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Latin
Higher level
Paper 2

7 May 2025

Zone A morning | **Zone B** morning | **Zone C** morning

1 hour 30 minutes

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Answer the questions in one option.
- The maximum mark for this examination paper is **[32 marks]**.

Answer **all** questions in **one** option.

Option A

Answer **all** parts of the following question based on the provided extract.

Prescribed core text: Prose — Cicero, *Pro Caelio* 35–36

accusatores quidem libidines, amores, adulteria, Baias, actas, convivia, comissationes, cantus, symphonias, navigia iactant, idemque significant nihil se te invita dicere. quae tu quoniam mente nescio qua effrenata atque praecipiti in forum deferri iudiciumque voluisti, aut diluas oportet ac falsa esse doceas aut nihil neque crimini tuo neque testimonio credendum esse fateare.

- 5 sin autem urbanius me agere mavis, sic agam tecum. removebo illum senem durum ac paene agrestem; ex his igitur sumam aliquem ac potissimum minimum fratrem qui est in isto genere urbanissimus; qui te amat plurimum, qui propter nescio quam, credo, timiditatem et nocturnos quosdam inanis metus tecum semper pusio cum maiore sorore cubitabat. eum putato tecum loqui: “quid tumultuaris, soror? quid insanis? quid clamorem exorsa verbis parvam rem magnam facis?
- 10 vicinum adolescentulum aspexisti; candor huius te et proceritas voltus oculique pepulerunt; saepius videre voluisti; fuisti non numquam in isdem hortis; vis nobilis mulier illum filium familias patre parco ac tenaci habere tuis copiis devinctum. non potes; calcitrat, respuit, repellit, non putat tua dona esse tanti. confer te alio.”

(Option A continues on the following page)

(Option A continued)

1. (a) *accusatores quidem ... invita dicere* (lines 1–2). State what the prosecutors claim about their accusations. Quotation of the Latin text is **not** required. [2]
- (b) *quae tu ... esse fateare* (lines 2–4). Explain the dilemma that Cicero claims Clodia faces. Support your answer with **four** quotations from the Latin text. [4]
- (c) *illum senem durum* (line 5). Identify the reference **and** explain its significance. Quotation of the Latin text is **not** required. [2]
- (d) *ex his ... sorore cubitabat* (lines 6–8). Explain why Cicero chooses to adopt the persona of Clodius. Support your answer with **two** quotations from the Latin text. [2]
- (e) *vicinum adulescentulum ... copiis devinctum* (lines 10–12). Identify how Clodia felt after she met the young man. Quotation of the Latin text is **not** required. [2]
- (f) Analyse how Cicero portrays Clodia as violating Roman values. Support your answer by quoting the Latin text. [8]

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one verse** prescribed core text and **at least one** other source.

Either

2. (a) Latin verse texts reflect the social and political values of their time. Discuss. [12]

Or

2. (b) Analyse the role of the divine in Latin literature. [12]

End of Option A

Option B

Answer **all** parts of the following question based on the provided extract.

Prescribed core text: Prose — Livy, *Ab Urbe Condita* 2.9

iam Tarquinius ad Lartem Porsennam, Clusinum regem, perfugerant. ibi miscendo consilium precesque nunc orabant, ne se, oriundos ex Etruscis, eiusdem sanguinis nominisque, egentes exsulare pateretur, nunc monebant etiam ne orientem morem pellendi reges inultum sineret. satis libertatem ipsam habere dulcedinis. nisi quanta vi civitates eam expetant tanta regna reges

5 defendant, aequari summa infimis; nihil excelsum, nihil quod supra cetera emineat, in civitatibus fore; adesse finem regnis, rei inter deos hominesque pulcherrimae. Porsenna cum regem esse Romae, tum Etruscae gentis regem, amplum Tuscis ratus, Romam infesto exercitu venit. non unquam alias ante tantus terror senatum invasit; adeo valida res tum Clusina erat magnumque

10 Porsennae nomen. nec hostes modo timebant sed suosmet ipsi cives, ne Romana plebs, metu perculsa, receptis in urbem regibus vel cum servitute pacem acciperet. multa igitur blandimenta plebi per id tempus ab senatu data. annonae in primis habita cura, et ad frumentum comparandum missi alii in Volscos, alii Cumas. salis quoque vendendi arbitrium, quia impenso pretio venibat, in publicum omne sumptum, ademptum privatis; portoriisque et tributo plebes liberata, ut divites conferrent qui oneri ferendo essent.

