

# LATIN

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**Paper 9788/01**  
**Verse Literature**

## Key Messages:

- Candidate knowledge of set texts is generally excellent. The strongest answers display analytical rigour.
- Several candidates had issues with timing and so were unable to write a full answer to the unseen literary criticism question. Students would generally benefit from further practice of planning and time management to complete the four questions within the allocated 2 hours and 30 minutes. Some candidates like to do the essay and literary criticism first, leaving the commentary questions until last; others want to make sure that they score highly on the first two questions (which many did).

## General Comments

Many candidates clearly knew the set texts extremely well. The marks candidates achieved were spread slightly more evenly across the questions. That means that there were fewer very high marks scored on the commentary questions and fewer very low marks scored on the Unseen Literary Criticism.

There were lots of good solid papers this year, but fewer genuinely outstanding ones. The standard of the answers on the set texts, both commentary and essay, was slightly lower than standards of the last three years, though, that said, 36 of the 60 candidates still achieved a mark at or above the distinction level.

No Centre did anything other than Virgil as their set text; no candidate wrote a theme essay.

Unseen Literary Criticism answers showed greater variety and analysis this year and fewer were dominated by a discussion of sound effects, enjambement etc. A few candidates showed a lack of awareness and understanding of the events of Catullus 63 and their significance.

## Question Number

### Question 1

- Mainly well answered, there was a lack of sharpness in some candidates' answers. Little mention of Virgil's (cinematic) changing of perspective; some mention of the highly visualised quality of the lines.
- Better done, this, as a rule. There was much consideration of joy and happiness, and of the glorious description of Aeneas. There was also some careful writing about possible ominous tones, mainly to do with the *tela* worn by Aeneas.
- Mainly very accurate.
- Most answers were accurate, though some did not refer appropriately enough to the Latin.

### Question 2

- It was slightly surprising how many candidates did not answer this question accurately.
- Mainly well done.

- (iii) There were some very good answers to this question, with some careful analysis of the various positions adopted by Dido and Aeneas.
- (iv) There were some extremely thorough answers to this question. Most concentrated, quite rightly, on Aeneas' piety and obedience to the gods. There was some good analysis of the rhetoric he deploys in the passage.

#### Question 5

Few chose this essay option. Greater attention could have been paid to the term 'un-Roman': most seemed happy to accept its meaning as self-evident. With a few notable exceptions, there was also little consideration of any sense in which Aeneas might in book 4 become a sort of Antony figure, having an affair with Dido (as Cleopatra). On the other hand, there were some candidates who clearly knew details about the Augustan context, specifically the Julian laws.

#### Question 6

Most candidates took this option. While there was some confusion over how to take 'sympathetic', most candidates were mostly aware of the complexity of Virgil's portrait of Dido. Stronger answers mentioned the word 'psychology' and noted the intricate depiction of Dido's mental state with the relative lack of such description of Aeneas' feelings. More could have been made of Cleopatra looming in the background. Some candidates were notably harsh on Dido.

#### Question 9

- (i) There were some good answers here. Many picked out *celeri, citato cupide, furenti rabie, vagus animi*. Most were not so sure what to do with *devolsit*. Some picked up on the repetition of *tympanum*; fewer on *tuum, Cybebe, tua*. Overall, though, this was mainly well done.
- (ii) While there were some extremely good answers here – the extraordinary repetition of *ego* was, in particular, well observed – there was a lack of clarity to some of the answers. Reading quite a few of the answers, one would not be aware that the poem being discussed describes a (now regretted) self-castration. Many commented on the anaphora of *abero* (and so on), and on the fact that the places Attis will miss are listed without connection. Few though mentioned that the places mentioned are the places that boys and men frequent. Also, it is not only *ego* that is repeated; it is also *mihi*. Stronger answers argued that this is clearly a crisis of identity.

#### Theme essays

No candidate attempted the theme essay.

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<p><b>Paper 9788/02</b> <b>Prose Literature</b></p>
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## General comments

As in 2012, the Tacitus text proved more popular with Centres. A relatively high proportion of candidates on both the Tacitus and the Cicero texts scored 14 or 15 marks out of 20 for each context and 11 or 12 marks for the essay: as a result several candidates scored 40 or 41 overall, just below or on the D3 boundary (42). Relatively few candidates scored over 50 marks out of 60, in comparison with previous years. Essays were generally of a lower standard than in previous years, in which very high or even full marks have been regularly awarded for essays. Centres are encouraged to ensure that their candidates have sufficient essay practice. One common weakness of essays was a lack of comment on the prescribed extra reading in English of the set author i.e. passages in Tacitus *Annals* 14 or the remainder of Cicero's *Pro Milone*: essays are set taking account of the whole prescription, both Latin and English.

