

Exam Preparation Guide for *Aeneid* 2 (2027–28)

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 Cambridge OCR Verse Literature paper B for 2027–2028, J282/05, **Virgil's Aeneid, Book 2 (lines 1–56; 195–253)**. For this examination series, Cambridge OCR have produced an anthology to accompany the syllabus (OCR Anthology for Latin GCSE 2027–2028). This, I am sure, will be very useful for the more unusual prose texts, but perhaps less so for the Virgil where I feel a lot of teachers will just refer to the original text. I have, therefore, kept the original numbering for the sections of text referred to throughout the guide to make it easier to find the line references (with the OCR numbering in brackets), but used the OCR numberings on the practice paper, since this is what will be used in an exam. The first 56 lines will have the same numbering anyway.

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 is 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.

November 2025

Style questions and terminology

So, what exactly is a style question? There are many style-orientated questions of varying obviousness. The one which is worth the most marks is the 8-mark question where 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 to the 8-marker, there will be two other disguised style questions, which may be worth a shorter time. One is the 8-marker, possibly only a few lines. One of the questions will be a translation. The translation is there to aid those who are struggling and can sometimes confuse you. It is best to rely on the Latin text if you can. Even though there is an English translation, you should quote the Latin and translate. There are bullet points in the **answer** to guide you. You should make comments to make. Generally speaking there are 2 marks available per point. The question is more vague as it is not always necessary to make all your points style-related. On the other hand, questions which contain the English translation **will** require all points to contain something. Things to look out for are 'How does...' plus instructions to 'refer to the **Latin**.' There is more information in this 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 for explaining what that technique does. Provided there is an understanding of the Latin and a good explanation of what the technique does, it is usually enough. Misuse of a literary term is not usually penalised.

One thing to note is that **nothing** such as **commas, exclamation marks, dashes** and **nothing** with **Virgil!** These are all invented by the editor. Do **NOT** comment on them. It is legitimate enough, to talk about matters of style which relate to punctuation. However, do not comment on **direct speech** or **rhetorical questions**, just don't mention speech marks or rhetorical questions.

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 *elephant*. A more specific example of this is *sibilance*, which is the repetition of the 's' sound, such as *serpents*.

Here is an example from our text (line 40):

... magna comitante caterva
... with a large crowd accompanying him,

Hopefully you have noticed the repetition of the letter 'c'. The effect it has is to make the crowd sound noisy. The letter 'c' is often used in Latin to represent a noisy environment.

When answering a style question it is not enough to merely observe that *alliteration* is present. A comment is also made on the effect or the reason why it is there. The comment must answer the question asked. Saying there is *alliteration* of 'c' is not enough; you must make a comment on the effect or the reason why it is there. For example, if a question asks how the author makes the crowd sound noisy, an appropriate response: Virgil uses *alliteration* of the letter 'c' to highlight the sound of the crowd. It is not if the question was asking about the characterisation of Laocoon (this doesn't help).

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 because he just liked the sound of it. Sadly, in this instance, it is 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*:

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

Want to know more?

- **Assonance** refers to the repetition of a vowel sound within words (e.g. the caesura in *elephants enjoy eating*). Some definitions will include vowels at the start of a word (*elephants enjoy eating*) with vowels which can be long or short and hence sound different even though they can be a consonant before a vowel (e.g. *iam* = jam; *ius* = jus).
- **Consonance** is technically where consonants are repeated within words (silly words like *elephant* and *elephant* are sufficient, particularly at GCSE).
- **Sibilance** is the term used for the repetition of the letter 's'.

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Activity One

Spot the *alliteration*

Can you spot the *alliteration*? How does the use of *alliteration* here add vivacity? Use the guide on page 3 to help you with your response.

Line 209 (OCR line 71)
fit sonitus spumante salo;

A sound arose with the

Activity Two

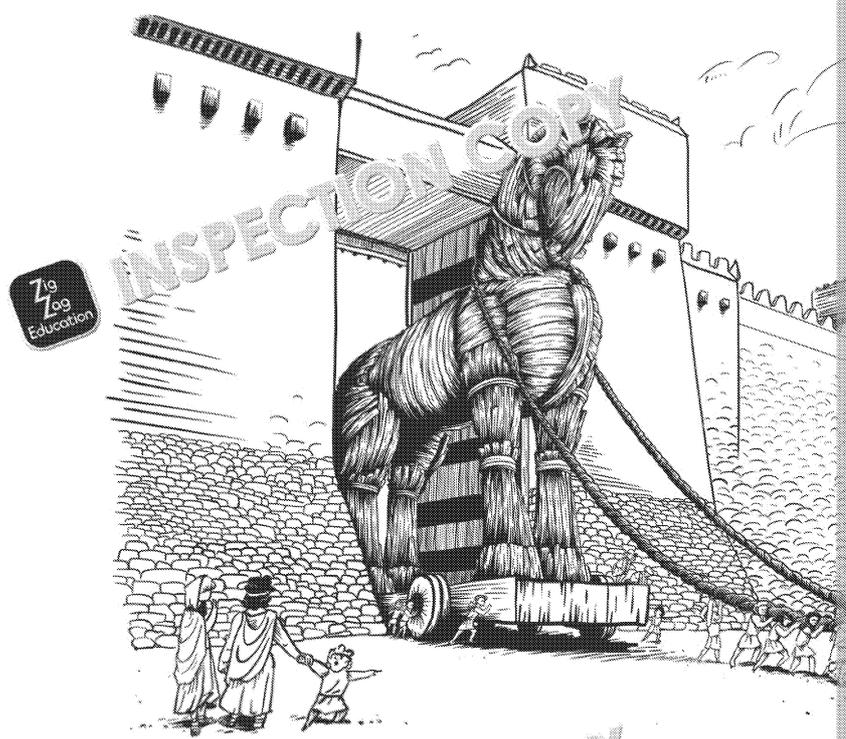
Spot the *alliteration*

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

Lines 43–44

*aut ulla putatis
dona carere dolis Danaum?*

that any gifts of the Greeks



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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 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 2 of the *Aeneid* (line 54):

et, si fata deum, si mens non laeva fuisset,
and **if** the fates of the gods, **if** our minds had not been unfavourable

By repeating *si* Virgil draws attention to the fact that things might have been different had not been stacked against them.

