



# Exam Preparation Guide for *Aeneid* 1 2025–26

## How to Answer Style Questions

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# Teacher's Introduction

This guide will aim to tackle some of the common issues faced at GCSE and will hopefully help direct more students and their teachers to an understanding of what manner of response each question type is looking for. It is aimed at higher-level students and shows how to give a good answer to each of the typical questions found on a Latin literature exam paper. Complex terminology on stylistic features is explained in student-friendly terms, with examples in Latin and English with reference to the text. This resource uses examples from the OCR Verse Literature paper B for 2025–2026, J282/05, Virgil's *Aeneid*, Book 1 (lines 12–123).

## Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

I have tried to give a rationale for the marking scheme and show ways of answering the different types of question. My aim is to show what makes a good answer and how a weaker response does not fit the parameters of the mark scheme. I am not a fan of 'model answers' as everyone has their own individual style of writing and that really needs to be a feature of the candidate's response: it is a *personal* response. There are many, many ways of expressing similar ideas and plenty of unique ways of looking at something. I certainly don't want to encourage students to answer in a formulaic way. What I do want is for them to appreciate what they need to think about in order to get the marks they deserve. Many candidates get poorer marks, not because they do not understand the text, but because they don't understand how to respond appropriately to the questions set. As teachers it is very easy to fail to explain what appears obvious to us from familiarity.

Here is a case in point. Have you ever thought about how and why the questions are numbered the way they are? If a question is in several parts then all the subsections refer back to the same original passage. Sometimes this isn't clear from the question. This is why some questions just have numbers while others have numbers and letters. This may seem obvious, but it is little things like this which can easily trip students up because they are never really pointed out.

To begin, we will talk about stylistic features of poetry, as this is often a weak area for students. It is hard to answer a lot of the questions without this knowledge. These features are not listed alphabetically; rather, they are introduced so that one point leads logically to another. There are activities and *Do you know?* explanation boxes to help students consolidate their learning. This section will be followed by a sample paper for practice.

The paper is worth 50 marks and there is one hour available to complete it. This essentially works out at about a minute per mark, allowing time to read the question, turn the page and read through what the student has written. It is worth students doing a timed practice paper at least once so that they get a feel for how to effectively allocate their time.

Hopefully this guide will fill in the missing bits that every student should know, and it is, therefore, intended to be used by teachers and students alike. I hope you find this guide useful. Please feed back any comments, both negative and positive, which will help in the production of any future guides of this nature.

Please note that the comments made are my own and based on my own personal experience of teaching and exam marking. They are for guidance only and teachers should feel free to interpret things in a different light if they consider it more appropriate to do so.

May 2024

# Style questions and terminology

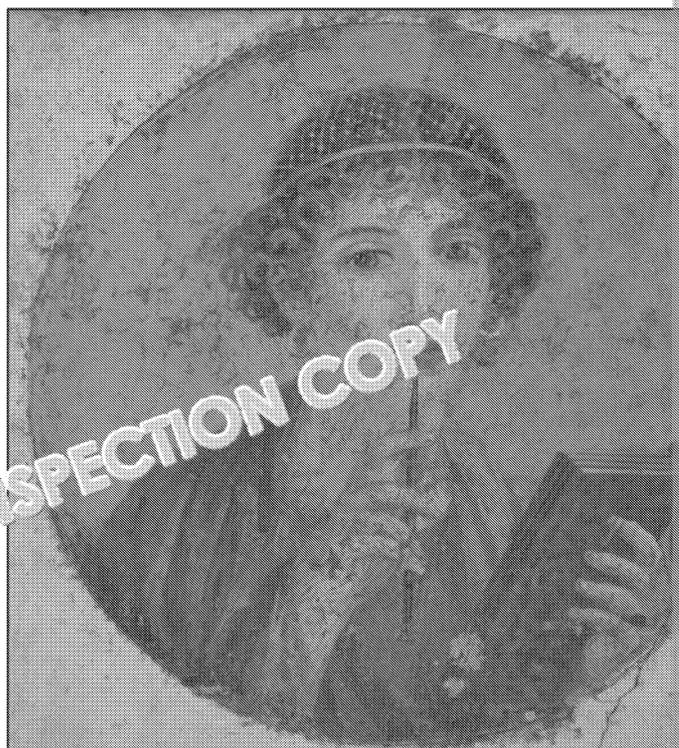
So, what exactly is a style question? There are many style-oriented questions of varying obviousness. The one which is worth the most marks is the 8-mark question. You will be given a longer passage and there is more guidance than for some of the less obvious ones. Usually a couple of bullet points **within the question** will give you some things to think about. The **Latin** and discuss a range of stylistic features such as choice, sound and position. The 10-marker, is a question where the majority of the extended response will be answered on the exam paper).

In addition, there will be two other disguised style questions, which may be worth 4 marks shorter than the 8-marker, possibly only a few lines. One of the questions will have an English translation is there to aid those who are struggling and can sometimes confuse students who rely on the Latin text if you can. Even though there is an English translation, the student must still refer to the Latin and translate. There are bullet points in the **answer** to guide you towards the points you should make. Generally speaking there are 2 marks available per point. The wording for the question is not always necessary to make all your points style-related. One thing to note: the English translation **will** require all points to contain something on literary style. Key words to use are 'How does...' plus instructions to 'refer to the **Latin**.' There is more detail on this later in the guide.

Very often many literary techniques will be used together and there can be more than one stylistic effect. To make matters worse, the same effect often has different technical names. Remembering all the literary terms, don't panic. Credit is given in an exam for spotting a technique deliberately chosen to express something in a certain way and explaining what that technique does. Provided there is an understanding of the Latin and an appreciation of what the writer is doing, it is usually enough. Misuse of a literary term is not usually penalised.

One thing to note: **punctuation** such as **colons, exclamation marks, dashes and apostrophes** are **NOTHING to do with Virgil**. These are all invented by the editor. Do NOT comment on them. It is a legitimate thought to comment about matters of style which relate to punctuation, but not about **device** or **figures of rhetorical questions**, just don't mention speech marks or

So, let's begin.



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# Alliteration, assonance and sibilance

*Alliteration* is the repetition of a letter or sound, often at the start of a word, such as in the Latin text above. A more specific example of this is *sibilance*, which is the repetition of the 's' sound, such as in the Latin text above.

Here is an example from our text (line 51):

... *loca feta furentibus Austris,*

... a region teeming with raging South Winds,

Hopefully you spotted the repetition of the letter 'f'. The effect it has is to make the winds sound harsh as they blow, which is sadly lost in my English translation. Williams translates this as 'whirlwinds in its womb', capturing the *alliteration* but moving away from a literal translation.

When answering a style question it is not enough to merely observe that *alliteration* is used. A more detailed comment is also made on the effect or the reason why it is there. The comment must be relevant to the question asked. Saying there is *alliteration* of 'f' is not enough: you must make a comment on why it is relevant to the question. For example, if a question asks how the author makes the character of Juno sound, an appropriate response: Virgil uses *alliteration* of the letter 'f' to highlight the sound of the winds, which is relevant to the question as the question was asking how the character of Juno is portrayed (this has nothing to do with the character of Juno).

*Alliteration* is often used to make the writing sound good, especially if it is verse or meant to be read aloud. It is also used to link words and ideas together in a sentence or to give a sentence a certain rhythm. If you cannot think of a valid reason why an author has chosen to use *alliteration*, it is probably not a good idea to use it. Sadly, in this instance, it probably not a good idea to use it to illustrate your point. Try to find something different to comment on.

Here are some common uses of *alliteration*:

- |  |  |
|--|--|
| <b>A:</b> speechlessness, disapproval    | <b>N:</b> negation                       |
| <b>B:</b> harsh sounding, disapproval    | <b>O:</b> awe, woe                       |
| <b>C:</b> clanging, harsh, discordant    | <b>P:</b> disgust, sometimes             |
| <b>D:</b> harsh sounding                 | <b>Q:</b> questioning                    |
| <b>E:</b> speechlessness, disapproval    | <b>R:</b> rolling, rushing winds         |
| <b>F:</b> winds rushing, disapproval     | <b>S:</b> hissing, disapproval           |
| <b>G:</b> often used onomatopoeically    | <b>T:</b> discordant, harsh, disapproval |
| <b>I:</b> accusatory, disbelief          | <b>U:</b> speechlessness                 |
| <b>L:</b> melodic, lilting               | <b>V:</b> winds                          |
| <b>M:</b> mournful or murmured agreement |  |

**Want to know more?** *Assonance* refers to the repetition of a vowel sound within words (elephant), although some definitions will include vowels at the start of a word (elephant). *Alliteration* is technically where consonants are repeated within words (silly Billy). Generally, *assonance* is sufficient, particularly at GCSE. Care should be taken with vowels which can be long or short, different even though they look the same. Also 'f' can be a consonant before a vowel.

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### Activity One

Spot the *alliteration*

Can you spot the *alliteration*? How does the use of *alliteration* here add viv

Line 35

... *spumas salis aere ruebant*,

... they were casting up the foam of the sea with their bronze,



### Activity Two

Spot the *alliteration*

Can you spot the *alliteration*? What is Virgil trying to emphasise here?

Line 40

... *ipsos potuit submergere ponto*

... was she able to drown those very men in the sea...



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# Anaphora

*Anaphora* is the repetition of a word or phrase at the beginning of a clause or sentence in hand in hand with another stylistic device called *asyndeton* (this is where connectives are omitted). The repetition serves to join the ideas together instead of the connectives listing things, especially if it requires emphasis or if the author wants to make the

Here is an example from 'The Lady of Shalott' by Alfred, Lord Tennyson.

She **left** the web she wove in her room,  
She **made** her red shoes thro' the room,  
She **saw** the water-lily bloom,  
She **saw** the helmet and the plume,  
She **look'd** down to Camelot.