## Comments on specific questions

### **Section A**

#### **Cicero, *Pro Milone***

#### **Question 1**

- (i) This long sentence was generally translated accurately.
- (ii) Candidates usually explained who Sextus Clodius was, though one or two did not clearly differentiate between Sextus and the Clodius allegedly killed by Milo, causing some confusion in their answer. Good reference was made to Cicero's sarcastic use of mock-epic language including reference to the Palladium of Troy, but the contrast between the protection afforded by the Palladium and the violent legislation of Clodius was not made. Other techniques used to mock Sextus were mentioned such as the alliteration of 'tuo arbitrio tribunatum' and the irony of 'praeclarum videlicet'.
- (iii) Answers generally concentrated on the paradox that Sextus treated his friend more cruelly than even Cicero his bitterest enemy would have done and the double-entendre of 'lumen curiae' was commented upon. More could have been made of the graphic language used to describe Sextus' inhumane and sacrilegious treatment of Clodius' corpse, which Cicero no doubt unspokenly enjoyed.

#### **Question 2**

- (i) One or two candidates did not know this passage well and consequently lost a number of marks for inaccurate translation. The references to Maelius and Gracchus did not seem to be fully understood. Others translated very accurately.
- (ii) The events were generally known well and several achieved full marks on this question. Neither dates nor the level of detail outlined in the mark scheme were required to achieve full marks.
- (iii) Candidates took the opportunity here to enumerate many of Cicero's rhetorical techniques such as his use of tricolon, asyndeton etc. Textual reference was usually relevant and detailed. Weaker answers failed to distinguish what type of criminality Cicero is lampooning, whether it be Clodius' lack of respect for Pompey, the gods or the law. Merely repeating the prompt word 'criminality' from the question did not allow for interesting or focused analysis.

## Tacitus 15

### Question 3

- (i) Most answers commented upon Milichus' servile background, the temptations presented to betray the conspiracy and his wife's nagging. But many did not sufficiently analyse the language in order to assess Tacitus' attitude, especially in lines 4-6.
- (ii) There were several excellent answers here commenting upon Tacitus' narrative speed and how Tacitus creates a sense of tension and urgency. Most candidates commented effectively upon Tacitus' brevitas, use of word order and alliteration to describe Milichus' journey from home to Nero's presence. However, many answers did not devote sufficient attention to Milichus' production of the actual weapon (telum), his breathless report and the swift summoning of Scaevinus and his defence, which also starts with the weapon (ferrum). So, whilst many answers were detailed on lines 6-9, several lacked comment on 9-13.
- (iii) Translations of 'tunc' (at that time) were sometimes inadequate in creating the contrast with 'iam' (now). 'struxisse' and 'parum' were also mistranslated by a number of candidates. It is worth noting that the candidates who translated accurately usually achieved the highest marks overall on this paper. In other words, to score highly on this paper it is essential to be able to translate accurately.

### Question 4

- (i) This question referred to the section immediately preceding this passage. Most knew that Nero and Vestinus were close companions and that Vestinus had made the emperor the butt of his jokes, which were too close to the truth for Nero's liking. Several did not recall that Vestinus had married one of Nero's previous mistresses.
- (ii) Most answers showed a good understanding of the passage, showing well from the language used how Nero overreacts and treats Vestinus as a military threat and how later he is sadistic towards Vestinus' guests; most answers also focused well on Vestinus' innocence and bravery in face of death, citing contrasts with Seneca's prolonged death. Weaker answers repeatedly referred to Nero's 'villainy' failing to sub-categorise it by using appropriate words such as tyranny, sadism etc. A number of candidates thought it sufficient to enumerate examples of Tacitean style without actually relating them to the question. Answers which merely list examples without appropriate comment are unlikely to achieve more than half marks, since a context question is not a straightforward translation test.

## Section B

### Cicero essays

#### Question 5

This proved more popular than **Question 6**. Candidates made good comparisons between Cicero's arguments and Asconius' account and showed the weaknesses of Cicero's argument but several failed to appreciate that the question also provided an opportunity for them to discuss some of the rhetorically brilliant passages in the speech, suggestions for which are in the mark scheme. Overall, the essays tended to contain too much narrative and second-hand comment rather than analysis of the text itself.

