

90511



905110



NEW ZEALAND QUALIFICATIONS AUTHORITY
 MANA TOHU MĀTAURANGA O AOTEAROA

For Supervisor's use only

Level 3 Classical Studies, 2007

90511 Explain a passage or passages from a work of classical literature in translation

Credits: Six

9.30 am Tuesday 20 November 2007

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

There are THREE topics:

- Topic One: Aristophanes' Comedies (pages 2–13)
- Topic Two: Virgil's *Aeneid* (pages 14–24)
- Topic Three: Juvenal's *Satires* (pages 26–37)

Choose ONE of the three topics. Write the number of the topic you have chosen in the box below.

In the topic that you have chosen, choose TWO of the three extracts and answer ALL the questions relating to these TWO extracts.

If you need more space for any answer, use the page(s) provided at the back of this booklet and clearly number the question.

Check that this booklet has pages 2–44 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

| For Assessor's use only | | Achievement Criteria | |
|---|--------------------------|--|--|
| Achievement | | Achievement with Merit | Achievement with Excellence |
| Explain literary features of the passage or passages. | <input type="checkbox"/> | Analyse, with supporting evidence, literary features of the passage or passages. | <input type="checkbox"/> |
| | | | Analyse in detail, with supporting evidence, literary features of the passage or passages. |
| | | Overall Level of Performance <input type="text"/> | |

You are advised to spend 50 minutes answering the questions for your chosen topic.

EITHER:

TOPIC ONE: ARISTOPHANES' COMEDIES

Choose TWO of the following extracts and answer ALL the questions relating to these two extracts.

EXTRACT A

XANTHIAS: Now look, I'd better tell the audience what this is all about. Just a few words by way of introduction. [*He turns to the audience.*] You mustn't expect anything too grand: but you're not going to get any crude Megarian stuff either. And I'm afraid we can't run to a couple of slaves with baskets full of nuts to throw to you. You won't see Heracles being cheated of his dinner; we're not going to sling any mud at Euripides; and we don't intend to make mincemeat of Cleon this time – even if he *has* covered himself with glory just lately. No, this is just a little fable, with a moral: not too highbrow for you, we hope, but a bit more intelligent than the usual knockabout stuff. That's our master, the big man sleeping up there on the roof. He's told us to stand guard over his father and keep him locked up inside, so that he can't get out. You see, the old man's suffering from a very peculiar complaint, which I'm sure none of you have ever heard of, and you'll never guess what it is unless we tell you. Would you like to try? [*He waits for suggestions from the audience.*] What's that, Arynias? Mad on dicing? No, it isn't 'cubomania'.

Aristophanes, *Wasps*

(a) (i) Give the Greek term for the part of the play that this extract is taken from.

(ii) What function does this part of the play traditionally fulfil for the audience?

(b) (i) Name the “master” in line 11.

(ii) Explain why he is asleep on the roof.

(c) (i) Explain how the master’s position on the roof reflects a convention of staging in the ancient Greek theatre.

(ii) What other action in the opening comic episodes of the *Wasps* happens on the roof?

(d) (i) Name the “old man” referred to in lines 13–14.

(ii) What is his “very peculiar complaint”, referred to by Xanthias in line 14?

- (e) Describe in detail, with specific reference to the play, TWO symptoms of this “peculiar complaint” as explained by Xanthias immediately after this extract.

(1) _____

(2) _____

- (f) (i) Give TWO reasons why Aristophanes might want to “make mincemeat of Cleon” (lines 7–8).

(1) _____

(2) _____

- (ii) Identify ONE feature of the depiction of Cleon in the dream that Sosias has just described to Xanthias **and** explain the characteristic of Cleon this feature conveys.

- (g) (i) Provide **and** explain ONE piece of evidence from this extract illustrating Aristophanes' view that a purpose of comedy is to convey a serious message.

- (ii) Discuss in detail TWO aspects in the mock trial of the dog that the audience would have found amusing. Describe each aspect in detail **and** explain how each aspect also conveys a serious point.

(1) _____

(2) _____

- (iii) Discuss ONE other incident from **elsewhere** in the *Wasps* where Aristophanes uses comedy to make a serious point.

