

LATIN

Paper 9788/01
Verse Literature

Key messages

- Candidates showed sound knowledge of the set texts.
- Candidates wrote very effectively on characterisation.
- The Unseen Literary Criticism question was well answered.

General comments

Most candidates chose Virgil rather than Ovid. The *Aeneid* commentary questions were chosen by roughly the same number of candidates; the same applied to the Ovid commentary questions. Both Virgil essays were tackled but, of the smaller number who chose Ovid, most chose **Question 10** as their essay. The paired text essay tended to be done very well.

Comments on specific questions

Question 1

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

Question 2

Candidates displayed an extremely good knowledge of the set text and were able to answer the two questions here with considerable sophistication.

- (a) This question was well answered. Vivid presents – and indeed the number and position of verbs – were often commented on. Candidates were successful in showing the various ways in which Jupiter’s power is demonstrated. His manner of speaking to the other gods was also well analysed: in particular, candidates noted the use of short rhetorical questions, and various ways in which he asserts his authority.
- (b) This was also well answered. Venus’ initial tone of respect was observed, as was her increasing insistence on the threat posed to the Trojans. Candidates were also able to comment on the way that the tone of Venus’ speech changes: she complains; she sharply asks a question in lines 25–26.

Question 3

Candidates were particularly good in the characterisation of Mezentius (mainly in answer to 3(b)).

- (a) Candidates were able to observe how active this passage is. In particular, candidates observed the stunning appearance of Acron, drew out interesting details of the epic simile in lines 5–9, and remarked interestingly on Mezentius and Acron’s death in lines 10–12.
- (b) Candidates were able to draw out a number of details about Mezentius’ characterisation. For instance, Mezentius’ desire to deal with his opponent face-to-face was often commented on, as was Mezentius as (possibly) triumphalist, unfazed by fate, and cruel.

Question 4

This was well translated: most candidates received full or nearly full marks.

Question 5

- (a) There were some very good answers here, with an understanding not only of Ovid but also of the Love Elegy tradition in which Ovid was working. Candidates were also quick to observe the various ways in which Ovid is playful and comic. Most specifically, candidates were well aware of the convention of the doorkeeper in love elegy.
- (b) This was perhaps less well handled than the first question. Attempts were made to analyse the way Ovid stresses the cruelty of the door, and how the lover appeals to the door in various ways. Most candidates did not deal with the question of 'how effective' the lover's appeals are.

Question 6

- (a) There were some extremely good answers here, with candidates demonstrating sophisticated knowledge of the convention of *militia amoris* in Love Elegy. Quite a few candidates referred to other elegists (such as Propertius), and wrote with genuine sophistication about how Ovid uses, or plays, with the convention.
- (b) This question caused a few more problems, with some candidates unsure about how to answer a question about 'how serious' the lines are. That said, analysis of the comparisons between the lover and the soldier were to the point and accurate.

Question 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 gods in the ancient world, drawing not only on Virgil, the rest of the *Aeneid* but also on Homer. Many candidates were also able to demonstrate that the gods are not united, that they involve themselves on the battlefield, and so on.

Question 8

Not quite as many chose this essay, but those that did fared well with comparing the characterisations of Mezentius and Pallas. Pallas was often observed as a good leader and a brave warrior; Mezentius was well observed as a serious warrior, though also one who is cruel and triumphalist.

Question 9

This essay was well answered, with most candidates able to refer to a wide range of the various poems in the set text. Most answers were keen to stress the extent to which Ovid plays with the representation of desire, through playing with various Love Elegy conventions.

Question 10

This essay was also well answered. Candidates observed that poetry is perhaps more important to Ovid than anything else. Again, the ways in which Ovid works over the conventions of Love Elegy were well observed. Most answers were sophisticated in their appreciation of the extent to which Ovid is ironic or playful.

Question 11

Most candidates chose this option and, for the most part, produced sophisticated analysis of Lucretius' verse. In particular, the pathos of Sisyphus' plight, the vanity of power, the absurdity of the human condition and the various ways in which that absurdity is exemplified were all commented on successfully.

Question 12

Too few candidates attempted this question to make specific comment appropriate.

Question 13

Too few candidates attempted this question to make specific comment appropriate.

Question 14

A very small number of candidates attempted this question. Answers were, as a rule, sophisticated, demonstrating an excellent knowledge of both Ovid and Propertius. There was some careful analysis of what 'clever' might mean when applied to a poet; more specifically, attention was paid to allusion, reference to myth and so on.

Question 15

Too few candidates attempted this question to make specific comment appropriate.