#### Question 6

The circumstances of the trial and the pressure Cicero was under were well-explained and the clash between Milo and Clodius on the Appian Way described but more could have been made of the later sections of the speech describing the cremation of Clodius' body and burning down of the senate-house. The use of the tribunate by Clodius to attack ex-consuls such as Cicero himself was not mentioned.

## Tacitus essays

### Question 7

Many knew the Latin for the quote in the title ('sine ira et studio') and had no doubt already written a similar essay before; most discussed Tacitus' portrayal of Nero in some detail; most also showed a good knowledge of how Tacitus uses his sources, his inclusion of conflicting accounts and rumours; only a few showed how Tacitus's style suits his tone; stronger essays discussed a broader range of examples, such as his general contempt for women, and his attitude towards the Christians and the Pisonian conspirators. Most concluded that Tacitus did not live up to his stated claim, though he tried to create an impression of doing so. Overall, textual reference was rather thin and reasoned analysis of Book 14 was rare. Evidence of secondary reading was impressive but inclusion of another modern commentator's views per se will not receive much credit unless used judiciously to enhance the candidate's argument. The Examiners are primarily interested in reading the candidate's personal views on aspects of the text itself.

### Question 8

This title gave the opportunity to candidates to discuss several 'horrors' from Books 14 and 15. Disappointingly, many chose to focus the majority of their essay on Nero, apparently trying, unsuccessfully in some cases, to adapt an essay they had previously written on him. The plot to murder Agrippina, the death of Octavia, even the great fire of Rome and persecution of the Christians, not to mention the various deaths and suicides as a consequence of the Pisonian conspiracy were ignored by many candidates, who therefore scored low marks for AO1. In contrast one or two candidates chose to focus almost exclusively on Tacitus' famous description of the great fire, including a great array of memorised quotes. This was indeed impressive and gained credit, but the focus tended to be too narrow. For general guidance, when tackling an essay such as this, candidates should try to discuss at least five or six episodes in order to encompass sufficient breadth.

# LATIN

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Paper 9788/03  
Unseen Translation

## General comments

The standard of translation was high this year with many candidates scoring over 80 out of 100 marks. The marks obtained for the Curtius and Ovid passages were comparable for the majority of candidates. The majority of candidates made good use of the titles and glossary. The quality of English varied significantly from candidate to candidate and only a few achieved the higher marks of 4 or 5 marks for Style and Fluency on **Question 1**.

## Comments on specific questions

### **Question 1**

The Curtius passage did not cause most candidates undue difficulties in terms of vocabulary and syntax. A few complex phrases caused difficulty, partly due to a misunderstanding of word order, but most coped well with the extended indirect speech towards the end of the passage. More effort could have been made by candidates to rework the Latin into English idiom with the award of 5 marks for Style and Fluency proving a rarity.

**pulvere...ablueret:** this proved a fairly straightforward opening: a number of candidates took 'simul ac' which combines 'pulvere' and 'sudore' to mean 'as soon as'; a few did not see that 'ut' depended upon 'invitavit' introducing an indirect command. Most knew or worked out that 'ablueret' means 'to wash' or 'to cleanse' or they came up with a suitable synonym.

**itaque...in flumen:** 'veste deposita' allowed an opportunity to candidates to rework an ablative absolute, and score credit for style e.g. 'having taken off his clothes'; 'in conspectu agminis': 'in full view of the army' also received extra style credit but many played safe with the more literal 'in sight of the column'; most understood that 'ratus' ('thinking') introduced an indirect statement with omission of 'esse'; a minority translated 'suis' as 'to them' rather than the correct 'to his men'; 'cultu' proved difficult and only a few saw the correct meaning 'care' or 'attention'.

**vixque...reliquit:** due to possible ambiguity, 'ingressi' could be taken as either genitive singular ('of him having entered') or masculine plural agreeing with 'artus', the most stylish translations of 'vixque ingressi...' being 'scarcely had he entered when...'; 'subito horrore': many did not spot that 'subito' is an adjective here in agreement with 'horrore', which was often mistranslated as 'horror' rather than e.g. shudder, shivering etc.; 'rigere' was a good case where candidates could apply their knowledge of English to a word they may not have seen often in Latin before: many no doubt used their knowledge of the word 'rigid' or indeed the Latin phrase 'rigor mortis' to translate correctly e.g. to grow stiff. In contrast, a surprising number were unable to work out 'suffusus est', for which both passive and active translations were allowed e.g. spread over; the word 'calor' ('heat') also caused difficulties despite its etymological connection to 'calidus'.