Here is an example from Book 1 of the *Aeneid*:

Line 120

*iam* validam Ilionei navem, *iam* fortis Achatae,

**now** the strong ship of Ilioneus, **now** of brave Achates,

By repeating *iam* Virgil draws the reader into the action as if they are experiencing the description of the storm seem urgent and overwhelming, as if it is happening all around them.

## Activity Three

Spot the *anaphora*

Can you spot the *anaphora* in the following lines? What effect is Virgil trying to achieve?

Lines 78-80

*tu mihi quodcumque hoc regni, tu sceptrum lovemque  
concilias, tu das epulis accumbere divum*

you procure for me this kingdom, such as it is; you procure for me the sceptre  
me to recline at the feasts of the gods

## Do you know?

Do you know what a *tricolon* is?

A *tricolon* is a list of three words or phrases used for impact, where one element has  
been impactful on its own.

*tu mihi quodcumque hoc regni, tu sceptrum lovemque  
concilias, tu das epulis accumbere divum*

you procure for me this kingdom, such as it is; you procure for me the sceptre  
me to recline at the feasts of the gods

By mentioning the word 'you' three times, Aeolus is able to be very emphatic about  
Juno's role was in making him ruler of the winds.

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# Asyndeton and polysyndeton

*Asyndeton* is used to describe a passage of writing where expected connectives have not been used for lists in Latin and the effect can be to make the list seem longer than it really is. An example of this is Caesar's famous uttering: '*veni, vidi, vici*' (I came, I saw, I conquered). It often goes hand in hand with *anaphora*.

The same effect can be achieved with *polysyndeton*, which is the excessive use of connectives. A writer might use *polysyndeton* to represent an excited child talking about their day: 'then we did that **and** then we went home **and** then we had ice cream...'

An example of *asyndeton* from the text:

Line 18

... iam tum tenditque fovetque.

... even then she **both** longs for **and** cherishes it.

Here I have translated the '*que*'s as 'both... and' which fails to render the repetitiveness of the *polysyndeton* here is to emphasise how very much she desires for Carthage to

Here is some *asyndeton*, lines 78–79:

tu mihi quodcumque hoc regni, tu scepra lovemque  
concilias, tu das epulis accumbere divum

you procure for me this kingdom, which this is; you procure for me the scepter  
recline at the feasts of the gods.

Here Virgil used repetition of *tu* instead of using the word for 'and'. This is a common technique used by poets and politicians all the time. Note how *asyndeton*, *tricolon* and *anaphora* are used. It is clear that there are often multiple style features happening simultaneously, and we need to talk about one or all of these features, depending on how the question that needs

**Remember:** when using *asyndeton* and *polysyndeton* as examples of style, don't just translate and explain what the effect is. Don't just say there is *polysyndeton* or *asyndeton*.

## Activity Four

Spot the *polysyndeton*

Can you spot the *polysyndeton* in the following lines? What effect is Virgil trying to achieve?

Lines 88–89

eripiunt subito nubes caelumque diemque  
Teucrorum ex oculis

sudden clouds snatch away both the sky and the day from the eyes of the

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# Polyptoton

*Polyptoton* is the repetition of a word with the same root but in a different case or form. Here is an example from Shakespeare's Sonnet 116:

Love is not love  
Which **alters** when it **alteration** finds  
Or bends with the **remover** to **remove**

And one from Virgil's *Aeneid*, Book 1, lines 16–18:

... **hic** in **haec** **haerentia**,  
**hic** currus **ruit**; **hoc** regnum **dea** gentibus **esse**,  
**si** **qua** **fata** **sinant**, **iam** **tum** **tenditque** **fovetque**.

**Here** were her weapons,  
**Here** her chariot; **this** kingdom the goddess, if the fates in any way allowed,  
cherishes to be a kingdom for nations.

Like with *anaphora* the repetition can be used with *asyndeton* for additional emphasis.

## Activity Five

Spot the *polyptoton*, lines 106–107. There is more than one example of *polyptoton* in these lines. Can you spot them both? What is Virgil trying to achieve here?

**hi** **summo** **in** **fluctu** **pendent**; **his** **undae** **in** **terram** **inter** **fluctus** **aperit** **foet** **aest** **s** **harenis**.

These men are on the top of a wave; for these men the sea, yawning, reveals waves, the sand seethes with sand.

## Do you know?

Do you know what *tautology* is?

*Tautology* is the use of far too many, unnecessary, repetitious words (do you know any examples?).

Here is an example from lines 116–117:

... **ast** **illam** **ter** **fluctus** **ibidem**  
**torquet** **agens** **circum** **et** **rapidus** **vorat** **aequore** **vertex**.

... but a wave **twists** it three times in that very swirl, **driving it round** and **driving it round** and **driving it round** in the water.

'Twisting' and 'driving it round' are a repetition of the same idea. This is picked up by the Latin text that this is a whirlpool rather than just the effect of normal waves. In Latin, a repetition of words to describe something is called *variatio*. When you have a lot of similar words together, it is called *congeries verborum*. If you know any Latin (which I hope by this stage you do), *congeries* literally means a 'pile of words'. In English, you may have used the term 'semantic redundancy' to describe the same thing.

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## Activity Six

Which words would you consider to be an example of *variatio* in these lines? Can you also spot some *polysyndeton* and *polyptoton*? There is also an *internal rhyme* in line 85.

Lines 84–89

*incubere mari totumque a sedibus imis  
una Eurusque Notusque ruunt creberque procel-  
lis  
Africus, et vastos volvunt ad litora typhus.  
insequitur clamorque ventis, satorque rudentum;  
eripiunt nubem caelumque diemque  
Teucrorum oculos; ponto nox incubat atra;*

They brooded over the sea and together both the East Wind and the South West frequent with squalls, the South West Wind, overthrow everything from the sky and roll vast waves towards the shore. There follows both the shouting of ropes; suddenly the clouds snatch away both the sky and the day from the eyes of the Trojans; black night broods upon the ocean;



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# Historic present

Roman authors use the present tense rather than the perfect tense when they want the scene to be dramatic, vivid and immediate. It has the effect of immersing the reader in the moment in the story. This is often called the *Historic Present*. When translating it is often appropriate to use the appropriate past tense or to use the present tense, but it is important to be consistent. When one episode is as present but the others as perfect. Whenever the past tense is used in the Latin it is all right to use the present tense. It is a good idea to overlook the fact that a present tense is used in the Latin it is all right to use the present tense. It comes to analysing the language in the question asks 'How does Virgil make the scene look to see if he has used the present tense.



## Activity Seven

Can you separate all the present tense verbs from the perfect verbs?  
Don't forget the participles.

### Lines 81–91

*haec ubi dicta, cavum conversa cuspide montem  
impulit in latus; ac venti velut agmine facto,  
qua data porta, ruunt et terras turbine perflant.  
incubere mari totumque a sedibus imis  
una Eurusque Notusque ruunt creberque procellis  
Africus, et vastos volvunt ad litora fluctus.  
insequitur clamorque virum stridorque rudentum;  
eripiunt subito nubes caelumque diemque  
Teucrorum ex oculis; ponto nox incubat opaque,  
intonuere poli et crebris micant ignibus aethera  
praesentemque viris intempestam omnia mortem.*



Having said these things, he struck the hollow mountain in the side with his spear, just as if made into a column, the winds rush in where a door has been given to the lands with a whirlwind. They brooded over the sea and together both the South Wind and the one frequent with squalls, the South West Wind, overthrew the bottommost depths and roll vast waves towards the shore. There follows the crashing and the screeching of ropes; suddenly the clouds snatch away both the sky and the light of the Trojans; black night broods upon the ocean; the heavens thundered with frequent fires and everything threatens prompt death for the men.

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# Simile

A *simile* is where something is said to be **like** something else; for example, 'Sam as a pod' or 'It is as easy as riding a bike'. In the first example Sam and Joe are being compared to a pod. In the second example 'it' is being compared to riding a bike. In English, 'like' and 'as' often denote comparison. In Latin, the signpost words to look out for are **sicut**, **velut** and **qualis**. Do not confuse *similes* with *metaphors*; these will be discussed in the next section.

## Activity Eight

There are many examples of *similes* in our section of the *Aeneid*. What do you think about the *simile* in line 82?

*velut agmine facto,*

just as if made into a column,

# Metaphor

A *metaphor* is when something is said to be something that isn't. For example, 'Jane is a tower of strength' (Jane is not a tower so this is a *metaphor*); or 'The jelly didn't suddenly become a delicious dessert, but we do understand the idea that it is like jelly). We use *metaphors* when we often don't even realise that is what they are. For example, 'The sun is on fire' (they aren't really on fire).

Here is an example of a *metaphor* from line 29:

*his accensa super...*

enflamed by these things in addition...

Here Juno is not literally on fire, but she has become heated with anger when she thinks of the injustices done to her.

What about this one, line 89?

*ponto nox incubat atra;*

black night brooding on the sea;

Night isn't really brooding, but it's good imagery.

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## Do you know?

- Do you know what *personification* is? It is when an inanimate object is given human qualities. Here is an example from [line 89](#):

*ponto nox incubat atra;*  
black night broods upon the sea:

The sharp-eyed archaeologist will have spotted the same line under ‘metonymy’ in the glossary. This is a useful way to classify many literary features. Pick one! Answer the question.



There are quite a lot of examples of *personification* in our text. See if you can find more.

- Was *personification* too easy? What about *metonymy*? This is where a word is used instead of referring to the thing itself. For example, [line 35](#):

... *spumas salis aere ruebant,*  
... they were casting up the foam of the sea with their bronze,

Here, the word ‘bronze’ has been used where Virgil really means (bronze weapons).

- How about *synecdoche*? This is where part of something is used when the whole is referred to. An example in English might be ‘the talk of the sole’ for ‘the shoe’. Here is an example from the text in [line 69](#):

... *submersasque obruta*  
... overwhelmed the broken sterns,

Here, the word for ‘stern’ has been used when Virgil really means all of the ship in line 115.