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<p>Paper 9788/02 Prose Literature</p>

Key messages

The Prose Literature paper contains three elements: a compulsory passage for translation, a choice of two passages for literary analysis and, finally, a choice of three essay questions covering a wider scope including one stemming from a specific passage. To succeed candidates must have an ability to translate accurately, quote and comment with authority and argue coherently and effectively where required. Evidence of secondary reading where relevant is credited for the essay element.

As a rough guide candidates should spend no more than 10 minutes on the translation question, leaving at least 40 minutes each for the context question and the essay question. In general few timing issues for candidates were evident and many produced detailed essays running to several pages long – though it must be emphasised that a well-focused answer with cogent argument and analysis will score higher marks than one which does little more than list facts from the text.

Candidates should in general be supplied with an essay mark scheme as a guide to how the 25 marks are awarded.

General comments

Candidates must be congratulated on the accuracy of their translation, their detailed analysis of passages and the detail and scope of their essays. Most translations were very accurate marred only by minor errors and omissions: it was also good to see evidence within individual centres that pupils were using their own translation rather than one single agreed version. Context answers were nearly always detailed showing excellent knowledge and understanding of the text, though one or two candidates appeared to spend too long on the first of the two questions only to run out of time for the second: in general candidates focused well on the wording of the question whether it demanded comment on ‘tone’, ‘drama’ or the ‘presentation of character’. The essay questions were generally well-answered and there was an impressive amount of Latin quotation included, though it should be emphasised that over-lengthy quotation should be avoided when answering both context and essay questions.

Cicero’s ‘In Catilinam 1’ proved a more popular text than Tacitus’ ‘Annals 1’.

Comments on specific questions

Question 1

Translation was generally accurate and errors tended to be minor or in the form of an omission. Common weaknesses included not replicating the emphasis ‘nunc iam’ and a mistranslation of ‘imperi’ as ‘empire’ rather than ‘office’. Several ingenious ways were found to translate the concluding metaphor ‘exhaurietur... sentina’.

Question 2

- (a) Candidates noted a variety of tones in the passage as Cicero narrates events of the previous evening. The stronger answers noted the switch to highly rhetorical and intense language from 'o di immortales' onwards after the more matter-of-fact narrative previously. Candidates noted well the aggressive way in which Cicero addresses Catiline directly and the contrasts between first and second person. Candidates sometimes did not comment on the end of the passage and were less confident when dealing with the more rhetorical features: the repetition of 'hic' and 'qui', the direct address to 'patres conscripti' and the hyperbolic 'de orbis terrarum exitio'.
- (b) Candidates generally selected relevant linguistic details from the text highlighting Catiline's frenetic actions building up to the attack on Cicero himself. Stronger answers successfully contrasted Cicero's vulnerability 'in meo lectulo' with the triumphant tone in which he describes how he fended off the assassination attempt as if it were a military assault. Answers could have made more of the contrast between the description of the scale of the conspiracy all over Italy and the later focus on Cicero's house.

Question 3

- (a) There were many detailed answers on this question noting numerous features of Cicero's rhetoric including use of anaphora, contrast between first and second person pronouns, repetition of verbs connected with 'fear', use of rhetorical questions and so on. Most candidates tended to suggest that the sheer density of the rhetoric in itself helped 'build to a climax'. Stronger answers also showed how the passage builds towards the speech of the 'patria' in the second half.
- (b) Most answers successfully showed the anger and despair of the 'patria'. The stronger answers also suggested the implication of 'tacita' and commented on her authoritative tone at the end of the speech. Few candidates commented on the 'hymnic' features of the speech which casts 'patria' initially as a suppliant.

Question 4

Translation was generally very accurate. The verb 'sanciretur' was mistranslated by a few and there was some confusion between 'nepoti' and 'privigni' in the final sentence.

Question 5

- (a) This proved less popular than **Question 6**. Candidates understood that Tacitus is putting a positive spin on civil war here and that he argues that the end justifies the means. Answers successfully showed Augustus' pietas and generosity in contrast to his debauched enemies and how he presented himself as a princeps as opposed to a rex or dictator.
- (b) Answers successfully showed how Tacitus turns from praise to criticism and undercuts much of what he has said previously. Most candidates focussed on Augustus' ambition as indicated by 'cupidine dominandi' and underhand methods as indicated by 'machinator doli'. The stronger answers explored the ironies of terms such as 'proscriptionem' and 'divisiones', tactics used by his Republican predecessors.