(Option B continues on the following page)

(Option B continued)

3. (a) *ibi miscendo ... inultum sineret* (lines 1–3). Outline the arguments used by the Tarquinius to persuade Porsenna to support them. Support your answer with **four** quotations from the Latin text. [4]
- (b) *Porsenna cum ... exercitu venit.* (lines 6–7). Outline why Porsenna decided to march with his army. Quotation of the Latin text is **not** required. [3]
- (c) *nec hostes ... pacem acciperet* (lines 9–10). Explain why the senators feared their fellow citizens. Quotation of the Latin text is **not** required. [2]
- (d) *multa igitur ... ferendo essent* (lines 10–14). Identify **three** forms of relief with which the Senate tried to placate the common people. Support your answer with **three** quotations from the Latin text. [3]
- (e) Analyse how Livy portrays the dangers faced by the Roman Senate in this extract. Support your answer by quoting the Latin text. [8]

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one verse** prescribed core text and **at least one** other source.

Either

4. (a) Latin verse texts reflect the social and political values of their time. Discuss. [12]

Or

4. (b) Analyse the role of the divine in Latin literature. [12]

End of Option B

Option C

Answer **all** parts of the following question based on the provided extract.

Prescribed core text: Verse — Vergil, *Aeneid* 2.771–794

quaerenti et tectis urbis sine fine furenti
infelix simulacrum atque ipsius umbra Creüsae
visa mihi ante oculos et nota maior imago.
obstipui, steteruntque comae et vox faucibus haesit.
775 tum sic adfari et curas his demere dictis:
“quid tantum insano iuvat indulgere dolori,
o dulcis coniunx? non haec sine numine divom
eveniunt; nec te hinc comitem asportare Creüsam
fas, aut ille sinit superi regnator Olympi.
780 longa tibi exsilia, et vastum maris aequor arandum,
et terram Hesperiam venies, ubi Lydius arva
inter opima virum leni fluit agmine Thybris:
illic res laetae regnumque et regia coniunx
parta tibi. lacrimas dilectae pelle Creüsae.
785 non ego Myrmidonum sedes Dolopumve superbas
aspiciam, aut Graiis servitum matribus ibo,
Dardanis, et divae Veneris nurus.
sed me magna deum genetrix his detinet oris:
iamque vale, et nati serva communis amorem.”
790 haec ubi dicta dedit, lacrimantem et multa volentem
dicere deseruit, tenuisque recessit in auras.
ter conatus ibi collo dare bracchia circum:
ter frustra comprehensa manus effugit imago,
par levibus ventis volucrique simillima somno.

(Option C continues on the following page)

(Option C continued)

5. (a) *quaerenti et ... maior imago* (lines 771–773). Describe what Aeneas saw. Quotation of the Latin text is **not** required. [3]
- (b) *non haec ... regnator Olympi* (lines 777–779). Explain why Creusa considers Aeneas’s lamentation futile. Support your answer with **three** quotations from the Latin text. [3]
- (c) *aut Graiis ... detinet oris* (lines 786–788). Outline the arguments that Creusa employs in her attempt to console Aeneas. Quotation of the Latin text is **not** required. [2]
- (d) Write out and scan *haec ubi ... in auras* (lines 790–791). [2]
- (e) *ter conatus ... effugit imago* (lines 792–793). Outline Aeneas’s attempt and its outcome. Support your answer with **two** quotations from the Latin text. [2]
- (f) Analyse how Vergil portrays the bond between Aeneas and Creusa. Support your answer by quoting the Latin text. [8]

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one prose** prescribed core text and **at least one** other source.