Don’t panic! You don’t need to know the names of all these terms, but it’s good to know what they mean.



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# Chiasmus and balance

*Chiasmus* is an arrangement of words where the order forms the structure **ABBA**. For one, which is particularly fine as it has the structure **ABCCBA**.

One of the examples from *Aeneid 1* can be found in line 54:

*luctantes ventos tempestatesque sonoras*

struggling winds and storm-resounding

Here the two **adjectives** (*luctantes* and *sonoras*) straddle the **nouns** (*ventos* and *tempestates*) which you refer to **chiasmus** in a style question you must also be able to explain what they do. Sometimes that is quite hard to do as *chiasmus* is often used, like *alliteration*, just to make the author appear clever. Generally, when you have *chiasmus* two other things are often promoted to the front of the line or demoted to the end, giving it extra emphasis, often for contrast or emphasis. We will look at these two points in more detail later. It is much easier to comment on these features of style than *chiasmus* by itself. In the *Aeneid*, the *chiasmus* (other than being very clever as it fits neatly all in one line) is to draw attention to the wind/storm which are next to each other for additional emphasis, showing us how

The opposite of *chiasmus* is **balance**. This is where the structure is **ABAB**. This is an example, in line 65:

... *divum pater atque hominum rex*

... father of the gods and king of men

The structure is genitive **A** (*divum*), nominative **B** (*pater*), genitive **A** (*hominum*), nominative **B** (*rex*).

The most sophisticated form of *chiasmus* is called a Golden Line. Here you would find a noun (e.g. *rex*), an adjective (e.g. *divus*), C a verb. This would fit neatly on one line with you might imagine, this is quite difficult to achieve, and hence is very rare and highly

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# Juxtaposition

*Juxtaposition* is where words are deliberately placed next to each other either for emphasis or of contrast.

Line 38

*nec posse Italia Teucrorum avertere regem!*

nor to be able to turn aside the king of the Trojans from Italy!

Here the words *nec posse* and *Italia Teucrorum* are next to each other for emphasis or contrast. The king in Troy is not making his way to Italy in order to become king there. He is expected to see *regem Teucrorum*.

## Activity Nine

What can you say about the *juxtaposition* in line 78?

*tu mihi quodcumque hoc regni, tu sceptrum Iovemque  
concilias,*

you procure for me this kingdom, such as it is; you procure for me the scepter

## Do you know?

Do you know what *hyperbole* is?

*Hyperbole* is where the author is being a little bit over the top to heighten the effect. In this line, Virgil is using *hyperbole* in this line.

Line 91

*praesentemque viris intentant omnia mortem.*

and everything threatens prompt death for the men.

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# Enclosing word order

This is almost the opposite of *juxtaposition*. This is where words which belong together (verb and its adjective) are separated for maximum effect. The best examples of these are found in the story. This is sometimes called '*mimetic word order*'.

Here is an example of *mimetic word order*, line 60:

... *speluncis abdidit atris*

... he hid in black caves

Grammatically speaking, the word for 'he hid' is hidden inside the words for 'black caves' which is describing.

And here is some *enclosing word order* in line 36:

*cum luno aeternum servans sub pectore vulnus*

when Juno preserving the eternal wound beneath her breast

Here, the words for 'eternal' and 'wound' (which grammatically belong together) are separated from the rest of the clause (preserving... beneath her breast). This has the effect of keeping the clause neatly together, while also leaving us with the impression that Juno is engulfed by this never-ending hurt.

## Activity Ten

What can you say about the *mimetic* word order in line 52?

... *hic valet Aeolus antro*

Here King Aeolus in a huge cave

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# Hyperbaton

*Hyperbaton* is the disturbance of the natural order of words for effect (also sometimes called *anastrophe*). This feature is very common in Latin poetry and the effect can be very different from what we might expect to find in prose. In Latin poetry, the placement of words doesn't really matter in Latin as the placement of the ending of a line is more important than the placement of the beginning. By manipulating the word order the poet can influence things such as emphasis to adjectives and other words by placing them in unusual places or in the beginning and end of lines. Nouns and adjectives can surround other words to emphasise or highlight them (e.g. *Hyperbaton*). *Chiasmus* and *anastrophe* are often features of *hyperbaton* which form a part of the poet's style. *Hyperbaton* is also used to show emotion, particularly when characters are in a state of distress. Example from *Aeneid 1*, lines 76–77:

...*'tuus, o regina, quid optes  
explorare labor; ...'*

'Your task, O queen, is to seek out what you wish ...'

In this example, Virgil has the pronoun *tuus* for emphasis at the start of his speech (the *labor*) until the end of the clause. The impact of this is to highlight what is important: 'Your, O queen, what you wish, to seek out task'. What is most important is Juno's

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# Enjambment

In poetry a sentence is often contained to one or two lines. When the sense runs with a sudden pause at the start of the second line, this is called enjambment. The enjambments are when the first line makes good sense on its own and the last word in emphatic position at the beginning of the following line. Enjambment is common in examples, but here is one from Shakespeare's *Sonnet 116*.

Let me not to the marriage of true minds  
Admit impediments

Here there is a **zeugma** on 'impediments', which ends the sentence abruptly mid-line rather than if Shakespeare had managed to squeeze it all into one or two lines with a pair of rhyming words.

Here is an example from *Aeneid 1*, lines 88–89:

*eripiunt subito nubes caelumque diemque  
Teucrorum ex oculis*

suddenly the clouds snatch away both the sky and the day  
**from the eyes of the Trojans.**

The effect here is to delay mentioning who is being affected by all the bad weather. The 'from the eyes of the Trojans' doesn't add a great deal of information to what has come before. If the sentence had full stop at the end of line 88 and it would still have made perfect sense. By adding the subject at the start of a new line it gives greater impact to the fact that it is the Trojan impact of the storm.

## An interesting note for line 89:

Enjambment comes from the French word *enjambement* which means to stride across). It is a fitting way to describe a piece of poetry which *strides* across lines.

## Activity Eleven

Now it's your turn.

What would you say about the *enjambment* in lines 85–86?

*... una Eurusque Notusque ruunt creberque procellis  
Africus,*

together both the East Wind and the South Wind and the one frequent with the South West Wind, overturn...

Can you spot the *polysyndeton* in lines 85–86?

How about lines 85–97?

*... o Danaum fortissime gentis  
Tydide!*

O bravest of the race of the Greeks, son of Tydeus!

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# Metrical bits and pieces

Knowledge of scansion in Latin poetry isn't required for GCSE so I don't want to go into it in detail but it is quite useful to be able to make some general points about the metre of the *Aeneid*, which means that each line can be broken up into six sections. Each section can be a **spondee** (two long syllables) or a **dactyl** (a long syllable followed by two short syllables).

At this level, the most useful thing to note is that when the line is made up of lots of spondees it is in a **solemn** kind of fashion. This might denote something of great importance, for example a funeral or a sorrowful and sad. Lots of dactyls tend to occur when the author wants to denote something of a more rushing about, maybe like a hero speaking very fast.

The other useful thing to note about metre is **elision**. This is where words run into each other in haste. A word will run into the next if it ends in a vowel (or 'm') and the next word starts with a vowel. This is generally marked with brackets like this ( ). Also helpful is noting where there is a strong pause (with | ). This denotes a strong pause which gives emphasis to what has come immediately before.

Here are some examples taken from the text:

## Line 87

*īnsēquī|tūr clām|ōrquē vī|rūm strī|dōrquē rū|dēntūm;*

There follows both the shouting of men and the screeching of ropes;

Here we have alternating dactyls and spondees, symbolising the rhythm generated by the creaking cables.

## Line 42

*īpsā lō|vīs rāpī|dūm iācū|lāt(a) ē| nūbībūs| īgnēm*  
She herself having cast the rapid fire of Jupiter from the clouds

This line is dactylic to show the speed of the lightning bolt hurled by Athene. Note the elision between *ipsa* and *lovis* or between *rapidum* and *jaculata* as the *i* is a consonant before a vowel but there is elision between *jaculata* and *e nubibus*. The elision helps to reinforce the speed.

## Line 9

*ēxtē|mēbra, Aēnē|āe sō|lvūntūr| frīgōrē| mēmbra*  
Immediately, Aeneas' limbs are weakened with a chill

This line is spondaic because the content is about Aeneas being struck motionless. The metre is going to be slow and heavy as a result, so the metre mirrors this. Note also the elision between *exte* and *membra* and *Aeneae* to show how rapidly the terror gripped him (no time to finish the sentence).

## Lines 102–3

*tālīā| iāctā|ntī strī|dēns Āquī|lōnē prō|cēllā*  
*vēl(um) ā|dvērsā fē|rīt, flū|ctūsqu(e) ā|d sīdērā| tōllīt.*

While he was tossing such words, a squall, screeching with the North Wind, struck the waves to the stars.

These lines are interesting to show the impact of the storm. Note, there is no elision between *exte* and *membra* as the *i* is a consonant before a vowel (note *jactanti*). There is, however, elision between *fluctusque* and *ad*. The elision here gives the impression of the storm moving away from Aeneas and mirrors the buffeting sound of the wind as it hits the sea as the waves are carried up into the air.

- If you are looking for a good explanation of metre and how to work out if a word is long or short, I recommend the following website: [zzed.uk/12483-latin-metre](http://zzed.uk/12483-latin-metre)
- If you want to see the scansion of Book 1 of the *Aeneid* in full, see this link: [zzed.uk/12483-scansion](http://zzed.uk/12483-scansion)
- If you would like to listen to *Aeneid Book 1* read aloud in Latin, follow this link: [zzed.uk/12483-narration](http://zzed.uk/12483-narration)

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# Some general comments on

Some stylistic devices are too generic to comment on specifically, but they affect the

- For example, the use of **direct speech** allows Virgil to change the perspective. As narrator we feel we get a more balanced viewpoint. However, perhaps we do when the character has their own agenda which can be put across in their own words. The impression of Aeneas, the hero of the *Aeneid*, is made via his own words, when he speaks to his comrades on the battle field in *Book 10*. This has a far greater impact than some comment by Virgil, the narrator.