EXTRACT B

- DIONYSUS:** But to come to the point – I see you’re looking at my lion-skin. Well, I took the liberty, seeing that you travelled in those parts when you went down after Cerberus – well, I wondered if perhaps you could give me a few tips: any useful contacts down there, where you get the boat, which are the best eating-houses, bread shops, wine shops, knocking shops ... And which places have the fewest bugs. 5
- XANTHIAS:** I might as well not exist.
- HERACLES:** You don’t seriously intend to go down there? You’re crazy!
- DIONYSUS:** Never mind that, just give me a simple answer: which is the quickest way to Hades? I want a route that’s not too warm and not too cold. 10
- HERACLES:** Let me see now. You could go via Rope and Gibbet: that’s a very quick way, if you don’t mind hanging around for a bit, to begin with. 15
- DIONYSUS:** Don’t give me a pain in the neck!
- HERACLES:** Well, there’s a good short way of executing the journey, via Pestle and Mortar. That’s used a lot these days – you can just *pound* along.
- DIONYSUS:** Hemlock? 20
- HERACLES:** That’s right.
- DIONYSUS:** Now you’re giving me cold feet!
- HERACLES:** You want a way that just goes straight down?
- DIONYSUS:** Exactly. You see, I’m not much of a walker.
- HERACLES:** Oh, a *runner*! Well – you know the tower in the Potters’ Quarter? Well, just go and hang onto the top of that tower, and watch the start of the torch race. And when they shout ‘One, two, three, *off!*’ – well, off you go. 25
- DIONYSUS:** Where to?
- HERACLES:** To the bottom. 30
- DIONYSUS:** Oh, no, just think – all those lovely brains. I’m not going that way.
- HERACLES:** Which way *do* you want to go, then?
- DIONYSUS:** The way you went.
- HERACLES:** Ah, but that’s a long trip. The first thing you come to is a great big bottomless lake. 35
- DIONYSUS:** How do I get across?
- HERACLES:** There’s an old ferryman who’ll take you across in a tiny boat, about so big, for two obols.

Aristophanes, *Frogs*

- (a) Give TWO reasons why Heracles is the one that Dionysus consults about how to get to the Underworld.

(1) _____

(2) _____

- (b) (i) Who was Cerberus? (line 3)

- (ii) What is Heracles supposed to have done to Cerberus when in the Underworld?

- (c) (i) Name the "old ferryman" (line 37).

- (ii) Explain the significance of "two obols" being charged to cross the lake (line 38).

- (d) (i) What do the three routes suggested by Heracles in this extract have in common?

- (ii) Explain the joke that Dionysus is making when he says "Now you're giving me cold feet" (line 22).

- (e) (i) Identify and explain ONE difference in the natures of Heracles and Dionysus shown **in this extract**. Both characters must be mentioned. Provide evidence from the text to support your answer.

- (ii) Discuss ONE **further** aspect of Dionysus' character shown **in this extract**. Provide evidence from the text to support your answer.

- (f) (i) Describe in detail the contest that Dionysus has with the Frogs when he crosses the lake (line 35).

- (ii) Explain ONE area in which the Frogs say that they are helpful to the gods.

- (g) (i) Discuss ONE aspect of the staging and/or the costumes **of this extract**. You must explain the aspect fully and provide evidence from the text to support your answer.

- (ii) Discuss the possible staging and/or costumes of the episode following this extract, in which Dionysus crosses the lake and the contest with the Frogs takes place. You must describe in detail THREE aspects of the staging and/or costumes and explain why each aspect would have been effective. Do not repeat information used elsewhere.

(1) _____

(2) _____

(3) _____

EXTRACT C

DIONYSUS [*singing at the top of his voice*]: ... king of the mighty deep,
Poseidon, lord of the crags and cliffs ...

AEACUS: I'm blest if I can tell which of you is the god. You'll have
to come inside. The master and Persephone'll be able to tell all right:
they're gods themselves. 5

DIONYSUS: I must say I wish you'd thought of that a bit sooner.

[*DIONYSUS and XANTHIAS go in, followed by AEACUS and the SLAVES.*]

CHORUS: Come, Muse of the holy dancing choir,
With wit and charm our songs inspire!
Here sit ten thousand men of sense, 10
A very enlightened audience,

Who expect a lot of a dancing choir
And set their hopes of honour higher
Than CLEOPHON – for he has heard

The warning of a fateful bird, 15
A rather enigmatic swallow

Whose words, though difficult to follow,
Should not defy interpretation
When once translated from the Thracian.