Either

6. (a) “All characters in Latin prose texts fall into the category of villain or hero”. To what extent do you agree with this statement? [12]

Or

6. (b) To what extent do Latin literary texts set out to entertain? [12]

End of Option C

Option D

Answer **all** parts of the following question based on the provided extract.

Prescribed core text: Verse — Ovid, *Amores* 1.12.1–30

flete meos casus — tristes rediere tabellae
 infelix hodie littera posse negat.
 omina sunt aliquid; modo cum discedere vellet,
 ad limen digitos restitit icta Nape.
 5 missa foras iterum limen transire memento
 cautius atque alte sobria ferre pedem!
 ite hinc, difficiles, funebria ligna, tabellae,
 tuque, negaturis cera referta notis! —
 quam, puto, de longae collectam flore cicutae
 10 melle sub infami Corsica misit apis.
 at tamquam minio penitus medicata rubebas —
 ille color vere sanguinolentus erat.
 proiectae triviis iaceatis, inutile lignum,
 vosque rotae frangat praetereuntis onus!
 15 illum etiam, qui vos ex arbore vertit in usum,
 convincam puras non habuisse manus.
 praebuit illa arbor misero suspendia collo,
 carnifici diras praebuit illa cruces;
 illa dedit turpes raucis bubonibus umbras,
 20 vulturis in ramis et strigis ova tulit.
 his ego commisi nostros insanus amores
 molliaque ad dominam verba ferenda dedi?
 aptius hae capiant vadimonia garrula cerae,
 quas aliquis duro cognitor ore legat;
 25 inter ephemeridas melius tabulasque iacerent,
 in quibus absumptas fleret avarus opes.
 ergo ego vos rebus duplices pro nomine sensi.
 auspicii numerus non erat ipse boni.
 quid precer iratus, nisi vos cariota senectus
 30 rodat, et inmundo cera sit alba situ?

(Option D continues on the following page)

(Option D continued)

7. (a) *flete meos ... posse negat* (lines 1–2). Explain Ovid’s emotional state. Quotation of the Latin text is **not** required. [2]
- (b) *omina sunt ... ferre pedem* (lines 3–6). Explain why Ovid tells Nape to be more careful when she sets out in future. Quotation of the Latin text is **not** required. [3]
- (c) *proiectae triviis ... praetereuntis onus!* (lines 13–14). Outline Ovid’s insult and threats. Support your answer with **three** quotations from the Latin text. [3]
- (d) *his ego ... ferenda dedi?* (lines 21–22). Explain what Ovid is incredulous about. Quotation of the Latin text is **not** required. [2]
- (e) *aptius hae ... avarus opes* (lines 23–26). Describe the appropriate functions for these wax tablets, according to Ovid. Support your answer with **two** quotations from the Latin text. [2]
- (f) Analyse how Ovid portrays his emotional state in this extract. Support your answer by quoting the Latin text. [8]

Answer **either** part (a) **or** part (b).

Support your answer with evidence from **one prose** prescribed core text and **at least one** other source.

Either

8. (a) “All characters in Latin prose texts fall into the category of villain or hero”. To what extent do you agree with this statement? [12]

Or

8. (b) To what extent do Latin literary texts set out to entertain? [12]

End of Option D

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- Option C** P. Vergilius Maro, n.d. *Bucolics, Aeneid, and Georgics of Vergil*. J. B. Greenough (ed.) 1900. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0055%3Abook%3D2%3Acard%3D752> [Accessed 8 July 2024]. Source adapted.
- Option D** P. Ovidius Naso, n.d. *Amores, Epistulae, Medicamina faciei femineae, Ars amatoria, Remedia amoris*. R. Ehwald (ed.) 1907. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0068%3Atext%3DAm.%3Abook%3D1%3Apoem%3D12> [Accessed 8 July 2024]. Source adapted.