**expiranti...erat:** 'expiranti...deferunt', with its historic presents, proved a more difficult phrase, partly because several candidates did not realise that 'expiranti' is dative singular of present participle, not agreeing with the subject 'ministri'; 'manu excipiunt' ('took up in their hands'); candidates needed to have the courage of their convictions and take 'manu' as plural; 'nec satis comotem mentis': many assumed Alexander to be losing sanity rather than consciousness, perhaps due to their understanding of the phrase 'compos mentis' but those who understood the reasons for Alexander's condition – physical shock caused when someone hot enters a cold river – translated it correctly. It was helpful here, as elsewhere, for candidates to consider the circumstances carefully. In the same vein, those who translated 'in tabernaculum' as 'into the shop' did not really seem to show awareness that Alexander was campaigning in remote Persia, not in a market-place.

**flentes...exstinctum:** despite starting well e.g. 'weeping they were lamenting that...' most candidates found 'in tanto...regem' very difficult; those who applied the rules of grammar and syntax still scored high marks on the phrase even though they understandably did not fully grasp that 'impetu cursuque rerum' refers to the speed and success of Alexander's career; suitable paraphrases were accepted; several struggled with the word order and did not take 'omnis aetatis ac memoriae' ('or any age and time') as a unit; 'abluentem...corpus...exstinctum' a few candidates wrongly agreed 'abluentem' with 'corpus' and treated 'corpus' as the subject of the infinitives.

**instare Darium...populatos:** most candidates coped well with the extended indirect speech; 'victorem antequam vidisset hostem' ('victor before he had seen the enemy'); several candidates made this more complicated than it actually is and unnecessarily changed the word order and thereby lost the sense. Most realised that 'sibi' must refer to Alexander's men and that it is dative after the gerundive 'repetendas'. Most also coped well with the syncopated form of the pluperfect subjunctive 'peragrassent': candidates are expected to recognise such abbreviated forms in prose as well as verse. 'populatos (esse)' on the other hand, was less successfully translated, with several not knowing the verb 'populor' ('I ravage').

**per vastas...posse:** there were opportunities here to display good style in translating e.g. 'per vastas solitudines' as 'through vast, empty places' or 'euntes' as 'as they were marching' or 'inopia' as 'by lack of resources'. Many candidates tended to translate too literally resulting in rather stilted English, and fewer style marks.

**quem signum...praeparaturum:** this final section was expected to be challenging; the omission of *esse* from the future infinitives caused little difficulty; 'iam ut' understandably proved hard because of the supposition involved 'just suppose that...' 'now that...'; 'ad Hellespontum' many omitted the 'ad', not understanding the geography: that Alexander's men are imagining themselves as having crossed Asia Minor to reach the Hellespont. The apparent misunderstanding of what the Hellespont is also led to mistranslation of the purpose clause 'qua transeant' 'with which to cross', a number of candidates not realising that 'qua' refers to 'classem'.

## Question 2

(a) It was hoped that all candidates would know the story of Jason and Medea and would therefore be able to understand something of Medea's dilemma here. Most followed the overall sense of the passage but a good application of grammar and syntax and knowledge of vocabulary were required to obtain a high mark. Weaker responses failed to differentiate between various verb tenses and moods. It was notable how often a future indicative was confused with a present subjunctive or even a present indicative.

**prodamne...relinquar:** most knew the verb 'prodo'; it was not acceptable to translate 'parentis' as plural since it refers specifically to Medea's father; 'ope...nostra': a few failed to spot this agreement and took 'nostra' with 'advena' instead, impossible due to the masculine gender of 'advena' (given in the glossary); several did not understand 'nescioquis' as an adjective agreeing with 'advena' – 'some stranger or other'; most realised that 'ut' introduces a result clause; 'virque sit alterius' ('and become another woman's husband') proved hard, since *vir* = man is not appropriate here. 'Medea' (line 3) needed to be translated 'I, Medea' in order to translate 'relinquar' as 1<sup>st</sup> person.

**si facere...nostri:** 'aliamve ...nobis' most candidates understood the poetic plural 'nobis' for 'mihi' but many did not get the idea of Medea fearing that Jason could prefer another woman ('aliam') to her; the jussive subjunctive 'occidat' ('let him die') was generally well rendered as was the exclamatory 'ingratus' ('the ungrateful wretch'); 'sed non...formae': these three phrases describing Jason's physical beauty and nobility of mind tended to be translated too literally; for instance a translation such as 'graceful beauty' for 'gratia formae' gained full credit, as opposed to 'grace of form'; 'is..ea..ea' needed translating with an emphatic word e.g. 'such...' to lead into the result clause in line 8. 'oblivia' was better translated as a singular e.g. 'forgetfulness'.

