

# **X014/301**

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NATIONAL  
QUALIFICATIONS  
2007

FRIDAY, 1 JUNE  
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: *Page three* or Section B (verse: Plautus: *Pages four and five*)

**and**

you must answer Section C (prose: Cicero: *Page six*).

100 marks are allocated to this paper.



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**EITHER**

**SECTION A—Virgil, *Aeneid VI***

**Answer all the questions. (Note: there are two options in question 4.)**

*Marks*

1. Virgil gives his readers **two** opportunities to meet Charon.

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

Refer to lines 31–37 of Passage 5 (from *portitor* to *senectus*).

- (a) What do we learn about Charon's appearance from these lines? 3

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

Refer to lines 121–130 of Passage 5 (from *quisquis* to *adorti*).

- (b) What do we learn about Charon's personality from these lines? You should make specific reference to the text to support your answer. 4
- (c) In the light of Charon's appearance in lines 31–37, are you surprised by his personality as seen in lines 121–130? Explain your answer. 2

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

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

- (a) Refer to lines 98–104. What is Palinurus asking Aeneas to do for him? 2
- (b) What tone does Palinurus use to Aeneas? Refer to the text of the whole speech to support your answer. 3
- (c) Write out and scan lines 94 and 95 (from *ferro* to *venti*), marking the quantities and feet. 3
- (d) Explain why the rhythmic pattern is well suited to the meaning of these lines. 1

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

Refer to lines 188–209 of Passage 5 (from *demisit* to *euntem*).

- (a) When Aeneas meets Dido's ghost in the Underworld, there is great tension. What are their feelings for each other at this stage of the story? 2
- (b) What details does Virgil give in these lines which make their feelings clear to the reader? 4

4. **EITHER**

- (a) Aeneas was greatly admired by the Romans. In your opinion, why would the Romans be proud of him? To what extent do **you** admire Aeneas? Explain both parts of your answer with reference to Passages 4 and 5. 10

**OR**

- (b) The Sibyl gave Aeneas advice and help on his journey to the Underworld. In what ways was she useful to him? What impression do you get of her character? Support both parts of your answer with reference to Passages 4 and 5. 10

**(34)**

**(scaled to 50)**

OR

SECTION B—Plautus, *Rudens*

Answer all the questions. (Note: there are two options in question 4.)

Marks

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

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

(a) Read lines 1–9. What first impressions does the audience get of the character of Labrax? 2

(b) In lines 10–23, Labrax and Charmides blame each other for the dilemma they are in. What does each of them say? 3

Turn to PAGES TWENTY-SEVEN, TWENTY-EIGHT AND THIRTY-SIX of the Prescribed Text.

Refer to lines 221–248 of Passage 6 (from “Did I hear” to “away from here.”) and lines 1–23 of Passage 7.

(c) In the first scene, the two girls meet up after the shipwreck. What are the similarities and differences between this scene and the second scene, in which Labrax and Charmides meet? 3

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

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

(a) Daemones is puzzling over a strange dream. What was in his dream? 3

(b) From your knowledge of the play, what is the meaning of this dream? Do you think the audience would take the dream seriously? Give a reason for your answer. 3

3. Turn to PAGE FORTY of the Prescribed Text.

Refer to lines 158–177 of Passage 7 (from *opsecro* to *occisam suem*).

(a) In these lines, Daemones receives news from Trachalio. What is Daemones’ reaction and do you approve of it? Refer to the text to support your answer. 3

(b) In lines 168–169, Trachalio gives a vivid description of Labrax. In what ways does Plautus’ choice of words make these lines funny? 3

(c) In lines 176 and 177, both Trachalio and Daemones urge very violent actions to be taken against Labrax.

(i) What do they each want to happen to Labrax? 2

(ii) Why might an audience not find these threats of violence to be shocking? 2

4. EITHER

- (a) Which scenes in *Rudens* (Passages 6 **and** 7), in your opinion, would make a modern audience laugh if they saw the play being performed on stage? Explain your choice with reference to **two** or **three** scenes.

