



Victorian Certificate of Education 2007

LATIN

Written examination

Monday 19 November 2007

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 5.15 pm (2 hours)

TASK BOOK

Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>	<i>Suggested times (minutes)</i>
1	1	1	45	50
2 – Part A	9	9	15	20
– Part B	7	7	20	20
– Part C	1	1	20	30
			Total 100	120

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers and any printed monolingual or bilingual dictionary in one or two separate volumes. Dictionaries may be consulted during the reading time and also during the examination.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Task book of 9 pages, including **Assessment criteria** on page 9.
- One or more script books.

Instructions

- Write your **student number** in the space provided on the front page(s) of the script book(s).
- All answers must be in ink or ball-point pen, and in the form of complete sentences.
- Write all your answers in the script book(s).

At the end of the task

- Place all other used script books inside the front cover of the first script book.
- You may retain this task book.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

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SECTION 1 – Translation of an unseen passage**Instructions for Section 1**

Translate the following Latin passage into English. Use the script book(s) provided.

Question 1

Serious charges are made against Crassus by a member of Catiline's conspiracy.

In 63 BC the consul Cicero prevented the conspiracy of Catiline from overthrowing the government thanks to envoys from the Gallic tribe, the Allobroges. Catiline's supporters had hoped to persuade them to support their conspiracy, but the envoys reported the matter to their patron in Rome, who reported it to Cicero. Catiline left Rome to go to his army in the north, but most of the conspirators were arrested. One of them, Lucius Tarquinius, offered to give evidence about the conspiracy if he was pardoned.

sed ubi Tarquinius Crassum nominavit, hominem nobilem, maximis divitiis, summa
potentia, alii rem incredibilem rati sunt, alii, Crasso ex negotiis privatis obnoxii, tametsi
verum existimabant, tamen, quia in tali tempore tam potens homo magis leniendus quam
exagitandus videbatur, conclamant indicem falsum esse et postulant ut id senatui referatur.
itaque referente Cicerone frequens senatus decernit Tarquini indicium falsum videri eumque
in vinculis esse retinendum, nisi eum indicaret, cuius consilio tantam rem esset mentitus.
nonnulli eo tempore existimabant indicium illud a P. Autronio esse machinatum, quo facilius
appellato Crasso per societatem periculi reliquos coniuratos potentia illius tegeret.

Sallust, *Bellum Catilinae* 48, 5–7 (adapted)

Total 45 marks

SECTION 2 – Comprehension, interpretation and analysis of the prescribed seen text**Instructions for Section 2**

Answer **all** questions in Part A, Part B and Part C in the script book(s) provided.

Part A – Comprehension and analysis of the prescribed seen text

Read the passage and answer Questions 2–10.

- ‘dulces exuviae, dum fata deusque sinebant,
accipite hanc animam meque his exsolve curis.
vixi et quem dederat cursum fortuna peregi,
et nunc magna mei sub terras ibit imago.
5 urbem praeclaram statui, mea moenia vidi,
ulta virum poenas inimico a fratre recepi,
felix, heu nimium felix, si litora tantum
numquam Dardaniae tetigissent nostra carinae.’
dixit, et os impressa toro ‘moriemur inultae,
10 sed moriamur’ ait. ‘sic, sic iuvat ire sub umbras.
hauriat hunc oculis ignem crudelis ab alto
Dardanus, et nostrae secum ferat omina mortis.’
dixerat, atque illam media inter talia ferro
conlapsam aspiciunt comites, ensemque cruore
15 spumantem sparsasque manus. it clamor ad alta
atria: concussam bacchatur Fama per urbem.
lamentis gemituque et femineo ululatu
tectata fremunt, resonat magnis plangoribus aether,
non aliter quam si immissis ruat hostibus omnis
20 Karthago aut antiqua Tyros, flammaeque furentes
culmina perque hominum volvantur perque deorum.

Aeneid 4, 651–671

Question 2

Who is the speaker?

1 mark

Question 3

To what does *dulces exuviae* in line 1 refer?

1 mark

Question 4

What course of action has been decided on by the speaker in lines 2–4?