Activity Three

Spot the *anaphora*

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

Lines 29–30

hic Dolonem, hic saevus tendebat Achilles;
classibus, hic acie certare solebant.

Here the band of Dolon was encamped, here where they were accustomed to fight.

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Asyndeton and polysyndeton

Asyndeton is used to describe a passage of writing where expected connectives have not been used. It is often 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 56

Troiaque nunc staret, Priamique arx alta maneres.

And Troy would now be standing, and you, lofty citadel of Priam, would remain.

The effect of the *polysyndeton* here is to emphasise how all the things that were going on were important. In fact, Troy and the citadel of Priam are pretty much the same thing (this is called *polysyndeton* here Virgil is hoping to fool you into thinking a lot of different places, actual fact it is just the one place, namely Troy).

An example of *asyndeton*:

Lines 29–30

hic Dolopum manus, hic saevus tendebat Achilles,
classibus hic locus; hic acie certare solent.

Here the band of Dolopians encamped, here was Achilles, here were accustomed to fight.

Here Virgil has used repetition of *hic* instead of using the word for 'and' to compile a very effective rhetorical device and politicians use this technique all the time. Note that *tetracolon* and *anaphora* often go together. It is clear that there are often multiple simultaneous *asyndeton* and consequently you could choose to talk about one or all of the the question that needs to be answered is worded.

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 *asyndeton/anaphora*

Can you spot the *asyndeton/anaphora* in the following lines? What effect is it?

Lines 217–219 (OCR 79–81)

bis medium amplexi, bis collo squarum
terga dati superant capite

et iam
middle, twice put their
neck, they overpower
tall necks.

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Polyptoton

Polyptoton is the repetition of a word with the same root but in a different case or form. An example is given in 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 2, lines 206–212 (OCR 68–74):

pectus **sanguineae** superant undas, pars cetera pontum
pone legit sinuatque immensa volumine terga.
fit sonitus spumante salo; iamque arva tenebant
ardentesque oculos suffecti **sanguine** et igni
sibila lambebant linguis vibrantibus ora.
diffugimus visu **exsanguis**.

Their breasts raised up **blood-red** crests over
part picks its way thro
its back with a huge fo
sea foams; and now th
their blazing eyes (wer
They lick their hissing r
We flee in different dir

The constant reference to blood foreshadows the death of Laocoon and his sons, throughout the passage. The imagery culminates in the terror of the Trojans, who see their faces.

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

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Variatio

Using several different words to describe something is called **variatio**. When you are also known as **congeries verborum**. If you know any Latin (which I hope by this that this literally means a 'pile of words'. In English, you may have used the term the same thing, or '**synonym**'.

Here is an example from lines 230–231 (OCR 85–86).

laese... qui **cuspidē** robur
...erant intorserit **hastam**.

... he harmed the sacred oak **with a spear** and hurled a wicked **javelin** in its

Activity Five

Spot the *variatio*

Can you spot all the different words for sea in this passage?

What is Virgil trying to achieve by having so many?

Lines 203–211 (OCR 65–73).

ecce autem gemini a Tenedo tranquilla per alta
(horresco referens) immensis orbibus angues
incumbunt pelago pariterque ad litora tendunt
pectora quorum inter fluctus arrecta...
sanguineae superant undas, ... pontum
pone legit sinuatque... volumine terga.
fit... salo; iamque arva tenebant
ardent... oculos suffecti sanguine et igni
sibila lambebant linguis vibrantibus ora.

But look! Twin snakes
the calm depths, (I sh
huge coils were laying
neck and neck for the
up between the waves
overcome the water; t
way through the sea b
with a huge fold. The
sea foams; and now th
and their blazing eyes
blood and fire. They l
with vibrating tongue

Activity Six

Variatio exercise (original line references)

Virgil uses multiple different terms for Greeks and Trojans. Can you place the correct groups: Greek, Trojan, God? Which of these words refer to M

Achilles (29)	Achivi (45)	Argolicas (55)	Capys (35)
Danai (5)	Dardani (272)	Dolopum (7)	Dorica (27)
Laocoon (41)	Isacas (197)	Minervae (31)	Mycenas (25)
Neptunus (1)	Palladis (15)	Priam (22)	Sinonis (195)
Thymoetes (2)	Tritonidis (226)	Troianas (4)	Tydides (197)

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Historic present

Roman authors use the present tense rather than the perfect tense when they want the action 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 English, the present tense is used in the Latin it is all too easy to overlook the fact that a present tense verb in Latin comes to analysing the language in the question asks 'How does Virgil make the text look to see if he has used the present tense.



Activity Seven

Can you separate all the present tense verbs from the imperfect verbs?
Why do you think Virgil has chosen to put some of the verbs into the imperfect?

Lines 209–219 (OCR 71–81)
*fit sonitus spumante salo; iamque arva tenebant
ardentesque oculos suffecti sanguine et igni
sibila lambebant linguis vibrantibus ora.
diffugimus visu exsanguis. illi agmine certo
Laocoonta petunt; et primum parva duorum
corpora natorum serpens amplexus uterque
implicat et miseros morsu depascitur artus;
post ipsum auxilio subeuntem ac tela ferenter
corripiunt spirisque ligant ingentibus
bis medium amplexi, bis circumdant circum
terga dati superciliis, ut cervicibus altis.*



There is a sound as they were holding the field (were) suffused with blood by their hissing mouths. We flee in different directions. They make for a column; and first each feeds on the wretched; they seize him as he grasps weapons, and they bite coils; and now, having around the middle, they around his neck, they head and tall necks.

