LATIN

| Paper 9788/01 |
| Verse Literature |

Key messages

- The strongest answers paid careful attention to the actual question set.
- The most effective essays contained well organised arguments.
- Candidates showed sound knowledge of the set texts.

General comments

All candidates chose the Virgil rather than the Ovid option, and few candidates took the paired text option. Overall, the standard was very high. This was the first year of the changed examination format. Candidates had enough time to answer every question thoroughly, and the change to the Unseen Literary Criticism question allowed candidates to write more sophisticated answers. The paired text essay tended to be done very well. Most candidates chose question 2 rather than question 3, and 7 rather than 8

Comments on specific questions

1   This translation question was done to a very high standard: candidates clearly knew their set text well.

2   Of the two commentary questions, most chose this.

   (a)   There were some very good answers here. Candidates were able to see some of the ways in which this is a very particular characterisation of Aeneas, that is, as someone who would have preferred to have died on the plains of Troy, and as someone who compares himself with other (Homeric) heroes. More specifically, candidates observed the use of vivid present tenses, and the hyperbole of *o terque quaterque beati*.

   (b)   Again, there were some very good answers. Vivid presents – and indeed the number and position of verbs – were often commented on. Candidates were successful in showing how the destructive force of the storm was emphasised by a range of colourful and extreme vocabulary. Also spotted were interesting repetitions, and the pathetic authorial interjection of *miserabile visu*. On occasion, in answers to both a) and b) there was not always convincing reference to sound effects.

3 (a)   To achieve high marks on this question, candidates had to write about *both* the ways in which Aeneas represents himself *and* the way he represents his sufferings. On his self-presentation, candidates did well when they observed his initially respectful tone, a certain self-importance regarding Troy, himself and his destiny. His sufferings are represented as substantial and many (and would take a long time to recount). In lines 13-14 a series of adjectives sum up the extremity of his sufferings.

   (b)   Candidates were quick to note that we are not sure whether Aeneas knows that it is his mother, Venus, talking to him. Venus shows sympathy for Aeneas' plight, but is then keen to inform him that his situation is not as bad as he thinks. Candidates noted that Venus is calm and authoritative, deploying a number of imperatives; they also observed the joyfulness of the final three lines.

7   Most candidates chose to answer this essay question and, in most cases, they produced thorough and well-argued essays. Many candidates displayed a sophisticated understanding of the concept of hero in the ancient world, drawing most often (and sensibly) on Homer. Many candidates were

also able to demonstrate that Aeneas is, in some if not all ways, a rather distinctive hero, with pastoral as well as martial qualities.

8 Fewer chose this essay. While there were some good responses, candidates had some difficulty with the concept of fate. That said, candidates were able to observe the extent to which fate drives the story, whether through Juno's opposition to it or Jupiter's reassertion of it. There was less discussion of how Venus's agreement to an affair between Dido and her son may be seen as self-defeating.

11 Most candidates chose this option and, for the most part, produced sophisticated analysis of Ovid. The range of adjectives deployed by Ovid were carefully observed, as was the direct speech with its repeated address. Candidates argued soundly that the effects achieved in the passage produced poetry of sharp and moving pathos.

12 A small number of candidates attempted this essay. While good knowledge of the set texts was often demonstrated, there were some difficulties with organising an answer that could show the variety of ways in which the poetry could be fruitfully approached without reference to the Augustan regime.

13 A small number of candidates attempted this essay. Again, excellent knowledge of both Virgil and Horace was shown. It was pointed out that Horace's poetry – lyrical, various, contemporary – probably could be argued to represent Romanness more fully than the *Aeneid*.

LATIN

Paper 9788/02

Prose Literature

Key messages

- When writing answers to context questions, candidates should avoid writing an unstructured list of observations. Instead, they should structure their answer around key points suggested by the question.

- Candidates are expected to approach the springboard question as an essay, providing structured and developed argumentation.

General comments

In both context and essay questions candidates should avoid writing out a pre-prepared response. Careful reading of the question should suggest key points around which the response can be structured.

If the question includes the command 'discuss', it is expected that candidates should do more than provide a summary of content and/or a list of linguistic devices used. Key points might include the context of the passage, its impact, or salient themes.

Comments on specific questions

Section A

Cicero, *In Catilinam* 1

Question 1

The translation was generally very accurate. The syntax of the final sentence was misunderstood by some candidates, with the pronouns *quorum* and *eosdem* causing a particular problem.

