

# X014/301

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NATIONAL  
QUALIFICATIONS  
2008

WEDNESDAY, 4 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 two* or Section B (verse: Plautus: *Page three*)

**and**

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

100 marks are allocated to this paper.



**EITHER**

**SECTION A—Virgil, *Aeneid VI***

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

*Marks*

1. The Golden Bough makes two appearances.

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

Refer to lines 186–206 of Passage 4 (from “Scarcely” to “the Sibyl”).

- (a) In these lines, Virgil tries to create an atmosphere of magic and mystery. To what extent does he succeed? Explain your answer.

**3**

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

Refer to lines 138–146 of Passage 5 (from *si te* to *Aenean*).

- (b) Describe Charon’s reaction on seeing the Golden Bough. Explain why he behaves like this.

**4**

- (c) Write out and scan line 140 (from *agnoscas* to *residunt*) and line 142 (from *fatalis* to *visum*), marking the quantities and feet.

**3**

- (d) Explain why the rhythmic pattern of line 142 is well suited to the meaning of this line.

**1**

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

Refer to lines 6–22 of Passage 5 (from *vestibulum* to *umbrae*).

- (a) What details in these lines suggest the image of a Roman house?

**4**

- (b) Look at lines 6–14 and lines 18–22. In what way are the two lists of creatures different? Which do you think is the more frightening list? Support your answer with reference to the text.

**5**

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

Refer to lines 159–162 of Passage 5 (from *continuo* to *acerbo*).

What emotion does Virgil wish to highlight in these lines? In what ways does he attempt to achieve this?

**4**

4. **EITHER**

- (a) “There is a sympathetic side to Aeneas’ character.”

Do Aeneas’ dealings with Palinurus and Dido confirm this statement? Explain your answer with reference to the text.

**10**

**OR**

- (b) Discuss some of the techniques which Virgil uses in Passages 4 and 5 which help to increase the reader’s enjoyment of *Aeneid VI*. In your answer you may wish to include similes, metaphors, word choice and metre.

**10**

**(34)**

**(scaled to 50)**

OR

SECTION B—Plautus, *Rudens*

Answer all the questions. (Note: there are two options in question 5.)

Marks

1. Turn to PAGES TWENTY-NINE AND THIRTY of the Prescribed Text.

Refer to lines 293–309 of Passage 6 (from “Poor men” to “today”).

In these lines, the fishermen are complaining. What have they got to complain about? Are these serious lines out of place in a comedy? Explain your answer.

3

2. Turn to PAGES THIRTY-SIX AND THIRTY-SEVEN of the Prescribed Text.

Refer to lines 10–38 of Passage 7 (from *utinam* to *qui sies*).

(a) Explain why Labrax and Charmides are so angry and upset at this point in the play.

3

(b) What do the characters say which is intended to make this scene funny? Refer to the text to support your answer.

6

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*).

In these lines, Trachalio puzzles Daemones with his strange behaviour. What are the comic elements in this scene? Refer to the text to support your answer.

5

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

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

Palaestra is praying at the altar of Venus.

(a) What requests does she make in her prayer?

3

(b) What do we learn about Palaestra from what she says in her prayer?

2

(c) In line 222, Trachalio makes a joke. Explain this joke.

2

5. EITHER

(a) There are three female characters in *Rudens*. In what ways are they viewed and treated by the male characters in Passages 6 and 7? Consider whether a modern audience would approve of the attitudes shown.

10

OR

(b) “To enjoy properly an ancient Roman comedy such as *Rudens*, one needs to have lived in ancient times.”

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 5.)

Marks

1. Turn to PAGE THREE of the Prescribed Text.

Refer to lines 16–26 of Passage 1 (from “However” to “petals”).

Cicero describes the comfortable lifestyle that Verres enjoys each spring. How effective is Cicero in ridiculing Verres? Refer to the text to support your answer.

3

2. Turn to PAGE NINE of the Prescribed Text.

Refer to lines 44–53 of Passage 3 (from *hoc tu* to *decerneretur*).

Give an example of each of the following techniques in these lines, and in each case explain why Cicero uses it here.

(a) rhetorical question

2

(b) repetition

2

(c) sarcasm

2

3. Turn to PAGE NINE of the Prescribed Text.

Refer to lines 56–61 of Passage 3 (from *lautumias* to *potest*).

(a) Describe the stone quarries of Syracuse, which were used as a prison.

3

(b) Although these quarries were the ideal prison, Cicero tells the jury that Verres did not use them for his new prisoner. Explain why not.

2

(c) How convincing do you find Cicero’s arguments here? Give reasons for your answer.

3

4. Turn to PAGE TEN of the Prescribed Text.

Refer to lines 100–107 of Passage 3 (from *itaque* to *putem*).

(a) Look at lines 100–103. At this point, Cicero is very angry at Verres’ actions. What does he say Verres has done?

3

(b) Look at lines 103–107. In what ways does Cicero emphasise his outrage at Verres’ treatment of the Roman citizens? Refer to the text to support your answer.

4

5. EITHER

(a) On the opening day of the trial, Cicero told the jury: “I am so well prepared for this case that I shall be able to pin Verres down as a robber and a criminal.”

From your reading of Passages 1, 2 and 3, do you think Cicero has been successful in doing this?