10

OR

- (b) “Plautus knows how to keep his audience amused with his cheeky slave characters.”

From your reading of *Rudens*, to what extent do you agree with this statement? Refer to Passages 6 and 7 to support your answer.

10

(34)

(scaled to 50)

[Turn over for SECTION C—Cicero

AND

SECTION C—Cicero, *In Verrem V*

Answer all the questions. (Note: there are two options in question 4.)

Marks

1. Turn to PAGE EIGHT of the Prescribed Text.

Refer to lines 9–29 of Passage 3 (from *quod ubi* to *cuperent*).

- (a) In lines 9–19, Cicero describes Verres' behaviour when the pirate ship was captured. Select **three** details which you think might have had the greatest effect on the jury. In each case explain what Cicero hopes to reveal about Verres' character.

6

- (b) What does Cicero say happened to the pirate captain?

2

- (c) In line 23, Cicero admits to be guessing. What arguments does he put forward in lines 23–29 to justify using guesswork?

3

2. Turn to PAGE NINE of the Prescribed Text.

Refer to lines 63–78 of Passage 3 (from *eo quod* to *archipiratam*).

Cicero uses a variety of rhetorical techniques as he tries to persuade the jury that Verres had a fake pirate chief in custody.

Identify **three** of these techniques. In each case give an example and explain in what way it is effective.

6

3. Turn to PAGE TEN of the Prescribed Text.

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

- (a) In lines 93–103, Cicero describes Verres as *iste homo nefarius* ("that wicked man"). What details does Cicero give in these lines which justify this description?

3

- (b) In lines 103–107, Cicero wants to emphasise Verres' wickedness. Explain how, by his clever choice of words, he does this.

4

4. EITHER

- (a) When Verres was governor of Sicily, he came into contact with various individuals and groups of people. What impressions do you gain about Verres' character from Cicero's account of his dealings with these people? In your answer refer to the English and the Latin sections.

10

OR

- (b) Consider the criticisms that Cicero uses against Verres. Which of these do you find the **least** convincing? In your answer refer to the English and the Latin sections.

10

(34)

(scaled to 50)

[END OF QUESTION PAPER]

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# **X014/302**

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NATIONAL  
QUALIFICATIONS  
2007

FRIDAY, 1 JUNE  
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.

Marks

*After setting fire to the Roman fleet in Sicily, pirates decided that this was a good opportunity to view the city of Syracuse.*

praedones unam noctem ad Helorum commorati sunt. cum  
fumantes nostras naves reliquissent, accedere incipiunt  
Syracusas. qui, cum saepe audivissent nihil esse pulchrius  
quam Syracusarum moenia ac portus, constituerant se ea, si  
5 Verre praetore non vidissent, numquam visuros esse.

*Realising that the Roman governor Verres had moved away, the pirate Heracleo felt free to take his boats into the harbour at Syracuse.*

ac primo accedunt ad illam partem litoris ubi iste nuper,  
tabernaculis positus, castra luxuriae conlocaverat. quem  
locum postquam inanem offenderunt et senserunt praetorem  
commovisse ex eo loco castra, statim sine ullo metu in ipsum  
10 portum penetrare coeperunt. hic, o Verres, te praetore,  
Heracleo pirata cum quattuor myoparonibus parvis ad  
arbitrium suum navigavit!

*The inhabitants felt mocked by the pirates and blamed Verres for this humiliation.*

posteaquam e portu piratae non metu adfecti sed satietate  
exierunt, tum homines coeperunt quaerere causam illius  
15 tantae calamitatis. dixerunt omnes minime esse mirandum  
si, remigibus militibusque dimissis, praetore tot dies cum  
mulierculis perpotante, tanta calamitas accepta esset.

