

## GENERAL COMMENTS

There were some outstanding performances on the 2011 Latin examination. The mean score for the unseen passage was slightly higher than last year and is the highest mean mark in recent years. It remains true, however, that the unseen passage presents a major challenge to the weaker students. There were many students who scored much better marks for the unseen than for the rest of the paper. For some the Virgil section is clearly not the easier section. There were a few students who clearly ran out of time. Time management is always very important.

Some students did not answer the shorter questions in complete sentences, although they were instructed to do this on the front of the paper. Some students ignored the instruction to answer questions in ink or ball-point pen and used pencil. Pencil is acceptable for the scansion in Part B of Section 2 but not elsewhere.

In Section 2 there was a tendency for some students to include parallels from Homer. There can be no denying the influence of Homer on Virgil; commentaries on the text make frequent reference to Homeric parallels and comparisons, but such comparisons really belong in Classical Studies. The Latin examination concentrates on the *Aeneid* as a Roman work.

## SPECIFIC INFORMATION

**Note: Student responses reproduced herein have not been corrected for grammar, spelling or factual information.**

For each question, an outline answer (or answers) is provided. In some cases the answer given is not the only answer that could have been awarded marks.

### Section 1 – Translation of an unseen passage

#### Question 1

‘Two Arcadian friends who were travelling together came to Megara, where one of them went to a friend’s, the other to an inn. The one who was with a friend saw in his dreams his companion begging him to come to his help as he was beset by the treachery of the innkeeper; he said that he could be rescued from this imminent danger. Woken up by this vision he jumped up to go to the inn, but abandoned his plan and went back to bed. Then the same companion appeared to him wounded, and begged him at least to avenge his death since he had failed to come to his help when he was alive; for his body, butchered by the innkeeper, was being taken to the town gate on a wagon covered in dung. Driven by the repeated prayers of his companion he at once ran to the gate, seized the wagon and brought the innkeeper to punishment by sentence of death.’

The original text is adapted and punctuation is added to try to point the students in the right direction. However, there were many students who would have benefitted from using bracketing, as suggested below. They might then avoid some of the worst errors of syntax. Bracketing would have been especially useful in the more difficult last sentence. Some of the words which agree with each other are shown in bold.

*[duo familiares Arcades iter una facientes Megaram venerunt], [quorum alter se (ad hospitem) contulit], [alter (in tabernam) devertit]. [is, qui (in hospitio) erat], [vidit (in somniis) comitem suum orantem] [ut sibi cauponis insidiis circumvento subveniret]: [se posse enim imminenti periculo subtrahi]. [(quo viso) excitatus prosiluit] [ut tabernam peteret], [sed (proposito relicto) lectum repetivit]. [tunc idem ei saucius oblatus obsecravit] [ut, [cum sibi vivo succurrere neglexisset], necem saltem ulcisceretur]: [corpus enim suum (a caupone) trucidatum] [plastro ferri (ad portam) stercore coopertum]. [tam constantibus familiaris precibus compulsus] [protinus (ad portam) cucurrit], [plastrum comprehendit cauponemque (ad capitale supplicium) perduxit].*

This passage from Valerius Maximus began comparatively simply, but increased in difficulty as it progressed and contained a good range of grammar and syntax. This should have meant that students had some idea of what was being described by the time that they had to face the challenging parts of the passage.

It was evident that the dictionary was a hindrance rather than a help to most students. It is fair to expect students to be familiar with the majority of the words in this passage by the time they face the examination. Many of the problems were caused by the unwillingness of students to trust their memories and by a failure to think about the accidence of a word before searching for a meaning. Cases of nouns, adjectives and pronouns created considerable difficulty, even

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though students could check these in the grammar section of their dictionaries. Many of the examples of poor translation which follow were caused by poor dictionary skills.

For the purpose of assessment the unseen passage is divided up into sections and specific marks are given for these sections. The marks are shown alongside each section.