And this is what the mystic fowl 20
Like plaintive nightingale doth howl

'You always vote "agin", but wait!
Next time – or next – you're *for it* – mate!'

[*The LEADER comes forward and addresses the audience.*]

LEADER: We chorus folk two privileges prize: 25
To amuse you, citizens, and to advise.

So, mid the fun that marks this sacred day,
We'll put on serious looks, and say our say.
And first for those misguided souls I plead
Who in the past to PHRYNICHUS paid heed. 30

'Tis history now – their folly they regret;
The time has come to pardon and forget.

Aristophanes, *Frogs*

(a) (i) Who is Aeacus?

(ii) What was Dionysus' reaction when first threatened by Aeacus, upon his arrival in Hades?

(b) (i) Apart from Aeacus, who else in the Underworld was displeased to see Dionysus (thinking he was Heracles)?

(ii) Why were they displeased?

(c) Explain ONE reason why the audience may have been laughing at the start of this extract, when Dionysus is singing.

(d) (i) Name the "master" (line 4).

(ii) Why is Persephone mentioned (line 4)?

- (e) (i) Explain why it has been difficult for Aeacus to discover whether it is Dionysus or Xanthias who is telling the truth about his identity. Support your answer with evidence from the play.

- (ii) How does this confusion about identity reflect the social situation of Athens at the time the play was first performed?

- (f) (i) In the scenes that follow this extract, Dionysus begins judging the competition to decide the best tragic poet. In what way does Dionysus' character change at this point? Provide evidence from the text to show how he is portrayed both early in the play and once the competition begins.

- (ii) Explain why the audience might have seen this change in Dionysus' personality as a message of optimism.

- (g) (i) In this extract, the Chorus speaks directly to the audience. Give the Greek term for this part of the play and explain its purpose.

- (ii) Explain in detail ONE serious idea the Leader of the Chorus is conveying to the audience in lines 29 to 32 of this extract.

- (iii) Discuss TWO other serious points made by the Leader of the Chorus and/or the Chorus in the remaining sections of this address to the audience. Do not repeat information used elsewhere.

(1) _____

(2) _____

You are advised to spend 50 minutes answering the questions for your chosen topic.

OR:

TOPIC TWO: VIRGIL'S *AENEID*

Choose TWO of the following extracts and answer ALL the questions relating to these two extracts.

EXTRACT A

'So we gave Sinon our trust, tricked by his blasphemy and cunning. His ruse, and his artificial tears, entrapped men whom neither Tydeus' son nor Larissaeon Achilles could subdue, for all their ten years of war and their fleet of a thousand keels.

'But now to our distress a far more momentous and frightful experience befell us, and the unexpected shock of it disordered our minds. Laocoon, who had been chosen by lot to be priest of Neptune, happened at this moment to be sacrificing a fine bull at the altar of the cult, when, and I sicken to recall it, two giant arching sea-snakes swam over the calm waters from Tenedos, breasting the sea together and plunging towards the land. Their fore-parts and their blood-red crests towered above the waves; the rest drove through the ocean behind, wreathing monstrous coils, and leaving a wake that roared and foamed. And now, with blazing and blood-shot eyes and tongues which flickered and licked their hissing mouths, they were on the beach. We paled at the sight and scattered; they forged on, straight at Laocoon. First each snake took one of his two little sons, twined round him, tightening, and bit, and devoured the tiny limbs. Next they seized Laocoon, who had armed himself and was hastening to the rescue; they bound him in the giant spirals of their scaly length, twice round his middle, twice round his throat; and still their heads and necks towered above him.'

Virgil, *Aeneid*, Book 2

(a) (i) Who had brought Sinon to the Trojans?

(ii) Where were the Trojans at this time?

(b) (i) Give ONE outcome Sinon hoped to achieve by telling his story to the Trojans.

(ii) Name ONE of the Greek warriors who conspired with Sinon in fabricating this story.

(c) (i) What is Tenedos (line 11)?

(ii) Why has it been mentioned already in Book 2?

(d) (i) What had Laocoon already done in Book 2?

(ii) Why did he do this?

(e) Explain in detail, with specific reference to the poem, the ways in which Sinon tricked the Trojans “by his blasphemy and cunning” (lines 1–2). You must give TWO detailed examples from the text **for each point**.