**et dabit...Iason:** 'ante' was often wrongly taken to be a preposition rather than an adverb; 'cogam' needed to be taken as a future in parallel with the previous 'dabit'; 'tuta' could be taken as nom. fem. sing. agreeing with Medea or as a neut. pl.; translations of 'accingere' ('prepare yourself') which took it as infinitive received no credit since the verb was glossed; a surprising number did not know 'pelle' ('drive away') or 'moram' ('delay').



**te face...relinquam:** most knew 'face sollemni' ('with sacred torch') and several understood that 'face' symbolised 'marriage' which was perfectly acceptable; 'perque Pelasgas...turba' proved the hardest phrase in the passage: the syncopated 'celebrabere' for 'celebraberis' ('you will be glorified'), 'servatrix' in apposition to the subject 'as a saviour', and 'turba' abl. sing. 'by a crowd' all caused problems; 'solum' = 'soil', inevitably perhaps, was confused by a few candidates with 'solum' = only, but this left 'natale' isolated.

**nempe...sequar:** most found this the most straightforward section to translate; most spotted the omission of 'est' in lines 16 and 17; 'vota' had to be kept plural and 'maximus' translated as 'the greatest' or 'a very great' in reference to Cupid, the god of love. 'relinquam' and 'sequar' are future indicatives, but sensible use of present subjunctive was allowable.

- (b) The standard of scansion was a little disappointing, with relatively few candidates scoring 5 marks. Several did not spot the elision in line 14: erg(o) ego and too often syllables were marked short when a vowel was followed by two consonants. The differing length of the first syllable of 'fratrem' and 'patrem' in the same line perhaps caused confusion but the rule when the 2<sup>nd</sup> consonant is an 'r' is one that should be known by candidates. It was surprising that some candidates attempted to scan line 15 as a pentameter – even though the lines are not alternately indented. Many had trouble with 'natale' but knowledge that the final 'e' is usually short and a careful reading of the line should have informed the candidates that it started spondee, dactyl, not vice-versa.

On the evidence of this year's scansion candidates require more practice on this skill, which can also often be applied, of course, to solving problems when translating an unseen verse passage: for instance, knowing the length of the final 'a' is potentially important as in lines 2, 4, 7, 9, 13, 15 and 17 of this Ovid passage.



# LATIN

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**Paper 9788/04**

**Prose Composition or Comprehension**

## Key Messages:

- The best candidates were able to write accurate and stylish Latin. Attention needs to be paid to accuracy of case, gender, tense and mood.

## General Comments

The mean mark was down on last year but was not dissimilar to the mean mark of 2010. Only one Centre chose to tackle the comprehension. Candidates clearly had plenty of time to complete the paper. Some of those who attempted the prose composition had written out several versions.

## Question Number

### Section A

- First sentence Many candidates found the long first sentence challenging. Most were able to use *socius* for 'ally', but no candidate could remember *popularis* as a single-word translation for 'ally of the people'. 'Acquired' (normally as a deponent verb) was handled pretty well. The syntax of the result clause was well understood, but 'influence' was not well translated: indeed, only a few candidates used the obvious *auctoritatem*. There was some ingenious recasting of 'that he would a good leader . . . everyone fairly', mainly involving the use of *nisi*. 'Judgement' was not always well translated, but there were some impressive translations of 'where he would not help his friends', with some candidates very deftly using the ablative of the relative pronoun to introduce a purpose clause.
- Second sentence Quite a few candidates used *rhetores* for 'politicians': this was heartening.
- Third sentence The main problem in this sentence for most candidates was 'by denying their requests'. However, a number of candidates tackled this with either appropriate ablative absolutes, or – arguably better – the instrumental gerundive.
- Fourth sentence There was some confusion here over how to translate 'were encouraged'. Quite a few candidates used *hortati sunt*, forgetting that this is a deponent verb. 'They felt powerful' was not often well translated.
- Final sentence This was, in quite a few scripts, the best translated sentence, with most understanding the need for a subjunctive in the final conditional clause.

### Section B

One Centre took this option, with mixed results. Three out of eight candidates achieved 25/40 or higher, but there was, in some instances, a clear lack of sound grammatical knowledge. Those with the higher marks tended to have better grammatical knowledge, while those who found the comprehension difficult also were unable to answer the grammatical questions accurately.