Lines 9–10:

... 'o terque quaterque beati,  
quis ante ora patrum Troiae sub moenibus altis  
contigit oppetere!'

O three and four times blessed, those for whom it happened to perish before  
beneath the high walls of Troy!

- Similarly, the use of **rhetorical questions** adds a force that a plain statement would not. In *lines 48–49* she expresses outrage at her loss of status in *lines 48–49* she is clearly not expecting anyone to answer. She is talking to herself.

'... et quisquam numen Iunonis adorat  
praeterea aut supplex aris imponet honorem?'

... and does anyone worship the divinity of Juno? Hereafter will anyone place  
as a suppliant?

- The use of the **imperfect tense** or the **passive voice** is also something to look out for. The imperfect tense denotes an ongoing or repeated action, and the passive voice takes away agency from the author. The author does not have to specify who is responsible.

Lines 31–32:

... multosque per annos  
errabant...

and they were wandering for many years

Here, by using the imperfect tense rather than the perfect, Virgil emphasises the  
aimlessly wandering in their attempts to find Rome.

Line 39:

quippe vetor fati.

Indeed, I am forbidden by the fate.

Juno uses the passive voice here to show her helplessness. She is at the whim  
of her husband, despite her status of being the queen of the gods.

- Comparatives and superlatives** are another feature to look out for. By their use

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## Activity Twelve

Can you find these superlatives? One is in the opening section, the other somewhere in the middle. I have listed them in the order they appear in the text.

*asperrima*  
*pulcherrima*  
*fortissime*

- **Word promotion.** It is a useful technique when addressing a style question to look at the position of a word in a line or clause. Does the word naturally belong here or has it been promoted to a position where it is more noticeable? Take lines 99–100, for example:



*saevus ubi Aeacidae telo iacet Hector, ubi ingens  
 Sarpedon, ...*

where **savage** Hector lies from a spear of the descendant of Aeacus, where **huge** Sarpedon lies.

Here the two adjectives frame the line to add terrifying detail to the two dead heroes. The first is huge and the other is huge. Sadly both are now dead in spite of these qualities. Promote the word 'ubi Hector saevus...'. The delay of the subject *Hector* adds an element of surprise. What is the creature that Aeneas refers to? We get the name of Achilles (*Aeacidae*) before we get up the suspense.

## Activity Thirteen

### Lines 81–91

*haec ubi dicta, cavum conversa custodit mense  
 impulit in latus; ac venti cum turbine facto,  
 qua data porta, rursus Eurumque perflant.  
 incubuerunt autem a sedibus imis  
 una Eurumque notusque ruunt creberque procellis  
 Africus, et vastos volvunt ad litora fluctus.  
 insequitur clamorque virum stridorque rudentum;  
 eripiunt subito nubes caelumque diemque  
 Teucrorum ex oculis; ponto nox incubat atra;  
 intonuerunt poli et crebris micat ignibus aether  
 praesentemque viris intentant omnia mortem.*

Having said these things, he struck the hollow mountain in the side with his spear as if made into a column, the winds rush in where a door has been given a name, a whirlwind. They brooded over the sea and together both the East Wind and the South West Wind, one frequent with squalls, the South West Wind, overthrew everything from the sky and roll vast waves towards the shore. Therefore from both the shouting of the ropes; suddenly the clouds snatch away from the sky and the day from the night broods upon the ocean, the winds thundered and the sky flashes with lightning, everything threatens a death for the men.



Find at least one example of each of the following and explain the effect: polysyndeton, simile, metaphor/personification, spondaic line, polyptoton, historic present, enclosing word order, *variatio*, alliteration, emphatic position.

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# How to Answer the Questions

## 8-markers

It is a good idea before you start answering a question to read through the instructions and the words therein. For some questions there will be multiple elements which need to be tackled. It is important that all of these are tackled, otherwise it is impossible to get full marks. For example, not referencing the Latin will earn a maximum of 4 marks no matter how good the answer respects. Not mentioning style in any shape or form has a similar limiting effect on the marks available.

Here is a sample question with a suggestion of how to highlight effectively. The underline is to direct your attention to important parts of the question here but will not feature in the actual question.

Read the passage and answer the question.

talia iactanti stridens Aquilone procella  
velum adversa ferit, fluctusque ad sidera tollit.  
franguntur remi, tum prora avertit et undis  
dat latus, insequitur cumulo praeruptus aquae mons. 105  
hi summo in fluctu pendent; his unda dehiscens  
terram inter fluctus aperit, furit aestus harenis.  
tres Notus abreptas in saxa latentia torquet  
(saxa vocant Itali mediis quae in fluctibus Aras,  
dorsum immane mari summo), tres Eurus ab alto 110  
in brevia et Syrtes urguet, miserabile visu  
inluditque vadis atque aggere cingit haerentia  
(Lines 102–112)

How does Virgil make the storm seem so vivid?

In your answer you may wish to consider:

- The description of the storm
- What happens to the ships and the men

You must refer to the **Latin** and discuss a range of stylistic features such as choice of words.

Now we have the basic framework for 8-mark questions. As you can see there is a lot of detail to be covered about the finer detail, then?

First of all, the bullet points are suggestions and do not necessarily have to be addressed. However, as has kindly provided some guidance it is a good idea to use it.

The final sentence is always included in questions of this type so it is easy to overlook. Let's look at what it is actually asking.

**Refer to the Latin:** this means you must quote the relevant section of Latin and provide a chosen quote, or otherwise demonstrate your understanding of what it means. It is often best to quote the relevant section. If you quote too much it takes longer to write, wasting precious time. It is also a common mistake to miss out or otherwise making a mistake. It also shows weaker understanding if it has been rote learnt and regurgitated. There are two common problems with this. One is that you choose a word he/she knows the meaning of but it is irrelevant to the question; the other is that you do not accurately translate: perhaps there is an extra word or phrase in the English or Latin.

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**Choice of words:** this means the actual words the author chose to use. For example, are there any adjectives, such as a superlative? Are there unusual verbs or metaphors?

**Sound of words:** this is a reference to alliteration, onomatopoeia, sibilance and similar metrical qualities such as rhythm and elision.

**Position of words:** are any of the words placed emphatically at the start or end of a line or enjambment? Are the words arranged in an unusual order (hyperbaton) or is there a device such as *chiasmus* or juxtaposition?

Now we have all of that, the next thing to do is make sure we answer the question (or questions) about those elements.



**Make at least four well-developed points** (see below for more detail on how to do this). Note that the OCR mark scheme does not specifically mention that students should provide 'a range of well selected aspects of content and features of literary style' should be provided. The above is based on providing a balanced and justified response, though you may want to err on the safe side.

Marks are split equally between **content** (quoting Latin and translating) and **analysis** (explaining why your chosen quote is relevant; this includes commenting on style for short questions). Each point made must include both content **and** analysis.

Some candidates like to use bullet points, or to list each point in a separate paragraph, to help the examiner to spot the different points you are making. However, you can write in paragraphs if that works better for you.

**ONE SUGGESTED ANSWER**

I have highlighted the stylistic terms for reference. You don't need to mention all of them, but at least two. The remaining points are purely content-based, but with Virgil there are always plenty of points to discuss (unless you're a poet, which can be harder to find something stylistic to discuss). I've made all of the points I could think of, and there are plenty of others I haven't touched on. This is just a suggestion of many possible answers.



**Have a go at writing your own response before reading mine.**

Virgil makes this scene vivid by the use of the **historic present**, e.g. *ferit* (it strikes), *tollit* (it raises). This makes the narrative seem alive and happening right now, making it seem more exciting and dramatic.

The **polyptoton** of *fluctusque/fluctu/fluctus/fluctibus* makes the reader feel as if they are surrounded by waves and in an inescapable escape. The **alliteration** of the letter 'f' suggests the blowing of the winds or the ebb and flow of the waves. Virgil uses *unda* well to paint a **semantic field** of water (e.g. *undis, aquae, unda, aestus, alto, vadis*). All but two lines in the passage are *undis*, which echoes the experience felt by the sailors who are overwhelmed by the water. In line 105, *Virgona mons* – a mountain of water (with an echo of the mountain which Aeneas strikes with his spear to mark the site of the mountain) is **emphatically placed** at the end of the line to draw attention to the sheer size and impact of the waves.

The use of **polyptoton** with **asyndeton** in line 100 with *hi summo in fluctu pendent; his unda dehiscens terram inter fluctus aperit* (these men hang on the top of a wave; for these men the sea, yawning, opens between the waves) draws attention to the plight of the men. They are hanging from the top of the wave, looking down at their fate, which has appeared because the waves are so high. Their fate is literally 'hanging' in the balance. The use of *dehiscens* (yawning) **personifies** the waves, making them seem somehow alive. The narrator – *mirabile visu* (extraordinary to behold!) – draws the reader's attention to the end result of the waves creating a sandbank.



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## Shorter style questions

Any question that asks ‘**how**’ plus requires a reference to the **Latin** is a disguised version of the same kind of response as the longer 8-mark questions but in a more guided way. They are worth either 4 or 6 marks and these are the questions where good candidates usually struggle. They have answered the question when they haven’t quite put down what the examiner is asking for.

To answer this type of question there are four elements required per bullet point:

- Latin reference
- English translation
- A style point
- Answering the question

Depending on the question it is sometimes possible to only have three of these for a bullet point. However, it is safest to always try to incorporate all these elements if you can. If there is not enough room on the question paper. There is rarely sufficient space for you to write your answer to fit the page (but don’t waffle either).

There are two questions of this kind, one with a translation and one without. The question with the translation **MUST** include a style point in each answer (since they have already done the work of translating). The question without the English translation can just discuss content, but it is best to include a style point anyway.