Question 6

- (a) There were many excellent answers contrasting the organisation and pitiless nature of the Romans with the disorganised and helpless Germans. Stronger answers also mentioned the role of the Roman commanders Caecina and Caesar.
- (b) Answers tended to focus more on the military manoeuvres and less on Germanicus' brief but effective rhetoric. Stronger answers also commented on how the final sentence brings the whole episode to a peaceful conclusion.

Question 7

Too few candidates attempted this question to make specific comment appropriate.

Question 8

This was the most popular question. There were many detailed answers. There was a tendency amongst some candidates merely to enumerate the various different qualities of Catiline highlighted by Cicero. Stronger answers showed how Cicero deliberately contrasts Catiline to himself or discussed the methods used to achieve his presentation. The very best answers argued successfully that Cicero's characterisation lacks subtlety and some compared *In Catilinam* to Sallust or Cicero's own *Pro Caelio*. All of these approaches were valid. What proved important was to 'discuss' rather than merely 'narrate', a trap which several candidates fell into, perhaps in their enthusiasm to show their extensive knowledge of the speech. So answers often scored proportionately higher marks for AO1 than for AO3.

Question 9

Answers tended to focus on the hyperbolic characterisation of Catiline and the lack of hard evidence to substantiate Cicero's claims. Candidates successfully argued that the speech's weaknesses in terms of content are also its strengths in terms of how it deals with the material in a highly effective way. Weaker answers did not make sufficient reference to specific passages. As a general rule one would expect at least 5–6 passages to be discussed.

Question 10

A small number of candidates answered this question. The passage was used well to highlight the role of the imperial family though answers tended to concentrate on the male figures Germanicus and Tiberius. More attention could have been devoted to the contrasting roles of Agrippina and Livia.

Question 11

Answers tended to be over-generalised and too few specific passages were discussed. Most considered Tacitus' general strengths and weaknesses as a historian rather than selecting key 'dramatic set pieces' to assess.

Question 12

This was the most popular of the essay choices on Tacitus. Answers tended to focus upon Tacitus' characterisation of the imperial family and his generally bitter tone despite his claims to the contrary. Candidates tended to steer clear of discussing what they considered to be the qualities of a 'great author' though most argued that an historian should attempt to be as unbiased as possible.

LATIN

Paper 9788/03
Unseen Translation

Key Messages

- Candidates need to take particular notice of word order and sentence structure when translating the longer sentences of the prose passage.
- Candidates should distinguish between indicative and subjunctive moods.

General Comments

In general the standard of translation was very high on both Question 1 and 2. Candidates' knowledge of vocabulary and understanding of morphology and syntax were in most cases very sound, allowing candidates to tackle the more challenging sections of each unseen passage with confidence. Many candidates made good efforts to rework the Latin of the Prose Unseen into suitable English idiom.

Those using a word processor spaced their work out well and used 14pt font as previously requested. One or two candidates wrote a rough version first: this is discouraged since it reduces 'thinking time'.

Much of the Caesar passage is written in the historic present: most candidates chose to translate into the past; those who retained the present, which is, of course, acceptable, needed to take care when the author reverted to the past. The key here is to maintain consistency. When translating the longer sentences candidates needed to take particular notice of word order and sentence structure and consider carefully the chronological order of actions. For example, it was important in the long central sentence to realise that 'tamen' responds to 'etsi' and should not be translated earlier. There were as usual a number of unfamiliar words to deal with: most candidates used their knowledge of English and typical forms of 3rd declension nouns to work out the case and meanings of abstract nouns such as 'confirmatione', 'commutatio' and 'voluntatis' without significant difficulty. The stronger candidates went beyond this to choose the most appropriate translation in the context for which extra credit was given. There were a number of examples of the subjunctive in the passage, some easily recognisable, some less so: recognition of such subordinate clauses and how to translate them proved a significant differentiator, examples being 'ne qua...fieret', 'veritus ne ... diriperetur', 'qui ...dormiverit' and 'quid ... accideret'. The piece has a military theme, taking place during a typical siege in the Civil War, and it was clearly important to be familiar with typical military vocabulary and phraseology: in general candidates sensibly retained the technical meaning of words such as 'cohortes', 'tribunos militum' and 'praefectos' which is to be encouraged. A significant proportion of the passage consists of indirect speech with which candidates coped very well even when there is no stated introductory verb (e.g. before 'sese paratos esse') or the usual 'ut' (e.g. after hortatur). The stronger candidates knew when to supply the appropriate words in English to maintain a stylistic and fluent translation.