Simile

A *simile* is where something is said to be **like** something else; for example, 'Sam and Joe are as good 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, signpost words to look out for are **sicut**, **velut** and **qualis**. Do not confuse *similes* with *similia*. This 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 the simile in lines 223–224 (OCR 85–86)?

*qualis mugitus, fugit cum saucius aram
taurus et incertam excussit cervice securim.*

Just like the bellowing of a bull from the altar and shearing from its neck.

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Metaphor

A *metaphor* is when something is said to be something or do something that isn't 'Jane is a tower of strength' (Jane is not really a tower so this is a *metaphor*); or 'I didn't suddenly become a delicious dessert, but we do understand the idea that I like jelly). We use *metaphors* so often we often don't even realise that is what the another common one.

There are a lot of *metaphors* in the *Aeneid*, particularly fiery ones. For example, p (they aren't really on fire).

Here is an example of a *metaphor* from line 41:

Laocoon ardens summa decurrit ab arce,
Laocoon, blazing, runs down from the top of the citadel,

Here Laocoon is not literally on fire but has become heated with anger when he is about to do something stupid.

What about this one, line 238 (OCR 100)?

feta armis
pregnant with weapons

The horse isn't really pregnant, but it is fitting imagery given the repeated use of *ute*

- Do you know what **personification** is? It is when an inanimate object is described as if it were human. Here are some examples from lines 52–53:

stetit illa tremens, uterque recesso
insonuere cavernae, uterque dedere cavernae.

It stood, trembling
recoiled, the hollow
gave a groan.

Here we have three separate examples of personification. Firstly, the spear is making it sound like a frightened human. Secondly, the horse is given a 'wonder' human – and it 'recoils', which is something a wooden horse cannot do. Thirdly, the 'groan' as if it were a human.

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 an attribute is used instead of referring to the thing itself. For example, line 45:

aut hoc inclusi ligno occultantur Achivi,
or the Greeks are hidden, shut up inside this **wood**,

Here, the word 'wood' has been used where 'ship' really means (wooden) horse.

- How about **synecdoche**? This is when a part of something is used when the whole is meant. An example in English is when we talk of the sole but we really mean the shoe. An example in Latin is in line 23:

... male fida carinis:
... an untrustworthy anchorage for **keels**:

Here, the word for 'keel' has been used when Virgil really means all of the boat.

Don't panic! You don't need to know the names of all these terms, but you can use them to help you understand the text better.

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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* 2 can be found in line 197:

... **fracti bello fatisque repulsi**
broken by war and driven back with **lances**

Here the two past participles (**fracti** and **repulsi**) straddle the **nouns** (**bello** and **fatis**) and the ablative nouns (**bello** and **fatis**) are juxta-

Don't forget that if you refer to *chiasmus* in a style question you must also be able to describe the usage is. Sometimes that is quite hard to do as *chiasmus* is often used, like *alliteration*, to make a line good and makes the author appear clever. Generally, when you have *chiasmus* the word gets promoted to the front of the line or demoted to the end, giving it extra emphasis. We will look at these two points in more detail in the next section. You will probably find it much easier to comment on these features of style than *chiasmus* itself. The effect of the *chiasmus* (other than being very clever as it has two pairs of non-adjacent words) is to draw attention to the two words which describe the wretched state of the Trojans. It highlights the reasons they are so downtrodden. It is a little surprising that it is the Trojans themselves who are about here, as this phrase could equally apply to the Trojans themselves.

The opposite of *chiasmus* is **balance**. This is where the structure is **ABAB**. This is often used for **one'**. For example, in line 216 (OCR 78):

... **auxilio subeuntem ac tela ferentem**
as he goes to help and brings weapons

The structure is **ABAB** (noun **A** (**auxilio**), participle **B** (**subeuntem**), noun **A** (**tela**), participle **B** (**ferentem**)).

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

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Juxtaposition

Juxtaposition is where words are deliberately placed next to each other either for contrast.

Virgil quite likes to juxtapose the word for Greeks next to some other word to emphasise an example in line 44:

dona carere dolis Danaum
The gifts of the Greeks are full of tricks

Here the words *dolis* and *Danaum* do not naturally belong next to each other by themselves so Virgil has deliberately altered the word order to get the effect he is aiming for. This draws attention to this trickery.

Activity Nine

What can you say about the *juxtaposition* in [line 52](#)?

contorsit. stetit illa tremens,
he hurled... It stood, trembling,

Do you know?

Do you know what *hyperbole* is?

Hyperbole is where the author is being a little bit over the top to heighten an effect. It is not safe to say that Virgil is using *hyperbole* in this line.

Line 3
infandum, iubes renovare dolorem,
unspeakable grief, Queen, you order me to renew,

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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 where the verb is happening in the story. This is sometimes called '*mimetic word order*'.

Here is an example of *mimetic word order*, line 30:

scinditur incertum studiis, contraque vulgus.

The uncertain crowd splits into opposing enthusiasms.

Grammatically speaking, the words for '*uncertain*' and '*crowd*' are separated by the word '*studia*' (forgive the literal translation). The sentence structure mimics the action, namely that the crowd is separated into two opposing groups with different opinions.

And here is some *enclosing word order* in line 55:

... ferro Argolicas foedare latebras,

... to despoil the Greek hiding places with iron,

Here, the words for 'Greek' and 'hiding places' (which grammatically belong together with 'despoil'). This has the effect of keeping the clause neatly bundled up together, with the impression that the Trojans should sneak into the hiding places, (just like the verb).

Activity Ten

What can you say about the *mimetic word order* in line 245 (OCR 107)?

et monstrum infelix sacrae simul arce.

and we see the unlucky monster in the sacred citadel.