- *duo – venerunt* (three marks)

Though *familiaris* is an adjective, it is also found as a noun as here. *una* does not agree with *iter* but is an adverb meaning ‘together’. The accusative *Megaram* without a preposition means ‘to Megara’. Students need to understand the conventions of the small dictionary. The italics for the entry *Megara* mean that it is an explanation, not a meaning. Students should be very familiar with the meaning of *venerunt*. It was unexpected that some would think that it came from *veneo* ‘to be sold’.

- *Two families of Arcades making one journey came to Megaram*
- *familiar to the Arcadians*
- *one journey from Arcadia*
- *to Arcadia*
- *to Arcades with one making a journey*
- *came to Megares*
- *Two families faced one journey to Arcadian and Megarean*
- *When they had honoured the friendly Arcadians together by way of founding Megara*
- *Two friends were on their way from Arcades to Megaram*
- *Two friends, Arcades and Megaram came/went on a journey of one appearance*

- *quorum – devertit* (three marks)

Choosing appropriate meanings for *se confert* and *contulit* was important. In the small dictionary there are many meanings for *confero*, but at the bottom of the list is *se* – with the meanings ‘go, turn (to)’. ‘Put up (at)’ is the appropriate meaning for *devertit*. If the meaning ‘friend’ was chosen for *hospitem*, the meaning of *hospitium* was clear. People on journeys usually stay in inns rather than shops.

- *one gathered them in hospitality, the other turned them away from the inn*
- *whose one turned himself to a friend*
- *some of who gathered together with their friends, others diverted into a tavern (sic)*
- *collected himself to an inn ... to a cottage*
- *gathered at an inn ... digressed in the pub*
- *one seeking collected hospitality for himself, the other to put up a shop*
- *Arcades turned aside at an inn where he decided on another inn*
- *one to a gathering of guests*
- *together they sell to their other friend the shop*
- *the other put up in the study*

- *is – erat* (two marks)

‘Hospitality’ was the correct meaning out of those given in the small dictionary. It cannot be the person in the inn as he is the subject of the innkeeper’s attack.

- *It which was friendly*
- *Those who were in homes*
- *among friendship*
- *The one who wanted to go to the inn*

- *vidit – orantem* (two marks)

For most this was easily translated. Some had difficulty in choosing ‘begging’ as the most appropriate meaning for the participle *orantem*.

- *saw them in with the highest kindness and speeches*
- *saying that*
- *he saw in his sleep about his companion*

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- saw in a dream that he must speak at the assembly at elections
- singing
- making a speech in a kind of dream
- to dream of their ornament
- a friendly man
- saw in his dream a friend running towards him
- his friend prophesising

- ut – subveniret (four marks)

The clause here is an indirect command dependent on *orantem*. *subvenio* is followed by the dative case. *sibi* is in the dative and the past participle *circumvento* agrees with it. This means that *insidiis cauponis* must be taken with *sibi* ... *circumvento*. *sibi* refers back to the subject of *orantem*. Many students encountered difficulty in choosing appropriate English for this phrase.

- a prophecy that the innkeeper was trapping his friend
- so that the shopkeeper himself might relieve the surroundings from the traps
- with the surrounded innkeeper having been ambushed
- to come to the support of their having been schemed shopkeeper, having been surrounded
- by oppressing the tricks of the shopkeeper
- that he had come to the aid of a cheated inn
- was lying in wait for him by oppressing
- was creating a plot
- praying that the innkeeper might come to his assistance for an ambush was surrounding him
- that he came into the assistance of a treacherous innkeeper

- se –subtrahi (three marks)

Once indirect speech has been introduced, as it is by *orantem*, the writer can continue in indirect speech (*oratio obliqua*) without having to introduce it with another verb indicating indirect speech. This accusative and infinitive understands a word like 'said' with *se* referring back to that speaker. All students should know the word 'imminent' and its frequent use with the word 'danger'. Almost all third declension adjectives end in *-i* in the ablative case as well as the dative. It was very disappointing to see several students leaving the Latin infinitive as an infinitive rather than an indicative in English.

