

Surname	Centre Number	Candidate Number
First name(s)		0



GCSE

C990U20-1



THURSDAY, 5 NOVEMBER 2020 – MORNING

LATIN – Component 2
Latin Literature and Sources (Themes)

1 hour 15 minutes

For Examiner's use only		
Theme A or Theme B	Maximum Mark	Mark Awarded
	60	

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ADDITIONAL MATERIALS

Resource Booklet

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Write your name, centre number and candidate number in the spaces at the top of this page.

You should answer **either** Theme A (*A Day at the Races*) **or** Theme B (*Youth and Education*).

Write your answers in the spaces provided in this booklet. If you need more space for any answer, you can continue on page 20. Please remember to include the question number(s).

INFORMATION FOR CANDIDATES

The total number of marks for this paper is **60**.

The number of marks is given in brackets at the end of each question or part-question.

THEME A: A Day at the Races

Answer **all** the questions, referring to the Resource Booklet provided.

You should answer in English unless you are asked to quote the Latin.

1. Refer to SUETONIUS, *Nero's passion for chariot racing* (page 11).

(a) Look at **lines 8-12** (*neque dissimulabat ... ducere*).

(i) What change did Nero want to make to the organisation of chariot races? [1]

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(ii) How did he achieve this? Make **two** points. [2]

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(iii) How did the managers of teams respond? [2]

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(b) In **lines 12-14** (*mox ... rudimento*): how did Nero's trial run as a charioteer differ from a real race? Give **two** differences. [2]

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.....

(c) *aliquo liberto ... solent* (**lines 15-16**):

(i) for his races in the Circus Maximus, what did Nero get a freedman to do? [1]

.....

(ii) what was the purpose of this? [1]

.....

2. Refer to OVID, *A good day at the Circus* (page 8).

(a) (i) In **line 19** (*metam spatioso circuit orbe*) what, according to Ovid, is the charioteer doing wrong? [1]

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.....

(ii) Look at **Picture 5**. How can you identify the *meta*? [1]

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.....

(iii) Why do you think accidents such as this often happened close to the *meta*? [1]

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.....

(b) *tende ... manu* (**line 22**): what does Ovid beg the charioteer to do? [1]

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(c) In **lines 23-26** (*sed enim ... sinus*):

(i) what does Ovid want the spectators to do? [1]

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.....

(ii) how could they do this? [1]

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(iii) how does Ovid think he can turn this into an opportunity for himself? [2]

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3. Refer to JUVENAL, *The crowd in the Circus* (page 10).

(a) *totam ... panni* (lines 1-2):

(i) which team has just won a race?
Tick (✓) the box next to your chosen answer. [1]

- A the blues
- B the greens
- C the reds
- D the whites

(ii) how does Juvenal know this? [1]

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(b) In lines 3-5 (*nam si ... consulibus*), why does Juvenal mention the battle of Cannae? [3]

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(c) In lines 5-6 (*spectent ... puellae*), apart from watching the races, what does Juvenal say young people enjoy at the Circus? Make **two** points. [2]

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THEME B: Youth and Education

Do not answer this section if you have answered Theme A.

Answer **all** the questions, referring to the Resource Booklet provided.

You should answer in English unless you are asked to quote the Latin.

1. Refer to JUVENAL, *Who would be a teacher?* (page 29).

(a) In lines 9-10 (*rara ... egeat*), what problem does Juvenal say teachers have? [2]

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(b) In lines 10-13 (*sed vos ... suos*):

(i) who do you think Juvenal refers to as *vos*? [1]

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(ii) what do these people demand of teachers? [4]

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7

2. Refer to QUINTILIAN, *A tricky point of law* (page 30).

(a) *patri ... exilium* (lines 3-4):

(i) why did the father go into exile? [1]

.....
(ii) why did one of his sons also go into exile? [2]

.....
.....

(b) After their father's death, his two sons quarrelled about which of them should inherit his wealth. Referring to lines 3-7 (*patri ... sibi*), give **two** arguments in favour of each son.

(i) The uneducated son (*rusticus*): [2]

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(ii) The eloquent son (*orator*): [2]

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(c) Why do you think this example would be suitable to be used in the school of a *rhetor*? [1]

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3. (a) Look at **Picture 1**.
What stages in a boy's growing-up can you identify in this picture? Give **three**. [3]

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(b) Now look at **Picture 5**.

(i) On what material was this letter written? [1]

(ii) Why is it unlikely that a pupil in a Roman school would normally have used this kind of material to write on? Give **two** reasons. [2]

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4. Refer to CICERO, *Boys will be boys* (page 27).

(a) *nolo ... coniungere* (lines 5-6): what does Cicero say he does not want to do? [3]

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6

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Examiner
only

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END OF PAPER

16

