, praecisum	(to) cut off
e (+ <i>ablative</i> )	out of/from	primo	at first
ego	I ( <i>pronoun</i> )	pro certo	for sure
eloquentia, -ae (f.)	cleverness	proficiscor, proficisci, profectus sum	(to) set out
eo ipso anno	that same year	pugno, -are	(to) fight
et	and	qui, quae, quod	who, which
evado, -ere	(to) escape	quoque	also
Formianus, -a, -um	at Formiae ( <i>name of a town</i> )	refero, referre, rettuli, relatum	(to) take back
fortuna, -ae (f.)	fate	regredior, regredi, regressus sum	(to) go back
fugio, fugere, fugi	(to) flee	rostra, -orum (n.pl.)	public platform
habeo, habere, habui	(to) know, (to) make (a speech)	saepe	often
iactatio, -onis (f.)	rolling	scribo, scribere, scripsi	(to) write
ille	he	se	he
in (+ <i>ablative</i> )	in, on	sed	but
in (+ <i>accusative</i> )	against	servo, -are	(to) save
iniquus, -a, -um	cruel	servus, -i (m.)	slave
inquit	(he) said	sum, esse	(to) be
inter (+ <i>accusative</i> )	between	tantus, -a, -um	such
ipse	he	totiens	so often
is, ea, id	he, she, it	tum	then
iubeo, iubere, iussi	(to) order	ubi	where
iussu eius	by his order	unde	from where
lectica, -ae (f.)	litter ( <i>a portable couch used for transport</i> )	urbs, urbis (f.)	city
manus, -us (f.)	hand	ut (+ <i>subjunctive</i> )	in order to
mare, maris (n.)	sea	ventus, -i (m.)	wind
miles, militis (m.)	soldier	villa, -ae (f.)	country house
mille passus (m.pl.)	mile		

[END OF QUESTION PAPER]

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