(i) “blasphemy”

(ii) “cunning”

(f) (i) Describe in detail the immediate actions of the Trojans in response to the events recounted in this extract.

(ii) Explain TWO reasons why the Trojans responded in this way.

(1) _____

(2) _____

- (g) (i) Discuss TWO features of the sea-snakes that are emphasised in this extract AND explain why each of these features is emphasised.

(1) _____

(2) _____

- (ii) Discuss how the imagery of the sea-snakes is linked to TWO other events of deception and/or destruction in Book 2.

(1) _____

(2) _____

EXTRACT B

But Dido, in trembling haste and frantic at her desperate design, burst through the doorway into the inner room. Her eyes were reddened and rolling, her cheeks quivered under a flush, and she was pale with the pallor of imminent death. In a mad dash she climbed the high funeral pile, and unsheathed the Trojan sword, a gift never meant for such a use as this. Her sight rested on the garments which had come from Troy, and on the bed with its memories. She paused a little for tears and for a thought; and she cast herself down on the bed, and there spoke her last words: "Sweet relics, sweet so long as God and Destiny allowed, now receive my life-breath, and set me free from this suffering. I have lived my life and finished the course which Fortune allotted me. Now my wraith shall pass in state to the world below. I have established a noble city. I have lived to see my own ramparts built. I have avenged my husband and punished the brother who was our foe. Happy, all too happy, should I have been, if only the Dardan ships had never reached my coast!" With this cry she buried her face in the bed, and continued: "I shall die, and die unavenged; but die I shall. Yes, yes; this is the way I like to go into the dark. And may the heartless Trojan, far out on the deep, drink in the sight of my fire and take with him the evil omen of my death."

Virgil, *Aeneid*, Book 4

(a) (i) What was Dido's "desperate design" (lines 1–2)?

(ii) Why was she taking this action?

(b) (i) Name the god who, in disguise, had brought Dido "the garments ... from Troy" (lines 7–8) when Aeneas first reached Carthage.

(ii) For what specific purpose had this god been sent to Dido?

(c) (i) Who was Dido's "husband" (line 16)?

(ii) Explain why Dido needed to avenge him.

(d) Explain TWO things in the last sentence of this extract that Dido is hoping will happen.

(1)

(2)

(e) Explain fully how Dido had tricked her sister in order to have a "funeral pile" (line 5) built in the palace.

(f) Explain fully why the Dardan ships had come to Dido's coast.

(g) (i) Discuss in detail TWO characteristics of Dido shown in the speeches she makes in **this extract**. Provide evidence from the text to support your answer.

(1) _____

(2) _____

(ii) Analyse TWO incidents from **elsewhere** in the *Aeneid* where Dido has demonstrated each of these two characteristics.

(1) _____

(2) _____

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EXTRACT C

They flew up to the gateway-jaws of pungent Avernus. Here they
 soared swiftly, skimming through the clear air, found the
 perch of their desire, and settled on a pair of adjacent tree-
 tops; and there, through the branches, shone the contrasting
 gleam of gold. Like the mistletoe, which, though never seeded 5
 from the tree on which it grows, encircles a round trunk with
 saffron-coloured berries, and is always green with young
 leaves amid the forest even in winter's cold, so looked the
 leafy gold in the shadowy holm-oak tree, and so tinkled the
 metal-foil in a gentle wind. Aeneas snatched it down at once. 10
 It resisted, but avidly he broke it off, and carried it to the
 home of the prophetic Sibyl.

Meanwhile on the shore the Trojans were weeping as
 bitterly as ever for Misenus as they paid the last dues to his
 ashes, which had no power to thank them now. 15

Virgil, *Aeneid*, Book 6

(a) (i) Who or what are "they" in line 1?

(ii) To whom do they belong?

(b) In what way does the golden bough resemble the mistletoe it is compared to in lines 5 to 11?

(c) (i) Who has told Aeneas he must break off the golden bough?

(ii) What is suggested by the fact that the bough resists as Aeneas tries to break it off?

(d) (i) To whom does Aeneas show the golden bough?

(ii) For what purpose does he need to show this person the bough?

(e) (i) Explain in detail what Anchises desires to show Aeneas when he reaches him in the Underworld.

(ii) What does Aeneas' obedience to Anchises' instruction to visit him in the Underworld tell us about the character of Aeneas?

(f) (i) Explain in detail who Misenus was and what has happened to him (line 14).