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**ad arbitrium suum** (lines 11–12)—“just as he liked”  
**minime esse mirandum** (line 15)—“it was no wonder”

(50)

[END OF QUESTION PAPER]

**X014/303**

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NATIONAL  
QUALIFICATIONS  
2007

LATIN  
HIGHER  
Word-list to accompany  
Translation

FRIDAY, 1 JUNE  
11.15 AM–12.00 NOON

PB X014/303 6/1570



SCOTTISH  
QUALIFICATIONS  
AUTHORITY  
©



**ac** and  
**accedo, -ere, accessi, accessum** to approach, to draw near  
**accipio, -ere, accepi, acceptum** to suffer  
**ad** (+ *accusative*) at; to  
**adfectus, -a, -um** moved  
**audio, -ire** to hear  
**calamitas, -atis** (*f.*) disaster, humiliation  
**castra, -orum** (*n. pl.*) camp  
**causa, -ae** (*f.*) cause  
**coeperunt** *see incipio*  
**commoror, -ari, -atus sum** to wait  
**commoveo, -ere, commovi, commotum** to move  
**conloco, -are** to position  
**constituo, -ere, constitui, constitutum** to decide  
**cum** (+ *ablative*) with  
**cum** (+ *subjunctive*) when, since  
**dico, -ere, dixi, dictum** to say  
**dies, diei** (*m.*) day  
**dimitto, -ere, dimisi, dimissum** to send away, to dismiss  
**e, ex** (+ *ablative*) from  
**et** and  
**exeo, -ire, -ii, -itum** to leave  
**fumo, -are** to smoke  
**Helorus, -i** (*m.*) the Helorus (*a river in Sicily*)  
**Heracleo, -onis** (*m.*) Heracleo  
**hic** here  
**homo, hominis** (*m.*) man, person  
**ille, illa, illud** that  
**in** (+ *accusative*) into  
**inanis, -is, -e** empty, deserted  
**incipio, -ere, coepi, coeptum** to begin  
**ipse, ipsa, ipsum** himself, herself, itself  
**is, ea, id** he, she, it; that  
**iste, ista, istud** that; he, she, it  
**litus, litoris** (*n.*) shore  
**locus, -i** (*m.*) place  
**luxuria, -ae** (*f.*) luxury

**metus, -us** (*m.*) fear  
**miles, militis** (*m.*) soldier  
**moenia, -orum** (*n. pl.*) walls  
**muliercula, -ae** (*f.*) woman  
**myoparo, -onis** (*m.*) boat  
**navigo, -are** to sail  
**navis, -is** (*f.*) ship  
**nihil** nothing  
**non** not  
**noster, nostra, nostrum** our  
**nox, noctis** (*f.*) night  
**numquam** never  
**nuper** recently  
**o** oh  
**offendo, -ere, offendi, offensum** to find  
**omnis, -is, -e** all, every  
**pars, partis** (*f.*) part  
**parvus, -a, -um** small  
**penetro, -are** to enter, to penetrate  
**perpoto, -are** to drink continuously  
**pirata, -ae** (*m.*) pirate  
**pono, -ere, posui, positum** to pitch  
**portus, -us** (*m.*) harbour  
**posteaquam** after  
**postquam** after  
**praedo, -onis** (*m.*) pirate  
**praetor, -oris** (*m.*) governor  
**primo** firstly, first  
**pulcher, pulchra, pulchrum** beautiful  
**quaero, -ere, quaesivi, quaesitum** to ask  
**quam** than  
**quattuor** four  
**-que** and  
**qui, quae, quod** who, which  
**relinquo, -ere, reliqui, relictum** to leave  
**remex, remigis** (*m.*) rower

**saepe** often  
**satietas, -atis** (*m.*) a sense of having seen enough  
**se** himself, herself, themselves  
**sed** but  
**sentio, -ire, sensi, sensum** to realise  
**si** if  
**sine** (+ *ablative*) without  
**statim** immediately  
**sum, esse, fui** to be  
**Syracusae, -arum** (*f. pl.*) Syracuse  
**tabernaculum, -i** (*n.*) tent  
**tantus, -a, -um** great, so great  
**tot** so many  
**tu** you  
**tum** then  
**ubi** where  
**ullus, -a, -um** any  
**unus, -a, -um** one  
**Verres, -is** (*m.*) Verres  
**video, -ere, vidi, visum** to see

[*END OF WORD-LIST*]