- for to be able
- in fact he saw that
- rescue it
- could rescue them
- that he was relieved to be able to rescue himself from the immediate danger from an ambush surrounding the inn
- for he had been able to rescue himself from the overhanging danger
- immeasurable danger
- undeserving danger
- the growing danger
- to be able to overhang a dangerous rescue

- quo – prosiluit (three marks)

This sentence contained two ablative absolutes, but the one in the first part is best taken as an instrumental ablative going with the past participle *excitatus* as it is the reason for him waking up. It is unclear why some students' translations included the English word 'loud'.

- by which the strong vision
- disturbed
- who put out with violent forces to attack the tabern (sic)
- jumped up loud
- roused from where he had watched
- what sight he jumped up rousing
- he woke with a jump and looked for the shopkeeper
- having looked out he jumped out
- on which sight he spring forward on the army (obviously a translation of *excitatus*) to attack the inn
-

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- *ut – peteret* (two marks)

*peto* has many meanings, but usually means ‘to make for’ when a place is involved. Other meanings, such as ‘to look for’, were also appropriate.

- *attack the inn*
- *and had made for the lively tavern*
- *who burst out looking excited that the inn had been attacked*
- *if the shop was attacked*

- *sed – repetivit* (three marks)

*relinquo* means ‘to leave behind or abandon’, though the latter is most appropriate here. The ablative absolute literally means ‘the plan having been abandoned’. Some students needed to think about what was going on at this point of the story.

- *but having set out revisited the remaining couch*
- *by dismissing it as a figment of his imagination*
- *but having left behind purpose took back the bier*
- *but having set forth and with the dream having been abandoned*
- *plan having been left behind*
- *but having set forth he sought the bed which was left behind*
- *but he discovered the couch after the intentions were discovered*
- *but his plan was left behind on the couch*
- *commanded to make for it again but was left behind exposed*
- *but he attacked again to expose the forsaken bed*

- *tunc – obsecravat* (two marks)

Most students encountered difficulty with this section. Sometimes students need to try a rough literal translation first, such as ‘then the same man to him wounded having been presented implored’. In other words, the friend who had appeared in his first dream now appeared again, but wounded.

- *then the same inflicted wound implored*
- *having been brought forward*
- *Then likewise the exposed wound appealed to him*
- *Then he appealed to the same stricken offering*
- *when he had been exposed*
- *still the same having been shown wounded appeal*
- *Then the same wound was shown as an appeal to him*
- *At that time he employed the same wounded position*
- *likewise he implored them to expose the wounded*
- *Then at the same time the wound he presented and appealed to*

- *ut ... necem – ulcisceretur* (two marks)

Poor dictionary skills caused problems for many students. *necem* is the accusative singular of *nex* (death), the noun from the same root as *necare*.

- *at least not avenge*
- *at least no-one would avenge him*
- *not at least be punished*
- *take vengeance in death*
- *at least he did not take vengeance*
- *at least he was never punished*
- *neither at least shall he take revenge*
- *it was a necessity*
- *at least he would not make a wound*
- *he was at least not being punished*

- *cum – neglexisset* (three marks)

‘Since’ is the most appropriate meaning here for *cum*. Some students ignored the given meaning for *neglexisset*.

- *when he failed to be alive to run*
  - *for him to be alive*
  - *when he is seen to come up quickly to find life*
  - *run to the help of the living man*
  - *with liveliness*
  - *run quickly up alive*
  - *to the help of his life*
  - *to follow what he saw* (presumably *vivo* was taken to mean ‘to see’)
  - *whose life he had failed to run the help of*
- *corpus – coopertum* (six marks)

This part of the sentence is again an accusative and infinitive, because indirect speech has been introduced. A literal translation, such as ‘for his body by the innkeeper having been butchered by a wagon was being carried (the present infinitive needs to be translated by the imperfect indicative here) to the gate by dung having been covered’ might have helped. The Latin word order says that *a caupone* should be taken with *trucidatum*. Though the small dictionary gives the meanings ‘slaughter, massacre’ for *trucido*, it was hoped that students would choose a more appropriate synonym. Though *trucido* is a strong word, both ‘slaughter’ and ‘massacre’ suggest several victims rather than one. The present infinitive passive of *fero* caused problems for some students. Some thought that it came from *ferrum* (iron). Too many translated *portam* by ‘harbour, port’.