10

OR

(b) Consider Passages 1, 2 and 3. What weaknesses in Verres’ character does Cicero tell the jury about? In what ways might these have prevented Verres from doing his job properly?

10

(34)

(scaled to 50)

[END OF QUESTION PAPER]

# **X014/302**

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NATIONAL  
QUALIFICATIONS  
2008

WEDNESDAY, 4 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

*Verres' desire to acquire a statue caused him to fall out with his friend Sthenius.*

Sthenius est Thermitanus. Verres apud Sthenium saepenumero habitaverat. iste, cum signa quaedam pulcherrima et antiquissima Thermis in publico posita vidisset, ea adamavit. erant signa ex aere complura, in  
5 quibus erat statua mulieris, eximia pulchritudine. cum haec signa iste posceret agereturque ea res in senatu, Sthenius vehementissime restitit. iratus iste Sthenii hospitium renuntiat, domo eius emigrat.

*Two of Sthenius' enemies took this opportunity to stir up even more trouble for him.*

Verrem autem inimici Sthenii domum suam invitant, ut  
10 animum eius in Sthenium inflammarent. hi erant Agathinus, homo nobilis, et Dorotheus, qui habebat in matrimonio Callidamam, Agathini filiam. de qua iste audiverat, itaque domum Callidamae migrare maluit. contemnere etiam statuam illam mulieris pulcherrimam iam videbatur, quod  
15 figura et liniamenta hospitae multo magis delectabant. itaque Verres hortari hos homines coepit ut periculum Sthenio crearent, crimenque falsum confingerent.

(50)

[END OF QUESTION PAPER]

**X014/303**

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NATIONAL  
QUALIFICATIONS  
2008

LATIN  
HIGHER  
Word-list to accompany  
Translation

WEDNESDAY, 4 JUNE  
11.15 AM–12.00 NOON

PB X014/303 6/1470



**adamo, -are** to fall in love with  
**aes, aeris** (*n.*) bronze  
**Agathinus, -i** (*m.*) Agathinus  
**ago, agere, egi, actum** to debate  
**animus, -i** (*m.*) mind  
**antiquus, -a, -um** ancient  
**apud** (+ *accusative*) at the house of  
**audio, -ire** to hear  
**autem** however  
**Callidama, -ae** (*f.*) Callidama  
**coepit** began  
**complures, -a** several  
**confingo, -ere, -finxi, -finctum** to make up, to invent  
**contemno, -ere, -tempsi, -temptum** to put no value on,  
to care little for  
  
**creo, -are** to make  
**crimen, criminis** (*n.*) charge  
**cum** (+ *subjunctive*) when  
**de** (+ *ablative*) about  
**delecto, -are** to be pleasing  
**domus, -us** (*f.*) house, home  
**Dorotheus, -i** (*m.*) Dorotheus  
**emigro, -are** (+ *ablative*) to move out of  
**et** and  
**etiam** even  
**ex** (+ *ablative*) (made) of  
**eximius, -a, -um** outstanding  
**falsus, -a, -um** false  
**figura, -ae** (*f.*) shape  
**filia, -ae** (*f.*) daughter  
**habeo, -ere in matrimonio** to be married to  
**habito, -are** to stay  
**hic, haec, hoc** this, he, she, it  
**homo, hominis** (*m.*) man  
**hortor, -ari, hortatus sum** to encourage  
**hospita, -ae** (*f.*) hostess  
**hospitium, -ii** (*n.*) hospitality



**iam** now  
**ille, illa, illud** that  
**in** (+ *ablative*) in; among  
**in** (+ *accusative*) against  
**inflammo, -are** to inflame  
**inimicus, -i** (*m.*) enemy  
**in publico** in a public place  
**invito, -are** to invite  
**iratus, -a, -um** angry  
**is, ea, id** he, she, it; that  
**iste, ista, istud** that; he, she, it; that man  
**itaque** therefore  
**liniamenta, -orum** (*n.pl.*) features  
**magis** more  
**malo, malle, malui** to prefer  
**migro, -are** to move away to  
**mulier, mulieris** (*f.*) woman  
**multo** much  
**nobilis, -e** well known  
**periculum, -i** (*n.*) trouble  
**pono, -ere, posui, positum** to set up  
**posco, -ere, poposci** to demand  
**publico** *see in publico*  
**pulcher, pulchra, pulchrum** beautiful  
**pulchritudo, pulchritudinis** (*f.*) beauty  
**-que** and  
**qui, quae, quod** who, which  
**quidam, quaedam, quoddam** a certain, certain  
**quod** because  
**renuntio, -are** to reject  
**res, rei** (*f.*) matter  
**resisto, -ere, restiti** to object, to attack the proposal  
**saepenumero** very often  
**senatus, -us** (*m.*) senate  
**signum, -i** (*n.*) statue  
**statua, -ae** (*f.*) statue  
**Sthenius, -ii** (*m.*) Sthenius

**sum, esse, fui** to be  
**suus, -a, -um** his, her, their  
**Therms** at Thermae  
**Thermitanus, -a, -um** from Thermae  
**ut** (+ *subjunctive*) in order to; to  
**vehementer** strongly  
**Verres, -is (m.)** Verres  
**video, -ere, vidi, visum** to see  
**videor, videri, visus sum** to seem

[END OF WORD-LIST]