(ii) Explain why this happened.

(g) (i) Discuss TWO features of Misenus' funeral that reflect Roman funerary customs. Provide evidence from the text to support your answer.

(1) _____

(2) _____

(ii) Discuss in detail TWO situations from **elsewhere** in the Aeneid where Virgil's explanations remind the reader that this is a Roman story.

(1) _____

(2) _____

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You are advised to spend 50 minutes answering the questions for your chosen topic.

OR:

TOPIC THREE: JUVENAL'S SATIRES

Choose TWO of the following extracts and answer ALL the questions relating to these two extracts.

EXTRACT A

I cannot, citizens, stomach
 a Greek Rome. Yet what fraction of these dregs is truly Greek?
 For years now eastern Orontes has discharged into the Tiber
 its lingo and manners, its flutes, its outlandish harps
 with their transverse springs, its native tambourines, 5
 and the whores pimped out round the racecourse. (That's where you go
 if you fancy a *foreign* pick-up, in one of those saucy toques;
 while every rustic today wears dinner-pumps – *trechedipna* –
 and *niceteria* – medals – round his *ceromatic*, or mud-caked,
 neck.) They flock in from high Sicyon, or Macedonia's uplands, 10
 from Andros or Samos, from Tralles and Alabanda,
 all of them lighting out for the City's classiest districts
 and burrowing into great houses, with plans to take them over.
 Quick wit, unlimited nerve, a gift of the gab that outsmarts
 a professional public speaker – that's them. So what do you take 15
 that fellow to be? He's brought every profession with him –
 schoolmaster, rhetorician, surveyor, artist, masseur,
 diviner, tightrope-walker, magician or quack, your hungry
 Greekling is all by turns. Tell him to fly – he's airborne!
 The inventor of wings for men was no Moor or Slav, remember, 20
 or Thracian, but born in the very heart of Athens.

Juvenal, *Satire 3*

- (a) (i) What figure of speech is used in line 3: "Orontes has discharged into the Tiber ..."?

- (ii) In which country is "eastern Orontes"?

- (b) (i) Name the racecourse mentioned in line 6.

- (ii) Why is it mentioned here?

- (c) (i) What is a "toque" (line 7)?

- (ii) Why does Juvenal use this word here?

- (d) (i) Who is the "inventor of wings" (line 20)?

- (ii) Other than his nationality, what does Juvenal find objectionable about this person?

- (e) (i) Who is speaking to Juvenal in this extract, and what is he about to do?

- (ii) Explain TWO reasons why the speaker thinks it is the right time for him to take this action.

(1) _____

(2) _____

- (f) Explain TWO circumstances, other than the presence of foreigners, that the speaker sees as good reasons for taking the action referred to in (e) (i). Provide evidence from the text to support your answers. Do not repeat information used elsewhere.

(1) _____

(2) _____

- (g) (i) Explain Juvenal's purpose in using a wide range of literary techniques in his satires.

- (ii) Name THREE different literary techniques used by Juvenal in this extract to convey his extreme dislike of foreigners. For each technique, quote the words used and explain the characteristic of the foreigners that Juvenal is criticising. Do not repeat information used elsewhere.

(1) Technique: _____

Quote: _____

Characteristic criticised: _____

(2) Technique: _____

Quote: _____

Characteristic criticised: _____

(3) Technique: _____

Quote: _____

Characteristic criticised: _____

EXTRACT B

Here's Crispinus again, and I shall have frequent occasion
 to bring him on stage – a monster without one single redeeming
 virtue, a sick voluptuary strong only in his lusts,
 which draw the line at nothing except unmarried girls ...
 ... So what are they worth in the end – those mile-long colonnades 5
 and shady parks through which he drives with his carriage
 and pair, his countless mansions, his property near the Forum?
 No bad man is happy, least of all the seducer – and he
 sacrilegious as well – with whom a virgin priestess, lately,
 lay, to be buried alive, the blood still hot in her veins. 10
 But now to a lighter topic – though if any other man
 had acted that way, he'd have had the authorities on his tail:
 for what would be reprehensible in Citizen A or B
 was fine for Crispinus. But what's to be done, when the man himself
 eclipses all charges in foulness? He purchased a red mullet 15
 for sixty gold pieces – or ten to each pound weight
 (as they'd say who always try to make things more impressive).