- *was to be brought*
  - *he was taken to the entrance of the inn*
  - *at last his body from the shopkeeper masacaring (sic) from the dung cart*
  - *was being carried by the innkeeper*
  - *to the elected inn’s butchery*
  - *For his own body was on the wagon, having been slaughtered by the sword of the shopkeeper and overwhelmed by the dung at the gate.*
  - *For the body from the inn having been carried by a cart to the gate after overwhelmed to butchery was used as manure*
  - *For his body having been slaughtered by the sword of the shopkeeper was carried to the gate by an elected colleague*
  - *the body in fact of his since rubs of the inn from the wagon to the gate he was carried manuring he has covered over*
- *tam – cucurrit* (four marks)

Yet again a literal translation would have helped, such as ‘by so constant of his friend prayers having been compelled right away to the gate he ran’. The versions which follow suggest that many students could not cope with the syntax and vocabulary of this sentence.

- *then having addressed the faithful friend’s request*
  - *request of his stable friend*
  - *compelled to agree to his friend’s request*
  - *So steadily the friend ran to the door, with his good wishes having been brought together*
  - *on account of his faithful friend having entreated him so he compelled ran forward*
  - *So he ran from steady friends to the door by request addressing right away*
  - *When so many constant prayers of his friend had been built up continuously*
  - *for his precious friend*
  - *So while the request was steady the friend having been called forward ran to the gate*
  - *once he had agreed with the request, he, driven onwards by his friend*
- *plaustrum – perduxit* (three marks)

Students gave some very strange versions for this last part of the passage. Students should remember that *-que* on the end of a word is the same as using *et* in front of it. If *cauponem* was the object of *comprehendit* together with *plaustrum*, the Latin would read ‘*plaustrum cauponemque comprehendit*’. *cauponem* is the object of *perduxit*. *supplicium* has several meanings, but ‘punishment’ is clearly the correct one here.

- *to the capital to be punished*
- *he brought it to the suffering of a capital crime*
- *arrested the wagon*
- *attacked the cart ... punishment for his capital crime*

- *a prayer to death to the innkeeper*
- *for capital offense*
- *he seized the wagon and led it though the tavern to receive capital punishment*
- *and the shopkeeper and prayed to prolong his life*
- *and the innkeeper (sic) brought him to punishment with capital crime*

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

### Part A – Comprehension and analysis of the prescribed seen text

The majority of students did quite well in the section on context and content. There were, however, some students who seemed to have little idea of what was going on in the epic. The mean mark was slightly lower than last year and the usual average for the section. Some students did not answer in complete sentences even though they were instructed to do so on the front cover of the examination. A few still wrote far too much for the number of marks allocated. Generally these questions can be answered in a sentence or two. Some students resorted to translating the necessary lines rather than specifically answering the question and may have missed out on marks as a result. Generally references to Homeric parallels are not relevant to answers in Section 2.

#### Question 2

Jupiter is speaking to Venus.

Almost all students answered this question correctly.

- *Romulus to Mavortia*
- *Venus to Aeneas*
- *Venus to Jupiter*
- *Aeneas to Juno*
- *Juno to Jupiter*
- *Venus to Cupid*

#### Question 3

It refers to the fact that Romulus and Remus were suckled by a wolf.

Again, almost all students answered this question well. Some students wrote far more than was necessary to gain full marks.