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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 English prose. In English prose we might expect to find adjectives next to the nouns which they qualify. In Latin poetry, the placement of words doesn't really matter in Latin as the emphasis is on the placement of the ending of a word with what it follows. 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 certain words (this is called *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 speaking. An example from *Aeneid* 2, lines 42–44:

*'... o miseri, quae tanta insania, cives?
creditis avectos hostes? aut ulla putatis
dona carere dolis Danaum?'*

'O wretched citizens, w
do you believe that the en
do you think that any gifts

In this example, Virgil has separated the adjective '*miseri*' from the noun it describes. In sentence number two he omits the verb 'to be' and promotes the verb '*creditis*' to the beginning of the sentence. In sentence number three he again promotes the verb '*putatis*' to the beginning of the sentence. The genitive '*Danaum*' should really follow the noun it belongs with, i.e. '*dona*'. The effect is to show the speaker overcome with emotion, who is finding it hard to get his words out. What he ends up saying is the most important words first (wretched / do you believe) and juxtaposing others for emphasis.



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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 is in emphatic position at the beginning of the following line. Enjambment is used in many 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 'enjambment' in 'Admit 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 pause.

Here is an example from *Aeneid 2*, lines 12–13:

*quamquam animus meminisse horret luctuque refugit,
incipiam.*

Although my mind shudders to remember and retreats from grief, I will begin to speak.

The single word on the second line is very emphatic, standing alone as it does, parallel to the word 'speak' mentioned in the previous line. Aeneas doesn't want to relive horrible memories.

An interesting note for linguists:

Enjambment comes from the French word *enjambement* (which means to stride across). This seems a fitting way to describe a kind of poetry which *strides* across lines.

Activity 11.1

Now it's your turn.

What would you say about the *enjambment* in lines 50–52?

*sic fatus validis ingentem viribus hastam
in latus inque feri curvam compagibus alvum
contorsit.*

Having spoken thus, he thrust his strong strength into the belly, curving with jointed

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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, called **hexameters**, which means that each line can be broken up into six sections, called either a **spondee** (two long syllables) or a **dactyl** (a long syllable followed by two short). These are marked by a straight line: |

At this level, the most useful thing to note is that when the line is made up of lots of **spondees** it denotes a **solemn** kind of fashion. These denote something of great importance, for example a sorrowful announcement. **Dactyls** tend to occur when the author wants to denote rushing about, haste, or someone 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 ().

Here are some examples taken from the text:

Line 202 (OCR 64)
sōllē|mnēs taū|r(um) īngē|ntēm mā|ctābāt ā|d ārās.
he was sacrificing a huge bull at the customary altars.

This line is heavily spondaic since we are talking about a very serious subject, namely the fate of the Trojans.

Line 227 (OCR 89)
sūb pēdī|būsquē dē|aē clīpē|īquē sū|b ōrbē tē|cū|pī.
they are protected beneath the feet of the gods and beneath the circles of the earth.

This line is dactylic to show the speed of the snakes as they seek refuge in the temple, avoiding retribution.

The opening of the line is a good example of the use of elision:

cōntīcū|ēr(e) ō|mnēs, ī|ntētī|q(ue) ōrā tē|nēbānt
Everyone fell silent, keeping their faces intent upon (him)

The elision here gives the impression of everyone holding their breath in anticipation.

- If you are looking for a good explanation of metre and how to work out if a line is spondaic or dactylic, I can recommend the following website: zzed.uk/12746-latin-metre
- If you want to see the scansion of Book 2 of the *Aeneid* in full, see this link: www.ancient.eu/Book_2_of_the_Aeneid
- If you would like to listen to *Aeneid Book 2* read aloud in Latin, follow this link: www.youtube.com/watch?v=...

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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. Perhaps we do when we hear each character. Each character has their own agenda which carries out across in their own words. Aeneas is given his own words to convey his yearning to the Trojans in lines 42–49. This is what we heard it paraphrased by the narrator. One very important aspect of the whole story is itself being reported by Aeneas to Queen Dido. This means that the narrator of the story is not completely impartial.

Line 42:

... *'o miseri, quae tanta insania, cives?'*

'O wretched citizens, what great madness is this?'

- This leads us neatly on to the next point, the use of **rhetorical questions**. The statement wouldn't carry. When Laocoon asks the citizens the question above, he doesn't expect an answer but is expressing surprise and outrage.
- The use of the **imperfect tense** or the **passive voice** is also something to look out for. The imperfect denotes an interrupted, ongoing or repeated action, and the passive voice takes the focus so that the author does not have to specify who is responsible.

Line 202 (OCR 64):

sollemnes taurum ingentem mactabat ad aras
he **was sacrificing** a huge bull at the customary altars

Here, by using the imperfect tense rather than the perfect, Virgil tells us that the sacrifice since he was interrupted.

Line 203:

panduntur portae,

The gates are thrown open,

Here the use of the passive voice means that Virgil doesn't have to admit that who did the foolish thing of opening the gates of Troy for the horse. He keeps the gates as the subject, it almost makes it sound as if they are to blame.

- Comparatives and superlatives** are another feature to be aware of. By their use, the author emphasizes the quality of something.
- Also look out for examples of **internal rhyme**. This is where there are two or more words ending in the same line or couplet. Very often they will occur towards the middle of a line.

Activity Twelve

Can you find three superlatives in the first 25 lines?

There are also two comparatives in lines 199–202 (OCR 61–64)

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- **Word promotion.** It is a useful tactic when addressing a style question to look at the line or clause. Does this word naturally belong here or has it been promoted to a particular position in order to be more noticeable? Take the opening line, for example:

conticuere omnes

They fell silent, everyone

Here the verb has been promoted to draw attention to itself. It makes a dramatic

How about this one from line 23?

infandum, regem sibi renovare dolorem

Unspoken Queen, is the pain you bid me renew

infandum is the first word that Aeneas utters when he retells the tale of Troy. It's a dramatic gambit. He could have started with *regina*, which would have been far more of a good example of *hyperbaton*.

Or here, in lines 18–19:

*huc delecta virum sortiti corpora furtim
includunt...*

Here they hid chosen bodies of men, picked by lot, secretly...