The verse passage was an excerpt from, perhaps, a less well known poem from Ovid's *Heroides* collection but on a very familiar theme – the Trojan War. As a result most candidates understood the water nymph's final argument used to try to persuade Paris to return to her. Familiarity with myth can often be useful as an aid to understanding a verse passage. Verse passages always provide a vocabulary challenge and this passage proved no exception: nouns not known by some included 'genas', 'armenta', 'regia', 'fronde', 'toro' and 'rates', adjectives regularly mistranslated included 'madidas' and 'ultrices' and verbs which caused difficulty included 'ploret', 'destituant' and 'decere'. Overall, however, candidates knew their vocabulary well and made sensible 'guesses' when they were unsure of the meaning of a word. As is often the case when translating verse, candidates needed to be careful to distinguish indicative from subjunctive moods, especially as the subjunctive is often used independently without any obvious introduction, as in this passage. Particular examples of this occur in the 3rd couplet 'sic doleat...ferat' but the majority of candidates realised the subjunctives are jussives. More challenging proved the generic subjunctives 'sequantur' and 'possint'. The scansion question was generally answered very well with most achieving full marks.

Comments on Specific Questions

Question 1

Itaque ... mittunt:

Candidates generally scored very high marks on this first sentence. The best answers reworked 'productum' as a relative clause or main verb for which style credit was awarded. Translation of 'legatos' as 'representatives' in this context worked well. A few candidates mispositioned 'uno consilio' and lost the sense of movement implied by 'in publicum'.

sese paratos esse ... tradere:

Several candidates appropriately introduced the indirect statement with 'they said that' or similar for which they gained style credit; a number of candidates took 'quaeque' to be part of 'quisque' rather than '(ea) quaeque' ('and to do the things which...'); candidates needed to realise that 'facere' and 'tradere' as well as 'aperire' are dependent on 'paratos'. The tense of 'imperaverit' required careful rendering ('he ordered', not 'he had ordered'). 'in eius potestatem' was neatly translated as 'into his control' by several candidates.

quibus ... traducere:

Many candidates sensibly reworked the ablative absolute as a time clause. The idiom 'quam primum' ('as soon as possible') was not known by some and there was occasional confusion between 'potiri' and 'posse' but most knew 'arbitrabatur' and recognised the indirect statement dependent upon it.

ne qua ... intercederent:

A more challenging section in terms of syntax and vocabulary. The stronger candidates understood that 'ne qua' is to be taken with 'commutatio...voluntatis', others omitted 'qua' altogether and did not connect 'commutatio' and 'voluntatis'. There were opportunities to gain style marks here by, for instance, translating 'animi' as 'resolve' rather than 'mind' and 'magni casus' as 'significant events'. Few candidates realised the true meaning of 'momentis' as 'causes' or 'impulses' [cf English 'momentum'] but understandably most candidates translated it as 'moments' which was not accepted. Various renderings of 'casus' however were allowed, including 'misfortunes', 'events', 'disasters', 'happenings'.

tamen ... iubet:

The fearing clause provided a challenge for those seeking to write fluent and idiomatic English and one or two even succeeded in combining the two abstract phrases. One wrote 'due to the freedom afforded by the nighttime incursion of soldiers'. Style credit was also awarded for idiomatic translation of 'diriperetur' ('pillaged', 'ransacked') and stressing the force of the prefix *col-* ('together'). The passive force of 'adservari' needed to be preserved.

tribunos ... dormiverit:

The indirect command after 'hortatur' caused few difficulties despite the omission of 'ut'; various renderings of 'eruptionibus' were made: in addition to the more technical 'sorties', 'break-outs' was also a common and very acceptable translation. Candidates coped well with 'neque...quisquam fuit, qui...' with most reproducing the consecutive sense of 'qui' as an 'ut' substitute.

tanta ... accideret:

The final sentence contained what turned out to be the most challenging phrase in the passage to translate. Few candidates recognised the idiom 'alius ... aliam ...' ('different ... different ...') and 'partem' needed to be translated as 'direction' rather than 'part'; the combination 'mente atque animo' could be variously translated as 'by mind and spirit' or similar; the need to translate 'traheretur' metaphorically ('pulled' etc.) in order to achieve the sense was realised by a few. Most took the safe route and translated literally; those who were more ambitious were usually successful and gained style credit. In the final indirect question 'quid...accideret' the verb needed to be translated as imperfect rather than pluperfect (i.e. 'what was happening' not 'what had happened').