Question 2

(a)   Candidates in general wrote well on what makes this a powerful passage. To achieve the highest marks, candidates also needed to discuss what makes it a powerful introduction to the speech. Some focused on the characterisation of Catiline to the exclusion of other important points such as the tone and setting of the passage.

(b)   Candidates in general dealt well with the contrast drawn between precedent and present situation. Some needed to provide more accurate details of both precedents cited by Cicero.

Question 3

(a)   Candidates wrote well about what creates a sense of menace in these lines. To achieve the highest marks, candidates also needed to give an account of what makes the sense of menace increase in these lines, for instance repetition in the language, and the increasing importance of the eagle as a starting point for murder, now transferred to the camp.

(b) Candidates showed a good understanding of the Latin in this question. Those that achieved the highest marks used the idea of Catiline as the antithesis of all that is Roman and virtuous to structure their discussion. There was a general tendency to provide a list of unrelated observations rather than a structured discussion.

Livy 30. 27–37

Question 4

The translation was generally very accurate.

Question 5

(a) Candidates in general were able to identify the tone, and to use details from the Latin to support their answers. To achieve the highest marks, candidates also needed to discuss the tone, for instance putting the passage in context as a reply to Hannibal, and arguing that the tone of what he says is important to Livy's characterisation of Scipio as the embodiment of Roman virtues. Some candidates gave a confused account of the Latin, in particular the breaking of the terms of the truce by Hannibal.

(b) Candidates in general answered this question well, structuring their answer around the themes present in the text; the uncertainty of outcome, the extremes of what might be lost or gained, and the qualities of the combatants.

Question 6

(a) Candidates in general structured their responses well around the various motivations of Hannibal's troops. Many candidates included apt discussion of the way in which the language used by Livy conveys the variety and depth of the emotions at play. The best candidates were able to put the passage in context, including discussion of the way in which Roman attitudes about race inform the text, and of the fact that the Carthaginians desire to protect the very institutions that Scipio urges the Roman troops to remember.

(b) Many candidates gave a full account of the scene and the ways in which the language used by Livy creates an exciting narrative. Some candidates needed to write in more detail about the events described, for instance the exact movement of the elephants in regard to the Roman troops.

Section B

Cicero, *In Catilinam* 1

Question 7

Candidates are expected to approach the springboard question as an essay, providing structured and developed argumentation. The best candidates considered both ways in which the presentation of Cicero is typical and ways in which it is not. Candidates in general made good use of the passage given in their answers, but need to make sure that references to the rest of the text are both accurate and specific.

Question 8

Few candidates answered this question, but those that did wrote well. Essays were wide ranging, including discussion of Cicero's portrayal of himself as consul and champion of Rome, and of the presence of Rome in the text both as an actual place, and as an idea.

Question 9

To achieve the highest marks candidates needed to engage fully with the question asked, showing knowledge of Cicero's argumentation. Most candidates at least identified the 'simple message' as being that Catiline should leave Rome of his own volition. Many candidates wrote well about the way in which Cicero's use of rhetoric and presentation of Catiline give force to the idea that he should leave. Some candidates instead of answering the question asked, provided an answer to the question 'What makes this a powerful speech?', without reference to its 'message'.

Livy 30. 27–37

Question 10

Candidates are expected to approach the springboard question as an essay, providing structured and developed argumentation. The best candidates considered both ways in which the presentation of Hannibal is typical and ways in which it is not. Candidates in general made good use of the passage given in their answers, but need to make sure that references to the rest of the text are both accurate and specific.

Question 11

The best candidates gave a full discussion of the characters of both generals and also made sophisticated use of the concept of attraction in their essays. Some confused the idea of an 'attractive character' with that of a 'superior character', or gave a confused account of Roman as opposed to modern perspectives.

Question 12

Candidates in general answered this question well, with many giving an accurate account of the role of speeches in ancient historiography. Essays were in general informative and well structured. To achieve the highest marks candidates needed to make detailed reference to the two main speeches of the text itself.

LATIN

Paper 9788/03
Unseen Translation

Key messages

- Candidates should build a good working vocabulary in preparation for this paper.
- Successful candidates considered the style and fluency of their prose translations.

General comments

The standard of translation overall was high on both Question 1 and 2. Vocabulary weaknesses accounted for many of the errors on both prose and verse unseens and centres are encouraged to ensure that their candidates build a good working vocabulary. As well as reading a variety of prose and verse authors in the first year of the course in order to familiarise candidates with typical syntax and structures, centres are encouraged to test their pupils on key vocabulary, covering both prose and poetic vocabulary, on a regular basis if they do not already do so. Vocabulary covered in the set texts often proves useful for the unseen paper.