1 mark

Question 5

Briefly explain the events to which the speaker is referring in line 6.

3 marks

Question 6

What point is being made by the speaker in lines 9–10 (*moriemur–moriatur*)?

1 mark

Question 7

In lines 13–15 what do the speaker's attendants see?

2 marks

Question 8

Who or what is *Fama* (line 16)?

1 mark

Question 9

To what is the lamentation in the palace and the city likened in lines 19–21?

2 marks

Question 10

Who enters in the lines following this passage?

Briefly describe this person's reaction

- a. in words
- b. in actions.

1 + 1 + 1 = 3 marks

15 marks

Part B – Interpretation of the prescribed seen text

Read the passage and answer Questions 11–17.

- at regina gravi iamdudum saucia cura
vulnus alit venis et caeco carpitur igni.
multa viri virtus animo multusque recursat
gentis honos; haerent infixi pectore vultus
5 verbaque nec placidam membris dat cura quietem.
postera Phoebea lustrabat lampade terras
umentemque Aurora polo dimoverat umbram,
cum sic unanimam adloquitur male sana sororem:
'Anna soror, quae me suspensam insomnia terrent!
10 quis novus hic nostris successit sedibus hospes,
quem sese ore ferens, quam forti pectore et armis!
credo equidem, nec vana fides, genus esse deorum.
degeneres animos timor arguit. heu, quibus ille
iactatus fatis! quae bella exhausta canebat!
15 si mihi non animo fixum immotumque sederet
ne cui me vinclo vellem sociare iugali,
postquam primus amor deceptam morte fefellit;
si non pertaesum thalami taedaeque fuisset,
huic uni forsán potui succumbere culpaē.'

Aeneid 4, 1–19

Question 11

What use does Virgil make of imagery in lines 1–5? What are the key words that create these images? How does alliteration enhance the atmosphere that he is creating?

2 + 2 + 2 = 6 marks

Question 12

What techniques does Virgil employ in his description of dawn in lines 6–7?

2 marks

Question 13

Scan line 8. How does the metre of the line match its sense?

2 + 2 = 4 marks

Question 14

What effect does the series of exclamations in lines 9–14 have?

2 marks

Question 15

Scan line 16.

2 marks

Question 16

What figure of speech is Virgil using in line 18?

1 mark

Question 17

Discuss Virgil's choice of the word *culpae* (line 19) and its use elsewhere in Book 4.

3 marks

Total 20 marks

Part C – Analysis of themes and ideas from the prescribed seen text

Read the passage and answer Question 18.

- tum Iuno omnipotens longum miserata dolorem
difficilisque obitus Irim demisit Olympo
quae luctantem animam nexosque resolveret artus.
nam quia nec fato merita nec morte peribat,
5 sed misera ante diem subitoque accensa furore,
nondum illi flavum Proserpina vertice crinem
abstulerat Stygioque caput damnaverat Orco.
ergo Iris croceis per caelum roscida pennis
mille trahens varios adverso sole colores
10 devolat et supra caput astitit. ‘hunc ego Diti
sacrum iussa fero teque isto corpore solvo’:
sic ait et dextra crinem secatur, omnis et una
dilapsus calor atque in ventos vita recessit.

Aeneid 4, 693–705

Question 18

Where does Virgil place the responsibility for the death of Dido? Aeneas, the gods, fate or Dido herself? How significant is the passage above in relation to this question?

20 marks

Total 55 marks

Assessment criteria

Section 1: Translation of an unseen passage

- accuracy and fluency of translation

Section 2: Comprehension, interpretation and analysis of the prescribed seen text

Part A

Comprehension and analysis of the prescribed seen text

- understanding of the content of the passage provided
- understanding of how the passage relates to the *Aeneid* as a whole

Part B

Interpretation of the prescribed seen text

- identification of the author's use of literary, stylistic and structural techniques
- explanation of the author's use of literary, stylistic and structural techniques

Part C

Analysis of themes and ideas from the prescribed seen text

- discussion of themes and ideas and their relevance to the *Aeneid* as a whole