Question 2(a)

The verse passage neatly divided itself into nine couplets and most candidates found little difficulty following the arguments even if they came unstuck on an individual couplet.

tunc ... genas:

Most candidates recognised Oenone's physical displays of grief despite confusion between 'genas' and 'genua' in line 2. In weaker translations 'rupi' was misconstrued as a noun rather than understood as the perfect of 'rumpo'.

implevi ... tuli:

'querulis ululatus' could be translated very literally as 'querulous ululations' but most candidates went for 'cries of lament' or similar with the adjective and noun being almost interchangeable in this instance. There were inaccuracies in translating 'illuc' and 'in mea saxa' where, as in the prose passage, the idea of motion needed to be expressed for in + acc. (i.e. 'onto my rocks').

sic Helene ... ipsa ferat:

Careful analysis of case was required when translating 'deserta...coniuge' ('deserted by her husband') and most spotted that 'quae' is neuter plural object of 'intulit', not feminine singular.

nunc ... viros:

Stronger answers appreciated that 'quae' is nominative feminine plural here though neuter plural gained some credit; weaker candidates ignored the subjunctive mood of 'sequantur' and 'destituant' and occasionally made them past. 'viros' needed to be translated as 'husbands' rather than 'men' to gain full credit.

at ... erat:

The sense of the pentameter was lost by those who misunderstood the syntax despite translating each word correctly. Marks are not awarded merely for isolated bits of vocabulary unless syntactically linked correctly.

non ego ... nurus:

'regia' was frequently confused with 'regnum' and the pentameter was challenging: 'dicar' could be treated as future indicative or present subjunctive.

dignaue ... manus:

'matrona' needed to be translated as 'wife' rather than 'mother' and 'sceptra' taken as the subject of 'possint' (i.e. 'which sceptres can/could grace').

nec me ... toro:

Stronger candidates spotted that 'faginea ... fronde' is an ablative of place and that 'purpureo ... toro' is dative after 'apta'. Candidates had little problem recognising nec + imperative as a poetic alternative for 'noli + infinitive'.

denique ... rates:

'at last' was not accepted for 'denique' which is making the final point of an argument, not a temporal usage. The final phrase was often translated passively rather than actively which in this instance was quite acceptable. 'unda' could be translated variously as 'wave(s)/sea(s)/water(s)'

Question 2(b)

This question was generally well answered. A few candidates did not account for the consonantal 'i' of 'iacebam'. Candidates are encouraged to indicate the mid-way point of a pentameter by caesura only, not by foot division.

LATIN

<p>Paper 9788/04 Prose Composition or Comprehension</p>

Key messages

- Candidates gain up to 8 marks for the style and fluency of their prose composition.
- An area of grammar which proved challenging was verbs of prohibition.
- Accurate and thorough answers are required in order to achieve full marks on comprehension questions.
- Clear and accurate explanations need to be given as to the mood of verbs and cases of nouns in answer to the grammar questions.

General comments

Most candidates chose to do the prose composition rather than the comprehension. The standard was very high indeed. Many candidates produced mainly accurate and sometimes stylish Latin.

Comments on specific questions

Question 1

First sentence

A few candidates were not able to use a preposition before 'Gaul'. Many candidates used *consilium cepit* for 'planned' and were also able to use an ablative absolute for 'at the news of the death of Augustus'. The verb 'mutinied' caused some problems.

Second sentence

This challenging sentence caused a number of problems. Not all candidates were confident with the syntax of verbs of prohibition. 'He could not be persuaded' was not always well handled, as some candidates forgot that *persuadeo* is an intransitive verb. Only a few candidates knew the idiom for 'every tenth man'.

Third sentence

This sentence was well translated.

Fourth sentence

This was, again, well translated. Most candidates were sure about the syntax of verbs of fearing; not so many knew that after *ne* anything needs to be translated by *quid*.

Fifth sentence

This sentence contained the challenge of 'to distract attention from his exploits'. There were a variety of ingenious recastings, e.g. *so that senators might not understand what he had done*.

Sixth sentence

Almost all the candidates understood the syntax of remote conditions, and also knew that *ignosco* takes the dative.

Question 2

A very small number of candidates attempted the comprehension and it would be difficult to draw many general observations.

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However, it can be said that, in order to achieve full marks on each question, accurate and thorough answers need to be given. So, to answer Question **2(j)** one would have to say they gathered in one place and surrendered; since they saw that many *more* citizens had died than had survived.

As far as the grammatical questions were concerned, infinitives with *esse* missing were easily identified, as were present participles in the genitive plural, comparative adverbs, and present passive infinitives.

Moods of verbs were mainly correctly identified, but could not always be accurately explained. The same was true of cases of nouns: often accurately identified, but not always accurately explained.