I have again underlined the important parts of the question. They will not be provided in the exam. You will have to figure them out for yourself.

Read the passage and answer the question.

extemplo Aeneae solvuntur membra;  
ingemit et claudens ad sidera palmas  
‘Qua via Troiae? Non terque quaterque beati  
parentum, anxia ora patrum Troiae sub moenibus altis  
claudit opetere!’

(Lines 92–96)

How does Virgil create drama in this passage? Make **two** points, each referring to a specific detail.

Some good answers (using the elements **a–d** cited above):

- Virgil creates drama by showing Aeneas’ sudden terror with the **emphatic placement** (a) of the word **extemplo** (b) at the start of the line. This shows how his reaction is instantaneous.

(NB most candidates would forget to make this last comment, effectively not answering the question. This would mean that the highest possible mark would be only one out of the two. This is a common mistake. **Do not be fooled into thinking repeating the question is the same thing as answering it.** The use of **emphatic placement** will lose you marks. **Commenting on vocabulary alone is not enough.** It needs to be linked, somehow, into a comment on style.

- solvuntur membra* (a) (his limbs are weakened by a chill) (b). The use of the **passive** (c) adds drama to the narrative, making it seem as if it is happening right now (d). OR
- The fact that *solvuntur* is **passive** (c) shows that Aeneas has no control over the terror of the moment (d).

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- The use of **direct speech (c)** in lines 94 onwards (**a**) adds drama to the narrative into Aeneas' psyche (**d**) when he states that those who died on the plains of Troy were blessed (**b**).  
OR
- *o terque quaterque beati, quis ante ora patrum Troiae sub moenibus altis coram* – four times blessed, those for whom it happened to perish before the faces of the walls of Troy! (**b**) This use of **direct speech (c)** is dramatic as it puts words into the mouth of Aeneas, a glimpse of his true personality (**d**).

The line reference in the first response is enough as it is obvious what the Latin is not a direct translation of the whole section of direct speech, the response does not refer to the Latin text. If possible, totally on the safe side, the second response is better.

- The **emphatic placement (c)** of *ingemit* (**a**) – he groans (**b**) – draws attention to the fact that Aeneas is supposed to be the hero of this tale, but he is groaning in a fashion that suggests how terrible the circumstances are that he finds himself in (**d**).  
OR
- *ingemit* (**a**) – he groans (**b**) – is in the **historic present (c)**, making the narrative more dramatic.

As a final note, do not use the same style feature more than once in short answer questions.

## General comprehension questions

These are straightforward and need no explanation. Answer in English. Usually it is a translation, or sometimes an interpretation of what is being said if the meaning is not clear with a simile or some other poetical allusion. If in doubt, translate then explain the meaning. Answers are always given. Make sure you only answer within the section quoted. Answers outside the lines will not gain any marks.

## Pick out and translate a Latin word

These questions come in boxes. They ask for one Latin word so give them only one or two. Very occasionally they may want a phrase but it will be only two or three words. Do not write the whole sentence down and hope for the best. Make sure you translate the word and not some other random word in the sentence.

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# Translation

The translation question is straightforward: translate the passage as accurately as

## Some top tips:

- Ensure you have a really accurate English translation of the whole text and le This will also help answer the 10-mark essay question. The text will be really save time when answering the questions as there will be less time needed to not mean you don't need to understand the Latin. You do!
- Make sure you have checked every single word. If you have time when you out the words as you check them against your English translation. If the crossed the chances are high that you have missed something out.

The passage chosen is likely to be deliberately challenging and the mark scheme question: 5 marks if it is completely correct (or there is one insignificant error incorrect brings it down to 4. Most candidates will score 3 for this question, translation hasn't been learnt by heart. A mark of 3 can span anything from a couple of words, to lots of errors but the basic sense of the passage is there if they can only remember bits and pieces. Isolated vocabulary will score 1 mark anything you know. This is good advice for any translation on any paper. Even meaning of a verb but you know who did it and the tense, put that down. See advice on tackling translations. It should be noted that there is some fluidity accept as an 'accurate' translation. This will differ from paper to paper and a definitive summary of what may or may not be allowed. Historically, some papers than others. If the passage contains the historic present then usually it is acceptable past tense if you think this sounds better. However, you must be consistent: past tense; don't mix up the two.

Here is an example translation with some possible answers and the marks which you spot the difference between the 4-mark and 5-mark answers? How about the There may be a range of different, acceptable answers for this question. This is not

### Lines 92–96

*exemplo Aeneae solvuntur frigore membra;  
ingemit et duplices tendens ad sidera palmas  
taliam voce refert: 'o terque quaterque beati,  
quis ante ora patrum Troiae sub moenibus altis  
contigit oppetere!'*

#### 5 marks

Immediately, the limbs of Aeneas are weakened by a chill; he groans, and stretching echoes such things with his voice: 'O three and four times blessed, those for whom the faces of their fathers beneath the high walls of Troy!'

#### 4 marks

Immediately, the limbs of Aeneas are weakened by a chill; he groans, and stretching echoes such things with his voice: 'O three and four times blessed, those for whom the faces of their fathers beneath the high walls of Troy!'

#### 3 marks

Immediately, the limbs of Aeneas are weakened by a chill; he groans, and stretching echoes such words: 'O three and four times blessed, those for whom it happened to their fathers beneath the high walls of Troy!'

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**Also 3 marks**

The limbs of Aeneas are extremely weakened by a chill; he groans, and stretching his hands, he echoes such words: 'O three and four times blessed, he who touched the face of his father of Troy!'

**2 marks**

Aeneas remembers to solve the extreme cold, and holding his deceitful hands to the face of the four times blessed, who ought to touch your father's face beneath the pleasant altar!

**1 mark**

Aeneas is **cold** and **groans** against his **palms** at his side. He says: '**O three or four times** your father's face beneath the pleasant altar!'

(I would probably give this 1 mark as there are a number of correct words. Unfortunately the passage is incorrect and misleading.)

**10-markers**

This question is designed to test the student's knowledge of the whole text. As before, read the question to make sure that you are answering exactly what is asked. Frequently refer back to the title to keep yourself on track. There is no need for much in the way of detail (short and succinct): this wastes precious time and is effectively repetition of the question. A summary of your conclusion (for example, whether you agree with the statement) at the end of your essay.

There is often an evaluative slant to the question allowing for some personal discussion. Needs to be **at least 5 points** made with explanations. There is no need to quote the text. Answer in **English** and ensure that the whole text is covered.

Answers carry equal weight for content (AO2) and evaluation (AO3). This means that you need to **link back to the text** in your answer. In practice, the AO3 is more sophisticated than linking the answer back to the question title. Another way to think of AO2 as 'what happened' and AO3 as 'why and how it is significant'. Alternatively, you can think of AO2 as 'what happened' and AO3 as 'I think?'

One favoured approach is to start with a **quote** from the text then say '**this shows** (insert *paraphrased question*)...' or '(insert *paraphrased question*) **because...**' Although rather stilted, this ensures that both of the necessary parts are included in the answer.

**Practice essay**

'Virgil is very skilled at convincingly portraying a range of different characters in the Aeneid. Read the text and answer: **read, to what extent do you agree with this statement?**

In your answer you should refer to the whole of the prescribed text and not just the question paper.

One possible answer is given on the overleaf.

Can you write an even better response than the response overleaf? Try using the phrase '**shows... / because...**' and remember to make at least five well-developed points in your answer. **ideas of your own.**

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**'Virgil is very skilled at convincingly portraying a range of different characters in the text I have read, to what extent do you agree with this statement?'**

In your answer you should refer to the whole of the prescribed text and not just the question paper.

Virgil has a range of characters in the text I have read, and they display a range of personalities which characterise them as individuals.

Juno is introduced as being angry and savage towards her favourites, being jealous, and as queen of the gods. However, she also has softer emotions, too.

It is said that she esteems Carthage above all other cities, and because of this, she hates the Trojans who are destined to one day destroy her favourite city. She bears several grudges over the Trojan War, and the causes of the Trojan War. She was rejected by Peleus, the most beautiful goddess, which act directly resulted in the events that led to the Trojan War. Her pride and impacts on her status as queen of the gods. She is also bitter because she favoured a handsome young man called Ganymede, and made him his cupbearer. She is also insulted by the fact that Athene was able to take revenge on the Greeks. She does not want to be worshipped any more if she cannot prove her power. Refusing to be outdone, she sends a storm against the Greeks and approaches Aeolus, god of the winds. Juno's character is regal and wants to uphold her position as queen.

Aeolus and the winds are characterised in a different way. We see Aeolus at first as a king who is angry winds who are 'indignant' and 'roar'. He is described as 'soothing their frequent outbursts of anger'. The contrast between the calmness of Aeolus and the anger of the winds differing personalities. Virgil makes it sound as if Aeolus is the one thing that brings order to chaos. Although the winds are not human, they are depicted as if they are, showing a consistent characterisation. They are even given individual names (Notus, Eurus, Africus).

When Juno approaches Aeolus, she manipulates him, which is perhaps unexpected for a king of the gods, but it shows how manipulative she is. She follows this up with her marriage to Aeolus (a nymph, Deiopea, as a wife). Whether it is this bribery or her power, Aeolus to comply with her request, we do not know. He does give in rather quickly, saying it is proper for him to obey her since she was the one responsible for taking the Trojan kingdom. Aeolus immediately obeys her request and liberates the winds, who, in turn, destroy the Trojan fleet. Again, Aeolus' personality rings true. He is unflappable, but very aware of when to give in – a king, but not that important a king.

It is the characterisation of Aeneas which is perhaps the most surprising depicted in the text. His knees buckle with fear and he groans. He laments that he did not die with his father, which seems kind of unheroic to us, although he is really just wishing he died a heroic death rather than an unheroic one at sea.