By placing *furtim* – secretly – at the end of the line, it draws attention to the verb. The word was buried in the middle of the sentence.

Activity Thirteen

Line 30

*est in conspectu Tenedos, notissima fama
insula, dives opum Priami dum regna manebant,
nunc tantum sinus et statio male fida carinis:
huc se provecti deserto in litore condunt;
nos abiisse rati et vento petiisse Mycenae.
ergo omnis longo solvit se Teucra luctu;
panduntur portae, iuvat ire et Dorica castra
desertosque videre locos litusque relictum:
hic Dolopum manus, hic saevus tendebat Achilles;
classibus hic locus; hic acie certare solebant.*

There is in sight of Tenedos, most famous by repute, rich in resources, Priam was remaining, now only the untrustworthy anchorages left, hither they have sailed forth to this place the deserted shore; whither they have sailed away and had made for Mycenae. Therefore, all of Troy is in grief; the gates are laid open, go to the Greek camp, the deserted places and the abandoned anchorages, here savage Achilles, the place for the ships to fight in a battle line.

Find at least one example of each of the following and explain the effect: anaphora, alliteration, epiphora, chiasm, polysyndeton, superlative, litotes, synecdoche, internal rhyme, spondaic pentameter, polyptoton, historic present, enclosing word order, *variatio*, alliteration

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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 is. 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 final version.

Read the passage and answer the question.

conticuere omnes intentique ora tenebant;
inde toro pater Aeneas sic orsus ab alto:
‘infandum, regina, iubes renovare dolorem,
Troianas ut opes et lamentabile regnum
eruerint Danaï, quaeque ipse miserrima vidi
et quorum pars magna fui. quis talia fando
Myrmidonum Dolopumve aut duri miles Ulixi
temperet a lacrimis? et iam nox umida caelo
praecipitat suadentque cadentia sidera somnos.
sed si tantus amor casus cognoscere nostros
et breviter Troiae supremum audire laborum,
quamquam animus meminisse horret, inquit,
incipiam.’

(Lines 1–13)

How does Virgil make this a dramatic opening scene?

In your answer you may wish to consider:

- The **reaction** of the guests
- The **words of Aeneas**

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 about the finer detail, then?

First of all, the bullet points are suggestions and do not necessarily have to be added. The teacher 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 for.

Refer to the Latin: this means you must quote the relevant section of Latin and provide a chosen quotation. It is important to show understanding of what it means. It is often best to quote the most relevant. If the quote is too long it takes longer to write, wasting precious time. It also shows weaker understanding if it has been rote learnt and regurgitated. There are two common problems with this: chooses a word he/she knows the meaning of but it is irrelevant to the question; does 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 sentence or enjambment? Are the words arranged in an unusual order (hyperbaton) or is there something such as *chiasmus* or juxtaposition?

Now we have all of that, all that we need to do is make sure we answer the question (or questions) with all of those elements in mind, covering the entire passage. Do not use illustrations from the text, even if they are helpful, to say about them. You might like to underline all the potential points you could take about before you begin, then you can pick out the points that answer the question in the easiest fashion. You will also be able to see where in the passage you are taking your points, so you can get a good spread over the whole passage.

Make at least four well-developed points (see below for more detail on how to do this). Note that the Cambridge OCR mark scheme does not specifically mention that students should make four points, but that 'a range of well selected aspects of content and features of literary style' (see the suggestion above is based on providing a balanced and justified response, though four points to be 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 extended response questions). Each point made must include both content **and** analysis.

Some candidates like to use bullet points, or to list points in a separate paragraph, but the examiner will spot the different points you are making. However, you can write your points in paragraph form, which works better for you. The examiners will say that the 'Quality of extended response' means, in practice, that a good marking system will be used.

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 can be purely content-based, but with Virgil there are many points to discuss (unlike prose, which can be harder to find something stylistic to discuss). I make all of the points I have made, and there are plenty of others I haven't touched on, but this suggestion out of many possible answers.

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

Virgil makes this scene dramatic by the use of the opening word *conticuere* which is both a **promote** and a sense of the speed at which everyone fell silent. He immediately follows this with *omnes* (everyone).

The **emphatic placement** of *infandum* (unspeakable) in line 3, which is the first word that Aeneas tells of the appalling tale he is about to tell. Aeneas goes on to paint a **series** of misery with *dolorem* followed by *lamentabile* (pitiable) and then the **superlative** *miserrima* (most wretched). This comes to a **conclusion** with *luctu* (grief).

The use of both **direct speech** (the form of the tale Aeneas is about to tell) and **rhetorical questions** (*Myrmidonum animum cur auri Ulixi/ temperet a lacrimis?* – who of the Myrmidons or Dolopians would refrain from weeping over the stars in speaking such things?) makes the narrative more vivid, adding to the **emphatic** nature of the scene.

The **description** of nightfall in lines 8–9 is very **poetic**, making a stark **contrast** with the previous scene. The stars (*nox/sidera*) are **personified**. Night rushes headlong (*praecipitat*) and the stars recede.

The **enjambment** of *incipiam* (I will begin) is very powerful, as it denotes the start of Aeneas' story.

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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 get full marks. They have answered the question when they haven't quite put down what the examiner wants.

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

- (a) Latin reference
- (b) English translation
- (c) A style point
- (d) Answering the question

Depending on the question it is sometimes possible to only have three of these for a full mark response. 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 **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 better to include a style point anyway.

I have again underlined the important parts of the question. They will not be provided for you, figure them out for yourself.

Read the passage and answer the question

*huc delecta virum socium corpora furtim
 includunt a turribus penitusque cavernas
 erantque armato milite complent.*
 (Lines 18–20)

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 the **emphatic placement (c)** of 'furtim' (**a**) (secretly) (**b**). This highlights the deceitful nature of the Greeks (**d**).

(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. **fooled into thinking repeating the question is the same thing as answering it**. **emphatic placement will lose you a mark. Commenting on single items of vocabulary is not a sufficiently good explanation.** It needs to be made, somehow, into a comment on the overall effect.)