Marks on Question 1 and 2 were comparable for each candidate despite the vocabulary challenges which some experienced on the Ovid passage in particular.

Candidates should also be encouraged to work out the meanings of Latin words from English: there will usually be a few words in any given unseen passage which can be worked out from English derivations. Examples are given in the specific comments below.

Candidates using a word processor are advised to triple space their work and use at least 14pt font to allow space for examiner marking.

Candidates are encouraged to write one neat version. A number of candidates wrote a rough version first from which they appeared to gain little or no advantage: the time would probably have been better spent thinking rather than writing.

Comments on specific questions

Question 1

Candidates did well when they wrote in stylistic or idiomatic English; to achieve this the structure of the Latin sentence has to be altered at times. A few suggestions about how to do this follow in the comments below.

quarto … requiem: this proved to be a reasonably straightforward start to the passage and many candidates dropped only one or two marks on this section. Common difficulties included the split of the ablative time phrase 'quarto … die' ('on the fourth day'), 'quidem' confused with 'quidam' and the meaning of 'requiem'. A few candidates confused 'frumentum' with 'fructus'. To gain the mark 'et … et' was required to be translated 'both … and'. 'frumentum' and 'pecus' are examples of the kind of words in a rural context that candidates are expected to know at Pre U level.

mos … intrant: this section provided more opportunity for candidates to translate stylistically. Phrases such as 'principibus amicorum' ('his leading/chief friends'), 'adversa … valetudo incidisset', and the ablative absolute 'hoc … servato' all gave opportunities to the candidates to rework the Latin. For example, a literal translation of 'quotiens adversa regi valetudo incidisset' such as 'whenever adverse health had fallen upon the king' would have gained full marks but no credit for style, whereas 'whenever the king had fallen ill' would not only gain full marks but also style credit. 'servato': 'saved' was not accepted, rather 'kept' or even better 'preserved'. 'intrant': a few candidates preserved the historic presents which was acceptable, of course, but in this passage it was probably safer and more straightforward for candidates to treat them as past tenses.

ille sollicitus … adventus: most candidates knew 'sollicitus' upon which the following phrase 'ne quid novi adferrent' depends; the partitive genitive 'novi' after 'quid' (lit. 'something new', i.e. 'some news') caused difficulty and several did not recognise 'repens' as an adjective agreeing with 'adventus'.

at Craterus … tuae: 'cui mandatum erat' ('to whom it had been instructed/entrusted, etc.' caused few problems but many mistakenly (but understandably) took 'ad eum' with 'inquit' rather than after 'perferret'. The word order of the indirect statement after 'credisne' served as a reminder that authors by no means always placed the accusative 'subject', in this case 'nos', first in the infinitive clause, or indeed the infinitive ('esse') at the end. 'cura salutis tuae': 'concern for your safety/health' gained style credit as opposed to 'care of your safety'.

quantalibet … invictos: the series of 'potential' present subjunctives after 'quantalibet vis' – 'however great a force…might be united etc.' caused difficulties but if candidates treated them as 'jussives' they were not penalised. Candidates tended to be inaccurate in their translation of 'classibus maria' both words being emphatically plural here. A number of translations of 'praestabis' were accepted including the literal 'you will stand before (us) (but not 'you will show') and many candidates did their best to avoid the potential ambiguity of translating 'invictos' as 'unconquered'. 'tu nos praestabis invictos': an idiomatic translation might be 'it is you who will ensure our invincibility'.

sed quis … in casum: a number of candidates found this final sentence challenging given the metaphor of 'columen ac sidus', the 'cum' clause in primary sequence and the indirect statement after 'oblitus'. It may be worth reminding centres about the essential list of irregular verb principal parts in Kennedy's Latin Primer which are still just as useful as they have always been: 'polliceor' and 'obliviscor' both appear in the deponent verb list. A number of candidates found it hard to distinguish the subject of 'trahere' given that the object ('tot civium animas') preceded the subject ('te') but those that understood Craterus' message worked it out.