The winds themselves are characterised and given names, but the men caught up in the storm only get a glancing reference to these/those men, but it is not very personal. Aeneas is shown several boats, and the men in the boats are mentioned (Anticles, Orontes, Abas, etc.). The fate of the boats which is described. The only person mentioned is the helmsman who is thrown headlong off the ship. This might seem surprising – why did Virgil not talk more about the men themselves? Is it so that the focus is on the fate of Aeneas, without getting distracted by other characters?

In conclusion, Virgil is very good at characterising individuals in a consistent and detailed way, though, as if he could have characterised more the individual Trojans caught up in the storm, focusing on the fate of the boats.

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# Activity Answers

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## Activity One

### Spot the alliteration

Can you spot the *alliteration*? How does the use of *alliteration* here add vividness to the text?

Line 35

... *spumas salis aere ruebant*,  
... they were casting up the foam of their bronze,

### A good response

In these lines the author uses alliteration of the letter 's' in '*spumas salis*' (the foam of the waves as they splash through the ocean).

### OR

In these lines the author uses sibilance in '*spumas salis*' (the foam of the sea) to mimic the sound of waves crashing through the ocean.

The correct use of the word 'sibilance' means you do not have to specify that it is the letter 's' that you use sibilance when referring to the letter 's'.

This is a good response because it includes the following:

- (a) A reference to the sound which is repeated
- (b) It quotes the Latin
- (c) It translates the Latin to show understanding of the text
- (d) It expands on the style comment to show what the overall effect is

### Examples of weak responses:

- The 'good response' answer above but in response to a different question, such as 'How does Virgil illustrate Juno's anger?' The response, although making a good point, would then not be relevant.
- Virgil uses alliteration in these lines (missing points a, b, c, d).
- Virgil uses alliteration in lines 310–311 (missing points b, c, d).
- Virgil uses alliteration of 's'; for example, in '*spumas salis*' (missing points c and d).

**NB** It is sometimes acceptable to just reference the relevant line but it is better practice to quote the text. Although there are 2 marks available for style comments of this kind try to remember that you need to include: if any of the necessary pieces of information are missing this usually results in 1 mark if you quote and translate but don't answer the question. It can be helpful in your answers to refer to the letters you are referring to in your quotation so that the examiner can see clearly what you are referring to.

## Activity Two

### Spot the alliteration

Can you spot the *alliteration*? What is Virgil trying to emphasise here?

Line 40

... *ipsos potuit submergere ponto*  
... was she able to drown those very men in the sea...

**Answer:** Here, Virgil has repeated the letter 'p' in *ipsos potuit submergere ponto* (was she able to drown those very men in the sea) to symbolise the sound of ships slowly sinking beneath the waves. (The repetition of 'p' also refers to the surface of the waves.)

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### Activity Three

#### Spot the *anaphora*

Can you spot the *anaphora* in the following lines? What effect is Virgil trying to achieve?

Lines 78–79

*tu mihi quodcumque hoc regni, tu scepra lovemque  
concilias, tu das epulis accumbere divum*

you procure for me this kingdom, such as it is; you procure for me the sceptre and Jupiter's feasts of the gods

**Answer:** By repeating *tu* at the start of each line, Virgil is emphasising the enormous role Juno has played in setting the Trojan War in motion. Her influence is all down to her.



### Activity Four

#### Spot the *polysyndeton*

Can you spot the *polysyndeton* in the following lines? What effect is Virgil trying to achieve?

Lines 88–89

*eripiunt subito nubes caelumque diemque  
Teucrorum ex oculis*

suddenly the clouds snatch away **both** the sky **and** the day from the eyes of the Trojans

**Answer:** The repetition of *-que* here emphasises just how dark the sky has become; the clouds block out the sun as well, making it seem like night-time during the day.

### Activity Five

#### Spot the *polyptoton*

There is more than one example of *polyptoton* in lines 103–107. Can you spot them both and what they achieve here?

*hi summo in fluctibus, ubi se unda dehiscens  
terram inter se aperit, furit aestus harenis.*

These men hang on the top of a **wave**; for these men the sea, yawning, reveals the ground beneath their feet; it seethes with sand.

**Answer:** The most obvious use of *polyptoton* is the repetition of the word for waves. This is used to describe the watery chaos – there are waves everywhere. This is made more noticeable if we include the other lines which contain two further references to waves (*fluctusque*, 103; *fluctibus*, 109). There is also the repetition of *hi* in line 104 (*undis*), plus more watery vocabulary in the form of *aquae* in line 105. The repetition of *hi* and *his* also serves to emphasise the danger of the storm.

The second example of *polyptoton* comes from the repetition of the words *hi/his* referring to the men hanging on the waves. Referencing these different groups of men makes the impact of the storm more dramatic, there being big waves, but also about how the big waves are a problem for the sailors. In line 103, *hi* is used at the beginning, showing us that they are the important thing here, even if the waves seem to be the focus of the line.



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### Activity Six

Which words would you consider to be an example of *variatio* in these lines? Can you also spot a *polyptoton*? There is also an *internal rhyme* in line 87.

Lines 84–89

*incubuere mari totumque a sedibus imis  
una Eurusque Notusque ruunt creberque procellis  
Africus, et vastos volvunt ad litora fluctus.  
insequitur clamorque virum stridorque rudentum:  
eripiunt subito nubes caelumque diemque  
Teucrorum ex oculis; ponto nox incubat atra;*

They brooded with the sea and together both the East Wind and the South Wind and the South West Wind overthrow everything from the bottommost depths and roll vast waves both the shouting of men and the screeching of ropes; suddenly the clouds snatch away both the sky and the eyes of the Trojans; black night broods upon the ocean;

**Answer:** Did you spot all the watery words (*mari, fluctus, ponto*)? There are also words like *procellis, Africus*. *incubuere* and *incubat* are an example of *polyptoton*. *clamorque* and *stridorque* are an example of *asyndeton*. The whole passage is riddled with an overabundance of connectives (*polysyndeton*), and the final line. The impact of the *asyndeton* is all the greater for the *polysyndeton* that has come before.

### Activity Seven

**Bold:** present tense; underlined: perfect tense.

Lines 81–91

*haec ubi dicta, cavum conversa cuspide montem  
impulit in latus; ac venti velut agmine facto,  
qua data porta, **ruunt** et terras turbine **perflant**.  
*incubuere mari totumque a sedibus imis  
una Eurusque Notusque **ruunt** creberaque procellis  
Africus, et vastos **volvunt** ad litora fluctibus  
insequitur clamorque virum stridorque rudentum;  
eripiunt subito nubes caelumque diemque  
Teucrorum ex oculis; ponto nox **incubat** atra;  
intonuere poli crebris **micat** ignibus aether  
**praesentemque viris intentant** omnia mortem.**

Having said these things, he struck the hollow mountain in the side with his overturned spear column, the winds rush in where a door has been given and blow across the lands with a violent sea and together both the East Wind and the South Wind and the one frequent with squalor overthrow everything from the bottommost depths and roll vast waves towards the shore of men and the screeching of ropes; suddenly the clouds snatch away both the sky and the earth; black night broods upon the ocean; the heavens thundered and the sky flashes with frequent lightning; the Trojans see prompt death for the men.

Can you find any more examples in the text?

### Activity Eight

What can you say about the simile in line 82?

*velut agmine facto,*

just as if made of a column,

**Answer:** This is a very brief simile, but the winds are being compared to a column of soldiers. The simile seems both organised and deadly.

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### Activity Nine

What can you say about the *juxtaposition* in line 78?

*tu mihi quodcumque hoc regni, tu scepra lovemque concilias,*

**you** procure **for me** this kingdom, such as it is; you procure for me the sceptre and Jupiter

**Answer:** Virgil juxtaposes the two pronouns *tu* and *mihi* to emphasise how important Aeolus is. They are very close, just like the two pronouns in the Latin text.

### Activity Ten

What can you say about the mimetic word order in line 52?

*... hic vasto rex Aeolus antro*

Here **King Aeolus** in a huge cave

**Answer:** The word order is mimetic because King Aeolus is grammatically inside the huge cave when you read on it turns out that he is pressing the winds inside the cave rather than sitting outside.

### Activity Eleven

What would you say about the *enjambment* in lines 85–86?

*... una Eurusque Notusque ruunt creberque procellis Africus,*

together both the East Wind and the South Wind and the one frequent with squalls, **the South West Wind**, overturn...

Can you spot the *polysyndeton* as well?

**Answer:** Delaying the name of the wind, Africus, until the next line illustrates how overwhelming that the description won't even fit on one line. Africus is the wind with frequent squalls, stronger than the other winds as it is more unpredictable. Virgil has certainly chosen to give it more prominence by putting it at the start of a line by itself. The effect of the *polysyndeton* (all those winds are involved in creating this storm).

How about lines 96–97?

*... o Danaum fortissime gentis Tydide!*

O bravest of the race of the Greeks, **son of Tydeus!**

**Answer:** By delaying 'son of Tydeus' until the next line, we are left wondering who it is when Diomedes. Putting his patronymic on its own at the start of the line, before a strong pause.

### Activity Twelve

Can you find these superlatives?

*asperrima* 14  
*pulcherrima* 7.  
*fortissime* 96

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### Activity Thirteen

Lines 81–91

*haec ubi dicta, cavum conversa cuspide montem  
impulit in latus; ac venti velut agmine facto,  
qua data porta, ruunt et terras turbine perflant.  
incubuere mari totumque a sedibus imis  
una Eurusque Notusque ruunt creberque procellis  
Africus, et vastos volvunt ad litora fluctus.  
insequitur clamorque virum stridorque rudentum:  
eripiunt subito nubes caelumque diemque  
Teucrorum ex oculis; ponto nox intantantque  
intonuere poli et crebris micat ignibus aether  
praesentemque omnia morte.*

Having said these things, he struck the hollow mountain in the side with his overturned spear column, the winds rush in where a door has been given and blow across the lands with a violent sea and together both the East Wind and the South Wind and the one frequent with squalor overthrow everything from the bottommost depths and roll vast waves towards the shore of men and the screeching of ropes; suddenly the clouds snatch away both the sky and the black night broods upon the ocean; the heavens thundered and the sky flashes with frequent prompt death for the men.