- The use of **the historical context (c) includunt** and **complent (a)** – they shut up; they are pinned up; the **historical context (c)** makes the action feel more vivid and exciting (**b**).
- The use of **the historical context (c) includunt** and **complent (a)** – they shut up; they are pinned up inside the horse, adding a touch of **dramatic irony** – the Greeks are cooped up in the horse, but the Trojans don't (**d**).

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OR

- The **emphatic placement (c)** of *ingentes (a)* – huge **(b)** – draws attention to the horse which is clearly so big it can hide men inside **(d)**. This is an example of **dramatic irony** as the horse this huge is a red flag, whereas the Trojans can't **(d)**.
- The **metaphor (c)** of *uterum (a)* (womb) **(b)** makes the passage dramatic as it is pregnant and will bring forth a stream of soldiers **(d)**.

OR

- The **metonymy (c)** of *caeco (a)* (blind) **(b)** makes the passage dramatic as it not only describes the horse who cannot see, but also the Trojans who are metaphorically blind **(d)**.

OR

- The **transferred epithet* (c)** of *caeco (a)* (blind) **(b)** makes the passage dramatic as it is used with the sides of the horse, but more accurately describes the soldiers inside the horse, but also the Trojans who are metaphorically blind **(d)**.

* A transferred epithet is an adjective which is used to describe something, but is inappropriately applied to something else.

As a final note, do not use the same quote or style feature more than once in short answer questions. Also, try to mention only one point for each response.

General comprehension questions

These are straightforward questions with no explanation. Answer in English. Usually it asks for a translation, or a comment on the interpretation of what is being said if the meaning is not clear with a similar word or some other poetical allusion. If in doubt, translate then explain the meaning. Answers are always given in the text. Make sure you only answer from 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. Pick out the word, write the whole sentence down and hope for the best. Make sure you translate the word, not some other random word in the sentence.

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Translation

The translation question is straightforward: translate the passage as accurately as around four lines of poetry to translate.

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 as the text will be really save time when answering the question as there will be less time needed to not mean you don't need to know the Latin. You do!
- Make sure you have translated 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 sche 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 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 y definitive summary of what may or may not be allowed. Historically, some p than others. If the passage contains the historic present then usually it is acc 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 some different, acceptable answers for this question. This is not

Lines

*primus ibi ante omnes magna comitante caterva
Laocoon ardens summa decurrit ab arce,
et procul 'o miseri, quae tanta insania, cives?
creditis avectos hostes?'*

5 marks: At first, there, before all, with a great crowd accompanying (him), Laocoon, blazing and from far off (says): 'O wretched citizens, what so great madness is this? Do you believe th

4 marks: At first, there, before all, with a great crowd accompanying (him), Laocoon, blazing and from far off (says): 'O wretched citizens, what madness is this? Do you believe that the en

3 marks: At first, before all, with a great crowd accompanying (him), Laocoon, blazing, runs from far off (says): 'O wretched citizens, what madness is this? Do you believe that the enemy

Also 3 marks: Laocoon was the first to call the great crowd to run down from the citadel, and what madness? Do you believe that the enemy

2 marks: Laocoon ran down from the summit first, blazing in front of everyone. 'O wretched

1 mark: Laocoon **ran down** from the summit after the big committee, on fire in front of everyone, a mad **enemy?**

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

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10-markers

This question is designed to test the student's knowledge of the whole text. As before, 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 content later. 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** with explanations. There is no need to quote. Use a range of **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 **refer to the text** plus some sort of **analysis** in light of the question. 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 could think of AO2 as 'I think?' 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

'Aeneas is a skilled storyteller.'

In the text that you 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.

One possible answer is shown overleaf.

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

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'Aeneas is a skilled storyteller.'

In the text that you 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.

Aeneas is indeed a skilled storyteller. He begins his narrative with the word 'unhappily' which is a good start. He hints at the tragedy to come which he hints at in his story. These he describes as 'most wretched' He is setting the scene for the story told from a first-person perspective.

There are elements of poetry in his tale, as exemplified by his description of the 'rushing head' from the sky and the falling stars recommend sleep' and later 'tired limbs' It is not just a harrowing account of war, there is a beautiful side to it.

Aeneas has a huge range of different ways to describe both the Greeks and the Trojans, so the story from being boring and repetitive. There are often mythological references which show more educated of his audience. He talks of the Greeks returning to Mycenae (to hear of Larissan Achilles and the son of Tydeus; Minerva has a number of different names: the daughter of Triton and Pallas (mythological references); the Greeks are at the hands of the Dorians; the Trojans are Teucrians and Dardanians.

The graphic description of the arrival of the snakes from across the sea and the death of his two innocent sons, is a highlight. The snakes are described as having eyes that glow with fire and they lick their hissing mouths with flickering tongues. Horrible! They bite 'with a bite'.

There are also plenty of examples of foreshadowing and dramatic irony: 'we pray for madness' after the horse hesitates four times on the shore. They take the horse into the citadel, heedless of the warnings of both the 'oracle' and Cassandra.

The description of the horse itself is very detailed, in size, carefully crafted, but full of speed. It is on in the minds of people, even those that have never read a word of the Iliad. The image of the horse, full of speed, is aptly describes the horse full of expectation.

The depiction of both Greeks and Trojans is also handled well by Aeneas. The Trojans are but deluded (singing songs as they bring the horse into Troy, enjoying some sight of the Greeks have left), while the trickery of the Greeks is mentioned again and again. Aeneas asks 'from the Greeks are lacking in trickery?' 'I fear the Greeks, even when bearing gifts.'

In short there is much to enjoy about Aeneas' storytelling.

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Activity Answers

Activity One

A good response:

In these lines the author uses alliteration of the letter 's' in '*sonitus spumante salo*' (a sound to mimic the splash of the waves as the snakes plough through the sea).