Question 2

(a) Overall, most candidates followed the storyline well. Though not every verse unseen will include a myth it is important that candidates know the names and functions of Roman gods and goddesses, and a knowledge of Greek and Roman myths will often prove helpful. For instance, it would have helped here at the start for candidates to understand that personified Hunger and Ceres, goddess of corn and the harvest, are polar opposites. As usual however the keys to translating a verse unseen well were a command of vocabulary and an appreciation of poetic word order.

dicta … domum est: several candidates did not fully appreciate that both Ceres and Fames are feminine. The feminine endings of 'contraria' and 'delata' agree with 'Fames' and 'illius' means 'her' not 'his'. Several candidates did not know 'quamvis' ('although', 'however much') and a few did not appreciate that 'iussam' agrees with 'domum'.

et protinus … ulnis: common vocabulary problems included 'sacrilegi' which was often treated as an abstract noun rather than a description of Erysichthon, 'thalamos' which is a common word in verse for 'bedroom' or 'chamber', 'sopore' (which might have been worked out from the English 'soporific'). 'solutum' proved difficult and perhaps the best translation was 'relaxed', not 'released' here since Erysichthon is still asleep at this point.

seque viro … venis: this section highlighted the importance of knowing the 'parts of the body': most knew 'pectus' and 'ora' but a number struggled with 'fauces' and few worked out 'venis'. Good efforts were made by many candidates to express the full, horrific force of 'inspirat', 'adflat' and 'spargit' (another verb that appears in Kennedy's essential irregular verb list). Some candidates did not refer to the gloss of 'ieiunia' (n.pl.) as 'hunger'.

functa … antra: 'functa…mandato' was treated by a few as an ablative absolute, instead of recognising 'fungor + abl.' as a deponent verb. Most worked out 'fecundum' from English. Several did not appreciate that 'adsueta antra' ('familiar caves') is in apposition to 'domos inopes'.

lenis … auras: close analysis of case and gender was required here to ensure that 'lenis' was taken with 'Somnus' rather than 'pennis'. Candidates were expected to translate 'Somnus' as 'Sleep' just as 'Fames' earlier is 'Hunger'. The prepositional phrases 'sub imagine somni' and 'pro epulis' proved challenging but many candidates did extremely well to achieve the full sense. 'tenues' and 'nequiquam' were not known by some.

ut vero … regnat: most candidates coped well with 'ut + indicative' and the uses of the gerund 'edendi' but a number did not understand that 'quies' here means 'sleep' and many did not know 'viscera' (English derivation 'visceral'). Candidates were not penalised again for repeated mistranslation of 'fauces'.

nec mora … quaerit: candidates were expected to supply a verb for 'nec mora' which most did but it was equally acceptable to write 'Without delay he …'. It was required that candidates showed an appreciation of the subjunctive form 'educat' by translating it as 'could produce'. 'queritur' ('complained') and 'quaerit' ('demanded') were treated as the same verb by a few candidates.

quodque … uni: 'satis poterat' had to be taken with the previous phrase too. A few candidates translated 'quod' incorrectly as 'because' rather than as a relative pronoun.

(b) There were elisions for candidates to indicate in both line 12 and 13. Beyond that few difficulties were experienced. The main caesura in line 13 should be marked in the 4th foot, not in the 3rd. If candidates marked in all quantities and divisions between feet correctly and at least one of the main caesurae they could still gain full marks.

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Paper 9788/04
Prose Composition or Comprehension
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Key messages

- Candidates should consider the style and fluency of their Prose Composition.
- Candidates should give thorough answers to the comprehension questions.

General comments

Most candidates again chose to do the prose composition rather than the comprehension. Many candidates produced mainly accurate and sometimes stylish Latin.
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Comments on specific questions

Question 1

First sentence

This caused few problems, and many candidates chose to subordinate *continued*.

Second sentence

There were some interesting attempts to translate *the necessary preparations*, and few took the opportunity to use an imperfect tense for *they began to panic. At the approach of such a large army* sometimes caused some difficulty.

Third sentence

This perhaps presented something more of a challenge. Few saw that a good translation of *the situation* was *rem*. *Only one way* caused some difficulty.

Fourth sentence

The opening purpose clause was easily handled in terms of the syntax but *inhabited* was translated by some with *incultas* (derived from *incola*): but the verb means *uncultivated*, so says something different to what the passage asked. It was a surprise that some candidates, using *necesse erat*, did not follow that with a dative. Sometimes the case of *Thermopylae* – in apposition – was incorrect.

Fifth sentence

This was the most challenging sentence of the passage, especially because of the conditional sentence within direct speech. Candidates managed this pretty well (and in a variety of ways). There was also good understanding of the use of *occasio* with a gerund'