Find at least one example of each of the following and explain the effect:

*polysyndeton*

**Answer:** There is a lot of *polysyndeton* in these lines. For example, *Eurusque Notusque ruunt* show how many winds are involved in the storm; *clamorque virum stridorque rudentum* to *eripiunt subito nubes caelumque diemque* / *Teucrorum ex oculis* show how totally the clouds

*simile*

**Answer:** *velut agmine* – just like a column of soldiers

Makes the wind sound threatening.

*metaphor/personification*

**Answer:** *incubuere* – they brooded  
*eripiunt* – they snatch  
*incubat* – it broods  
*intantant* – they threaten

Makes the storm seem human.

*spondaic line*

**Answer:** The most noticeable spondaic line is the last one:

*praesent|emque v̄|r̄is int|ēntant| ōmniā |mōrtē*

Draws attention to the seriousness of the line – they are all going to die.

*polyptoton*

**Answer:** *incubuere/incubat* links the winds with the black night by describing them in the same way. *creberque procellis* / *Africus* and *crebris micat ignibus aether* again links the winds with the 'frequent' conveys a sense of a long and intense storm. The repetition of *ruunt* emphasises the speed of the winds and their eagerness to destroy.

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historic present

**Answer:** *ruunt, perflant, volvunt, insequitur, eripiunt, incubat, micat, intentant*  
 Makes the narrative vivid.

military vocabulary

**Answer:** *velut agmine* – just like a column of soldiers  
 Makes the winds sound threatening

enclosing words

**Answer:** *cavum conversa cuspide montem vastos volvunt ad litora fluctus nox incubat atra crebris micat ignibus aether praesentemque viris intentant omnia mortem*

Different effects have been created here, sometimes so that a word can be placed emphatically at the start of the clause (e.g. *atra, crebris, mortem*), sometimes to emphasise alliteration (e.g. *cavum c*)

variatio

**Answer:** There are a lot of words for winds: *venti, turbine, Eurus, Notus, procellis, Africus*  
 Plus weather in general: *intonuere, micat, ignibus*  
 Also for sky: *nubes, caelum, poli, aether*  
 And sea: *mari, fluctus, ponto*

This has the effect of making the language of the storm less repetitive, but also leaves the reader's mind surrounded by the sea and sky

alliteration

**Answer:** There is quite a lot of *alliteration* in these lines. For example, the *alliteration* of 'r' in *ruunt* mimics the noise of the spear as it hits the side of the mountain. The *alliteration* of 'r' in *ruunt* echoes the sound of the whirling whirlwind. Or the *alliteration* of 'v' in *vastos volvunt* to waves. There are plenty more.

emphatic position

**Answer:** There are a number of promoted verbs in this passage:

*impulit in latus; ac venti velut agmine facto, qua data porta, ruunt et terras turbine perflant. incubuere mari totumque a sedibus imis una Eurusque Notusque ruunt creberque procellis Africus, et vastos volvunt ad litora fluctus. insequitur clamorque virum stridorque ruderum eripiunt subito nubes caelumque diem, Teucrorum ex oculis; ponto intonuere atra;*

The effect of this is to make this a passage of action. There is a lot going on and it all happens quickly, done by the weather. The winds act 'together', 'una', which is emphatically placed. The 'morum', 'death'.

Did you spot anything else?

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ZigZag Practice Exam  
Supporting GCSE

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Latin  
Verse Literature



Practice Paper (Write-on Version)

Name	
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Time allowed

1 hour

Instructions

Answer all of the questions.

Information



The total number of marks available for this paper is **50**. The number of marks available for each question is shown in brackets.

Do not use a dictionary.

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1. Read the passage and answer the questions.

id metuens veterisque memor Saturnia belli,  
 prima quod ad Troiam pro caris gesserat Argis  
 necdum etiam causae irarum saevique dolores  
 exciderant animo; manet alta mente repostum  
 iudicium Paridis spretaeque Iulia formae  
 et genus invisum et raptae Polyxymedis honores:  
 his accensa iura iactatos aequore toto  
 Troas, perque Ios Danaum atque immitis Achilli,  
 quae longe Latio, multosque per annos  
 errabant acti fati maria omnia circum.  
 tantae molis erat Romanam condere gentem.

Virgil, *Aeneid*



(a) What does *id* refer to (line 1)?

.....

(b) Who is *Saturnia* (line 1)?

.....

(c) What **three** reasons are given for this anger?

1. ....

2. ....

3. ....

(d) Who are *Danaum*?

.....

(e) How does Virgil generate sympathy for the Trojans in lines 8-10 (*multosque... gentem*)? Make **two** points, each referring to a line.

1. ....

.....

2. ....

.....

.....

.....

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2. Read the passage and answer the questions.

'ipsa lovis rapidum iaculata e nubibus ignem  
disiecitque rates evertitque aequora ventis,  
illum expirantem transfixo pectore flammam  
turbine corripuit scopuloque infixit acuto;'

Virgil, *Aeneid* 1, 42–4

(a) Who does *ipsa* refer to?

.....

(b) List **three** things that she does.

1. ....

.....

2. ....

.....

3. ....

.....

(c) Who does *illum* refer to?

.....

3. Read the passage and answer the questions.

'saepem, quae divum incedo regina lovisque  
soror et coniunx, una cum gente tot annos  
bella gero. et quisquam numen Iunonis adorat  
praeterea aut supplex aris imponet honorem?'

Virgil, *Aeneid* 1, 61–4

(a) What **three** things do we learn about Juno?

1. ....

.....

2. ....

.....

3. ....

.....

(b) What is Juno worried about (lines 3–4)? Make **two** points.

1. ....

.....

2. ....

.....

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5. Read the passage and answer the question.

... 'tuus, o regina, quid optes  
 explorare labor; mihi iussa capessere fas est.  
 tu mihi quodcumque hoc regni, tu scepra lovent  
 concilias, tu das epulis accumbere divum  
 nimborumque facis tempestumque potentem.

Virgil, *Aeneid*

... 'Yours, o queen, the task to seek out what you want; for me  
 your commands. Procure for me this kingdom, such as it is; you  
 and Juno, you grant me to recline at the feasts of the gods, and  
 clouds and storms.'

How does Virgil convey the power dynamic between Aeolus and  
 points, each referring to the **Latin**.

1. ....  
 .....  
 .....
2. ....  
 .....  
 .....

6. Read the passage and answer the questions.

'... o Danaum fortissime gentis  
 Tydide! mene Iliacis occumbere campis  
 non potuisse tuaque animam hanc effundere de  
 saevus ubi Aeacidae telo iacet Hector, ubi ingens  
 Sarpedon, ubi tot Simois correpta sub undis  
 scuta virum galeasque et fortia corpora volvit!'

Virgil, *Aeneid*

- (a) Pick out and translate a **Latin** word from line 1 which describes  
 Latin word: .....  
 English translation: .....

- (b) Who is Aeneas referring to, in line 4?  
 .....

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7. Read the passage and answer the question.

tres Notus abreptas in saxa latentia torquet  
(saxa vocant Itali mediis quae in fluctibus Aras  
dorsum immane mari summo), tres Eurus ab aliis  
in brevia et Syrtes urget, miserabile visu,  
inliditque vadis atque accipit harenas.

Virgil, *Aeneid* 1.

Translate this passage into English.



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ZigZag Practice Exam  
Supporting GCSE

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Latin  
Verse Literature



Practice Paper (Non-write-on Version)

Name	
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**Time allowed**

1 hour

**Instructions**

Answer **all** of the questions.

**Information**

The total number of marks available for this paper is **50**. The number of marks available for each question is shown in brackets.

Do not use a dictionary.



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1. Read the passage and answer the questions.

id metuens veterisque memor Saturnia belli,  
 prima quod ad Troiam pro caris gesserat Argis  
 necdum etiam causae irarum saevique dolores  
 exciderant animo; manet alta mente repostum  
 iudicium Paridis spretaeque Iunia formae  
 et genus invisum et raptae Thymedis honores:  
 his accensa iaculatos aequore toto  
 Troas periclitata Danaum atque immitis Achilli,  
 ipsa in longae Latio, multosque per annos  
 errabant acti fatis maria omnia circum.  
 tantae molis erat Romanam condere gentem.



Virgil, *Aeneid*

- (a) What does *id* refer to (line 1)?
- (b) Who is *Saturnia* (line 1)?
- (c) What **three** reasons are given for this anger?
- (d) Who are *Danaum*?
- (e) How does Virgil generate sympathy for the Trojans in lines 8–10 (*multosque... gentem*)? Make **two** points, each referring to a different line.

2. Read the passage and answer the questions.

'ipsa lovis rapidum iaculata iubaribus ignem  
 disiecitque rates evenat ubi aequora ventis,  
 illum expirantem in anixo pectore flammam  
 turbine circumscopuloque infixit acuto.'



Virgil, *Aeneid* 1, 42–45

- (a) What does *ipsa* refer to?
- (b) List **three** things that she does.
- (c) Who does *illum* refer to?

3. Read the passage and answer the questions.

'ast ego, quae divum incedo regina lovisque  
 et soror et coniunx, una cum gente tot annos  
 bella gero. et quisquam numen lunonis adorat  
 praeterea aut supplex aris imponet honorem?'



Virgil, *Aeneid*

- (a) What **three** things do we learn about Juno?
- (b) What is Juno worried about (lines 3–4)? Make **two** points.

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## 4. Read the passage and answer the questions.