OR

In these lines the author uses sibilance in '*sonitus spumante salo*' (a sound ... with the foam of the waves as the snakes plough through the sea).

It would also be acceptable to state that the sibilance refers to the sound of the snakes but not always correct. Remember, you need to explain why alliteration occurs. You just need to make your reason correct.

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

This is a good response because it includes the following:

- A reference to the sound which is repeated
- It quotes the Latin
- It translates the Latin to show understanding of the text
- 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 do the lines illustrate the emotions of the Trojans?' The response, although making a good point, does not answer the question asked.
- Virgil uses alliteration in these lines (missing points a, b, c, d).
- Virgil uses alliteration of 's' in line 209 (missing points a, b, c, d).
- Virgil uses alliteration of 's'; for example, in '*sonitus spumante salo*' (missing points a, b, c, d).

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

Activity Two

Here, Virgil has repeated the 'd' sound in '*dona carere dolis Danaum*' (gifts of the Greeks and the lack of attention to the trickery of the Greeks). By using alliteration in the words 'gifts', 'tricks' and 'bound' together, highlighting the fact that any gift from the Greeks is bound to be a trick.

Activity Three

By repeating *hic*, Virgil is drawing attention to all the different places the Trojans are looking for help.

Activity Four

The repetition of *bis* here emphasises the fact that there are two snakes ganging up on Laocöon. The fact that the second occurrence of *bis* is around him is overkill, showing how violent and aggressive the snakes are being. If Virgil had instead used *semel* (once) the occurrence of 'twice' this would have lessened the impact of the repetition.

Activity Five

The effect of having so many ships at sea is to draw our attention to the ocean, which is the danger – they are dispersed but the danger is coming from elsewhere, i.e. across the sea. The Trojans should be worried about, as well as, more obviously, the two snakes.

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Activity Thirteen

Anaphora: repetition of *hic/hic/hic/hic* draws attention to the wide range of places the Trojans visited at the abandoned Greek camp.

Asyndeton goes hand in hand with the *anaphora* to help create a long list.

Polysyndeton: *iuvat ire et Dorica castra/dertosque videre locos litusque relictum* emphasises the many different places the Trojans visited.

Superlative: *notissima* – not just famous, but very famous.

Litotes: *male fida* – untrustworthy (literally: ‘badly trustworthy’) – the double negative draws attention to the fact because it sounds unnatural.

Synecdoche: *carinis* – ‘from the prow of boats’ elevates the language and makes it sound more grand.

internal rhyme: *... opum Priami dum regna manebant, / nunc tantum sinus...* gives the impression of the Trojans keeping with the subject matter, namely discussing how things were when Troy was great.

Personification: *omnis longo solvit se Teucra luctu* ‘all of Troy releases itself from its long grief’ where really it is the people inside Troy, rather than Troy itself, who are shrugging off their grief.

Enjambment: *insula* in line 32. Draws attention to the fact that the Greeks withdrew to an island far away.

Spondaic line: lines 24, 26 and 27 are heavily spondaic.

hūc sē | prōvē | ctī dē | sērt(o) ī | n lītōrē | cōndūnt;

This draws attention to the emptiness of the shore.

ērg(o) ō | mnīs lō | ngō sō | lvīt sē | Teūcrīā | lūctū;

The long syllables echo the lengthy and heavy grief that has been weighing down the Trojans.

pāndū | ntūr pō | rtaē, iūvā | t īr(e) ēt | Dōrīcā | cāstrā

The spondees are used largely when describing the opening of the city doors, which would have been a difficult nature of the job and the effort involved.

Polyptoton: *locos/locus* to emphasise the number of different places the Trojans went to visit, drawing attention to the fact that the Greeks had completely surrounded the area.

Historic present: line 24 *carinis* and line 27 *panduntur* and *iuvat*. This emphasises the fact that the Trojans were still present at the time the doors were laid wide open and the Trojans were enjoying the relief. Line 26 is ambiguous: it could be present or perfect, but since the neighbouring verbs are in the present, it is one as present as well.

Enclosing word order: *omnis longo solvit se Teucra luctu* there are two examples of enclosing the noun ‘Troy’, secondly ‘from its long grief’. Note how the two adjectives are juxtaposed, followed by the noun, for the effect of emphasising Troy’s grief.

Variatio: *desertos/relictum* two words in the same line (framing it) to describe the abandoned camp.

Alliteration: *panduntur portae* to draw attention to the opening of the gates and to mimic the sound of the Trojans as they accomplish this. Also **sibilance** in line 25 with *nos abiisse rati et vento petiisse Mycenae* to draw attention to the deceitful actions of the Greeks in pretending that they had gone home.

Emphatic position: *luctu* at the end of line 26 to draw attention to the grief. *panduntur* at the end of line 27 to draw attention to the opening of the gates.

Did you spot anything else?

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ZigZag Practice Exam
Supporting GCSE Cambridge

Latin
Verse Literature



Practice Paper (Write-on)

Name	
------	--

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 question.

est in conspectu Tenedos, notissima fama
insula, dives opum Priami dum regna manebant
nunc tantum sinus et statio male fida carinis:
huc se provecti deserto in litore condunt;
nos abiisse rati et vento nequissimo Mycenae.

Virgil, *Aeneid* 2.

Translate this passage into English.



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2. Read the passage and answer the questions.

talibus insidiis periurique arte Sinonis
credita res, captique dolis lacrimisque coactis
quos neque Tydides nec Larisaeus Achilles,
non anni domuere decem, non mille carinae.

Virgil, *Aeneid* 2.

(a) *talibus insidiis periurique arte Sinonis* (line 1)

Why was this story believed? Give **two** reasons.



1.
.....

2.
.....

(b) Pick out and translate a **Latin** word from line 2 which describes

Latin word:

English translation:

(c) Who is *Tydides* (line 3)?

.....

(d) What does '*non anni domuere decem, non mille carinae.*' refer to?



.....