Juvenal, *Satire 4*

(a) Identify TWO details about Crispinus given by Juvenal in *Satire 1*.

(1) _____

(2) _____

(b) Identify and give an example of a satirical technique used by Juvenal in lines 1–3 of this extract.

Technique: _____

Example: _____

(c) (i) What were the “mile-long colonnades” used for (line 5)?

(ii) Why does Juvenal mention the “carriage and pair” (lines 6–7)?

(d) (i) Which deity was the “virgin priestess” responsible to (line 9)?

(ii) Why was the priestess “buried alive” (line 10)?

(e) Explain fully the point Juvenal is making in lines 13–14: “for what would be reprehensible in Citizen A or B was fine for Crispinus.”

- (f) (i) Explain ONE example used by Juvenal to illustrate the excessive price Crispinus paid for the fish.

- (ii) Explain fully ONE of the two alternatives Juvenal thinks would have been a better use of the fish, rather than Crispinus eating it himself.

- (g) (i) Satire 4 has two distinct parts that are linked by the motif of a fish. Identify the type of fish appearing in the second part of the satire, and explain how and why it comes to the emperor's attention.

- (ii) In relation to this fish, discuss the seemingly trivial, but main issue, of the second part of the satire. Include comment on the response of Domitian's Privy Councillors to this issue.

- (iii) Discuss the impressions given by Juvenal of TWO specific Privy Councillors. Provide evidence from the text to support your answers.

(1) _____

(2) _____

EXTRACT C

Get one thing clear from the start: a dinner-invitation
settles the score in full for your earlier services.

What this great 'friendship' yields is – food. Your lord scores meals,
however infrequent, scores them to square his accounts. So if –
after two months during which his client is quite forgotten – 5

with the bottom place to be filled at the lowest table,
he says 'Be my guest', you're in heaven. What more could Trebius
hope for? He has his reward – though it means a short night's sleep,
and rushing out, shoelaces trailing, all in a pothor for fear
lest the whole crowd's been round already, paid their respects 10

before the stars have vanished, at that early hour
when the frosty Waggon is lazily circling the heavens still.

Yet – what a dinner! The wine's so rough that sheep-clippings
wouldn't absorb it; you'll see guests turn Corybants.

Juvenal, *Satire 5*

(a) Identify TWO activities that “your earlier services” (line 2) might include.

(1) _____

(2) _____

(b) (i) Name the person referred to as “your lord” (line 3).

(ii) What is his relationship to Trebius (line 7)?

(c) (i) How many couches were around each table at a Roman dinner party?

(ii) What does “with the bottom place to be filled at the lowest table ... you’re in heaven” (lines 6–7) imply about Trebius?

(d) (i) Name the literary technique used by Juvenal in line 12: “when the frosty Waggon is lazily circling the heavens still”.

(ii) What does the “frosty Waggon” indicate?

(e) (i) Explain fully what is meant by “this great ‘friendship’” in line 3.

(ii) Identify another expression in the extract that conveys the same idea, and explain the point Juvenal is making.

- (f) (i) Explain in detail the situation Juvenal is describing in lines 8 to 12 of this extract: "He has his reward ... circling the heavens still."

- (ii) What comment is Juvenal making on the state of the client–patron relationship in his own time, compared to that of the past?

- (g) (i) Explain the point Juvenal is making about the wine, in this extract and in the lines that immediately follow. Provide evidence from the extract to support your answer.

- (ii) Discuss in detail TWO other examples involving food from elsewhere in this satire that convey the same point.

(1) _____

(2) _____

- (iii) What would change the behaviour of the patron towards his client, in Juvenal's opinion? Discuss any moral judgement Juvenal is making in this comment.

Acknowledgements

Topic One

Extract A: Aristophanes, *The Wasps, The Poet and the Women, The Frogs*, trans. David Barrett (London: Penguin Books, 1964), p 42.

Extract B: *Ibid.*, pp 160–161.

Extract C: *Ibid.*, p 181.

Topic Two

Extract A: Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1958), p 57.

Extract B: *Ibid.*, p 117.

Extract C: *Ibid.*, p 153.

Topic Three

Extract A: Juvenal, *The Sixteen Satires*, trans. P. Green (London: Penguin Books, 1998), pp 15–16.

Extract B: *Ibid.*, p 24.

Extract C: *Ibid.*, pp 29–30.