'Aeole (namque tibi divum pater atque hominum  
 et mulcere dedit fluctus et tollere vento),  
 gens inimica mihi Tyrrhenum navigat aequor  
 Ilium in Italiam portans victosque penates:  
 incute vim ventis submersaque obrue puppes,  
 aut age diversos et missa corpora ponto.  
 sunt mihi his socium praestanti corpore Nymph  
 quarum una forma pulcherrima Deiopea,  
 cuius iungam stabili propriamque dicabo,  
 omnes ut tecum meritis pro talibus annos  
 exigat et pulchra faciat te prole parentem.'



Virgil, *Aeneid* 1, 65–75

How does Virgil make this a convincing speech?

In your answer you may wish to consider:

- What Juno says
- The relationship between Juno and Aeolus

You must refer to the **Latin** and discuss a range of stylistic features of sound and position of words.

## 5. Read the passage and answer the questions.

... 'tunc, Regina, quid optes  
 esse tibi labor; mihi iussa capessere fas est.  
 tibi mihi quodcumque hoc regni, tu sceptrum loventem  
 concilias, tu das epulis accumbere divum  
 nimborumque facis tempestatumque potentem.'



Virgil, *Aeneid*

... 'Yours, o queen, is the task to seek out what you want; for me it is your orders. You procure for me this kingdom, such as it is; you procure for me and Jupiter; you grant me to recline at the feasts of the gods, and to be surrounded by clouds and storms.'

How does Virgil convey the power dynamic between Aeolus and Juno, each referring to the **Latin**.



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6. Read the passage and answer the questions.

'... o Danaum fortissime gentis  
Tydide! mene Iliacis occumbere campis  
non potuisse tuaque animam hanc effundere de  
saevus ubi Aeacidae telo iacet Hector, ubi ingens  
Sarpedon, ubi tot Simois caesa sub undis  
scuta virum galeasque et cuncta corpora volvit!'

Virgil, *Aeneid*

- (a) Pick out and translate a **Latin** word from line 1 which describes Tydides.  
(b) What does *Aeacidae*, in line 4?

7. Read the passage and answer the question.

tres Notus abreptas in saxa latentia torquet  
(saxa vocant Itali mediis quae in fluctibus Aras  
dorsum immane mari summo), tres Eurus ab aliis  
in brevia et syrtes urget, miserabile visu,  
inluditque vadis atque aggere cingit harenae.

Virgil, *Aeneid* 1.

Translate this passage into English.

8. 'Virgil makes the opening of Book 1 of the *Aeneid* a gripping read.  
How far do you agree with this statement?

In your answer you should refer to the whole of the prescribed text  
passage printed on the question paper.

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# Practice Paper Answers

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1. (a) It was fated that the Trojans would one day overthrow Carthage (*or similar*)  
 (b) Juno (*do not accept daughter of Saturn*)  
 (c) The judgement of Paris; Trojan War; Ganymede (*accept any coherent explanation*)  
 (d) The Greeks (*do not accept Danai or descendants of Danaos*)  
 (e) Any two, or other sensible equivalent. 1 mark if Latin/translation; 2 marks if explanation needed for the second mark, but advised to include:
  - *multosque per annos* they were travelling for **many** years
  - *errabant* they were wandering – use of **imperfect tense** to show ongoing action
  - *errabant* is **emphatically placed** at start of line to emphasise their wandering
  - *per omnia maria* **emphatically placed** at start of line to emphasise how difficult it was
  - *per omnia* they travelled over not just one sea but **all** the seas
  - *acti fati* driven by the fates so out of their control, as signposted by use of *acti*
  
2. (a) Athene  
 (b) Any three of:
  - She hurls Jupiter's lightning bolt from the clouds
  - Scatters the ships
  - Upturns the seas with the winds
  - Snatches Ajax up in a whirlwind
  - Impales him on a rock
 (c) Ajax
  
3. (a) Queen of the gods, and sister and wife of Jupiter  
 (b) Does anyone worship Juno any more or will they place an offering at her altar?
  
4. Refer to the OCR marking scheme for further details. 1 mark for each well-developed quote plus English translation. For full marks at least two of the points must refer to consider (there are plenty more!!):
  - Juno addresses Aeolus as *homo* as her first gambit
  - She emphasises his debt to Jupiter, calling him *divum pater atque hominum* at the start of the line
  - She uses *propos tibi* and *divum* to show the closeness of the relationship between them
  - Use of **polysyndeton** in line 2 to highlight how much Jupiter has done for him
  - She refers to the Trojans as *gens inimica mihi* showing how personal this is for her
  - **Alliteration** in line 4 to show her anger (especially **p** and **i**)
  - **Tetracolon** of **imperatives** to show who's boss (she is) *incute, obrue, age, dissipe*
  - **Polyptoton** of *vento/ventis* to remind him of his power over the winds
  - **Emphatic repetition** of the beauty of the nymphs with *praestanti corpore* and *talibus*
  - **Polyptoton** of *pulcherrima/pulchra* to labour the point about how beautiful his nymphs are
  - *meritis pro talibus* she signposts the bribery
  - **Enclosing word order / emphatic position** of *omnes... annos* to stress that this is not just a day or two
  - The relationship will be sanctioned, shown by *conubio iungam stabili propriamque* binding since Juno is the goddess of marriage
  
5. Accept any two of the following, or equivalent. 1 mark if Latin/translation; 2 marks if explanation. Each comment should feature something from the text.
  - **Polyptoton** of *tuus/tu* to show Aeolus's boss (you are, Juno)
  - **Anaphora/tricolon** of *tuus* to show Aeolus' acknowledgement of his debt to Juno
  - **Juno's vocative** *regina mihi* to emphasise the close relationship between Juno and Aeolus
  - The use of the **vocative** '*o regina*' acknowledging Juno's higher status
  - *fas est* at the **end of the line** for emphasis – it is lawful in the eyes of the gods, so she can help
  - **Polysyndeton** to show how much she has done for Aeolus
  
6. (a) *fortissime* bravest or very brave  
 (b) Achilles

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7. Allow any sensible equivalent.

The South Wind, having snatched away three, spun them onto hidden rocks (rocks in Italian call the Altars, a huge ridge on the top of the sea); the East Wind drove three and sandbanks, wretched to behold, and dashed them onto the shoals and surround

- 5 marks if it is completely correct
- Any word omitted or incorrect, 4 marks
- Most of the sense is there, 3 marks
- Some isolated chunks correct, but no correct sense, 2 marks
- Isolated vocabulary, 1 mark

Allow either present tenses or past tense, but there must be consistency in the translation.

8. Answer the question. Cover all of the text, with a judgement made as a conclusion regarding whether you agree with the statement. At least five well-developed points should be made for full marks. Consider (there are others):

- Begins by setting out the reasons why Juno is cross, giving us motivation for her actions
- Get the different personality of characters described through their speech and actions
- Exciting description of the storm
- Personification of the winds
- See the impact of the storm on the humans and the boats
- Link between gods and weather
- References to the Trojan War and Trojan heroes elevate the story by linking it to a larger context
- Inclusion of the divine adds a supernatural element



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# Appendices

## Appendix 1: How to tackle comprehensions

- Read the introductory sentences
- For comprehensions, use a pen/pencil to mark out the different sections for references and start and end words given. Circle the relevant section when you are given a question.
- Underline the relevant name or the question (what exactly are they asking?)
- Identify where the key parts are in the text
- Using different coloured pens identify your subject (if any) and main verb
- Now bracket off any subclauses, e.g. ablative absolutes, *cum* clauses, relative clauses
- When translating, stop if you reach an *et* (if you have already found a main verb) as the sentence should be finished before you move on or you will get confused.
- Mark out words which agree (e.g. adjectives, participles) by linking them with lines. Remember that these words are not always next to each other.
- Write out the basic meaning of the words over them in pencil
- Any word you don't know guess **logically**:
  - (a) Use your knowledge of similar English words
  - (b) Break up the Latin words into more familiar multiple words (e.g. hodie = hodie = hodie)
  - (c) Consider the context of the story
- If you are still not sure, keep going: the storyline will help you fill in any gaps
- **NEVER** change what you know is correct to fit what you want it to say (although you can improve your translation into better English if you are 100% sure you have the whole sentence)
- Remember to always check your grammar. Remember, the subject (if there is one) will usually be at the start of the sentence and the verb will usually be at the end. Identify these two words and check they are between.

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## Appendix 2: A brief aid to answering grammar

- If the question asks for the '**form**' of the verb it is probably looking for the **infinitive** follows another main verb (e.g. I wish, he is able) or is within an **indirect command**. When answering these questions make sure you mention what the main verb in Latin is and the translation of this verb plus the infinitive if you can.
- If it asks about the **mood** this will either be an **indicative** (normal) verb or a **subjunctive**.
- Subjunctives in Latin follow **cum** (most often with pluperfect subjunctive) or **ut** (subjunctive). Occasionally they follow a relative (i.e. **qui, quae, quod**) where **ut** is a purpose clause, or appear in an indirect question. An **ut** will either be in a **purpose clause** or an **indirect question**. Try to look for the signpost words to help you identify what the mood is. The form of **ut**. **ne** can also come after verbs of fearing.
- Result clause signpost words: **tam, tot, talis, adeo, tantus, talis**.
- Indirect command signpost words: **hortor, moneo, persuadeo, oro, rogo, impero**.
- Verbs which are followed by the **dative**: **credo, impero, persuadeo, resisto, do, offero**. You usually find it after **do, ostendo** and other verbs of handing things over **to** someone. Verbs of speaking such as **dico**.
- **Accusative**: The accusative is used for direct objects and after prepositions with **in**. Also for time clauses when describing **how long** something went on for.
- **Ablative**: Used after prepositions of leaving, or no motion (e.g. **in, ab, ex**) and after verbs of motion.
- Identifying **perfect** tense: Look for key letters after the stem: **S U S S E X V** (e.g. **vidi, audivi**). Endings are **-i, -isti, -it, -imus, -istis, -erunt**.
- **Pronouns**: These include a range of small words, e.g. **is, ea, id**, and personal pronouns. They can also include relatives such as **qui, quae, quod**.



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