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4. Read the passage and answer the questions.

at gemini lapsu delubra ad summa dracones
effugiunt saevaeque petunt Tritonidis arcem,
sub pedibusque deae clipeique sub orbe teguntur

Virgil, *Aeneid* 2, 87–89

(a) Where do the snakes escape to? (line 1)?

.....

(b) What do the snakes do? (line 2)?

.....

(c) List **two** things that the snakes do (lines 2–3).

1.

.....

2.

.....

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5. Read the passage and answer the questions.

dividimus muros et moenia pandimus urbis.
accingunt omnes operi pedibusque rotarum
subiciunt lapsus, et stuppea vincula collo
intendunt; scandit fatalis machina muros
feta armis. pueri circum in praesaeque puellae
sacra canunt funem quem manu contingere gaudet
illa subit morantemque minans inlabitur urbi.

Virgil, *Aeneid*

(a) Name **four** things that the Trojans do (*dividimus...intendunt*)

1.
2.
3.
4.

(b) How is the *machina* described (lines 4–5)? Make **two** points

1.
2.

(c) What do the boys and girls do (lines 5–6)? Make **two** points

1.
2.

(d) What does *illa* refer to?

1.

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6. Read the passage and answer the questions.

o patria, o divum domus Ilium et incluta bello
moenia Dardanidum! quater ipso in limine porta
substitit atque utero sonitum quater arma deder

Virgil, *Aeneid* 2,

How does Virgil make these lines of a simile?
Make **two** points, each referring to the **Latin**.

1.



2.

7. Read the passage and answer the question

vertitur inter caelum et ruit Oceano nox
involvens Iliada magna terramque polumque
Trojanumque dolos; fusi per moenia Teucrum
conticuere; sopor fessos complectitur artus.

Virgil, *Aeneid* 2,

Meanwhile the sky is turning and night rushes on Ocean, enveloping
and the tricks of the Myrmidons in a great shadow; the Trojans, she
fell silent; sleep embraces their tired limbs.

How does Virgil make this passage vivid?
Make **two** points, each referring to the **Latin**.

1.

2.



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ZigZag Practice Exam
Supporting GCSE Cambridge

Latin
Verse Literature



Practice Paper (Non-write-on)

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 calculator.



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1. Read the passage and answer the question.

est in conspectu Tenedos, notissima fama
insula, dives opum Priami dum regna manebant,
nunc tantum sinus et statio male fida carinis:
huc se provecti deserto in litore condunt;
nos abiisse rati et vento petiisse Mycenae.

Virgil, *Aeneid* 2, 21

Translate this passage into English.

2. Read the passage and answer the questions.



talibus insidiis periurique arte Sinonis
credita res, captique dolis lacrimisque coactis
quos neque Tydides nec Larisaeus Achilles,
non anni domuere decem, non mille carinae.

Virgil, *Aeneid* 2, 57

- (a) *talibus insidiis periurique arte Sinonis* (line 1)
Why was the story believed? Give **two** reasons.
- (b) Pick out and translate a **Latin** word from line 2 which describes
- (c) Who is *Tydides* (line 3)?
- (d) What does '*non anni domuere decem, non mille carinae.*' refer to?
3. Read the passage and answer the questions.



ecce autem gemini a Troia tranquilla per alta
(horresco referens) inchoentis orbibus angues
incumbunt, caeruleae pariterque ad litora tendunt;
nonne cadurum inter fluctus arrecta iubaeque
Sanguineae superant undas, pars cetera pontum
pone legit sinuatque immensa volumine terga.
fit sonitus spumante salo; iamque arva tenebant
ardentesque oculos suffecti sanguine et igni,
sibila lambebant linguis vibrantibus ora.

Virgil, *Aeneid* 2, 65–73

How does Virgil make this scene dramatic?

In your answer you may wish to consider:

- The reaction of the narrator
- The description of the snakes

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

4. Read the passage and answer the questions.



gemini lapsu delubra ad summa dracones
erfugiunt saevaeque petunt Tritonidis arcem,
sub pedibusque deae clipeique sub orbe teguntur

Virgil, *Aeneid* 2, 87–89

- (a) Where do the snakes escape to in line 1?
- (b) Who is *Tritonidis* (line 2)?
- (c) List **two** things that the snakes do (lines 2–3).

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5. Read the passage and answer the questions.

dividimus muros et moenia pandimus urbis.
accingunt omnes operi pedibusque rotarum
subiciunt lapsus, et stuppea vincula collo
intendunt; scandit fatalis machina muros
feta armis. pueri circum innuptaeque puellae
sacra canunt funemque manu contingere gaudent
illa subit mediaeque turris inlabitur urbi.

Virgil, *Aeneid* 2, 10

- (a) Name **four** things that the Trojans do (*dividimus...intendunt*) in lines 1–4? Make **two** points.
(b) How does Virgil describe the *machina* described (lines 4–5)? Make **two** points.
(c) What do the boys and girls do (lines 5–6)? Make **two** points.
(d) What does *illa* refer to?

6. Read the passage and answer the questions.

o patria, o divum domus Ilium et incluta bello
moenia Dardanidum! quater ipso in limine portae
substitit atque utero sonitum quater arma dedere;

Virgil, *Aeneid* 2, 10

How does Virgil make these lines dramatic?
Make **two** points, each referring to the **Latin**.

7. Read the passage and answer the questions.

vertitur in a caelum et ruit Oceano nox
in aeternam umbra magna terramque polumque
Myrmidonumque dolos; fusi per moenia Teucri
conticuere; sopor fessos complectitur artus.

Virgil, *Aeneid* 2, 11

Meanwhile the sky is turning and night rushes on Ocean, enveloping the tricks of the Myrmidons in a great shadow; the Trojans, scattered sleep embraces their tired limbs.

How does Virgil make this passage vivid?
Make **two** points, each referring to the **Latin**.

8. 'Aeneas' story is clearly unbelievable.' How far do you agree with this statement?

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

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