- *in the fur of his mother, the wolf Rhea Silvia*
- *When Juno cut the tawny bull's hide to claim a larger part of land.*
- *This was an incredibly crucial event that set the foreground of the epic poem's happenings.*
- *Harpalyce the she wolf and her outrunning of a group of horses*
- *Romulus is being wrapped around in the hide of a she-wolf, and he is delighted.*
- *Romulus was suckled by a she-wolf and dressed in her coat.*

#### Question 4

Jupiter promises that Rome will become the greatest city on earth with no limit set upon its rule either spatially or in time. It reflects the view of Rome held by those in the Augustan age. Jupiter is foretelling the greatness of Rome. The significance of this prophecy would strike a chord with Augustus and the contemporary audience.

Again, a very lengthy response was not necessary.

- *Jupiter is speaking to his irate daughter Juno*
- *because the Roman empire is still standing today*
- *These lines are important as they explain that even Jupiter is growing weary of Juno.*

#### Question 5

It refers to the Roman conquest of Greece in the second century BC. It avenges the loss suffered by the Trojans at the hands of the Greeks in the Trojan War.

Some students did not score any marks for this question, yet it is clearly important that the Roman descendants of the Trojans will avenge the loss which they have just suffered at the hands of the Greeks in the Trojan War.

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- *Greeks had defeated the Romans*
- *Assaracus, descendant of Aeneas*
- *Punic Wars*
- *because the Romans had just been defeated by the Greeks*
- *Greece conquered by the ancestors of Aeneas such as Assaracus*

## Question 6

This reference is ambiguous and has given rise to much scholarly discussion. It probably refers to Augustus. To the contemporary audience *spoliis Orientis onustum* would refer to the spoils of his campaign in Egypt against Cleopatra and Antony or of the war against Parthia in 20 BC. If students thought that it referred to Julius Caesar, they would have to say that the spoils are from the Alexandrian War or the war against Pharnaces in Asia Minor. Either answer was allowed.

- *Julius Caesar never won victories in Asia Minor*
- *Aeneas*
- *Julius Caesar, an ancestor of Aeneas*
- *victories in Gaul*
- *the first Caesar not the second*
- *invasion of Britain*
- *The spoliis orientis onustum are the plunders of the burdened Orientals.*

## Question 7

It is the other name of Ascanius, Aeneas' son.

Over a third of the students did not answer this question correctly because they did not read the question properly. The question specifically asked 'Who is *magno ... Iulo?*' The dots signify that words are missing, that is, *demissum nomen*. The question deliberately does not mention the first word in the line *Iulius*.

- *Iulo*
- *Julius Caesar*
- *the Julii*
- *Romulus*
- *Iulus ancestor of Aeneas who founded Troy*

## Question 8

Vesta is the goddess of the hearth/fireplace.

Most students answered this question correctly, though some wrote much more than the short sentence the answer required. Some students seemed to be compelled to write everything they knew about a topic rather than giving the simple answer required. The suggested answer will gain one mark. A nine-line answer will gain no more, but will waste valuable time.

- *marriage*
- *watch over the fate of the Roman people*
- *is the same as the Greek goddess Minerva*
- *justice*

## Question 9

The doors of the temple of Janus were closed at the end of the First Punic War (235 BC), after the battle of Actium (29 BC) and after the Spanish Wars (in 25 BC). Students were not expected to give a date, but were expected to state the occasion; that is, Augustus after the Battle of Actium and the end of the civil wars.

Over a third of students did not answer this question correctly.

- *the gates of Troy*
- *when the Trojans were welcomed in Carthage*
- *the truce between Achilles and Priam*
- *at the conclusion of the Aeneid*
- *after Aeneas defeats Turnus*
- *once in history by Numitor*
- *after Phillipi*
- *closed when Hannibal advanced*



- *In the Aeneid, when the Rutulians and Italians declared war on the Aeniadae, they open the gates of war.*
- *after the defeat of Julius Caesar*
- *during the battle and fall of Troy where Hector was killed*
- *An occasion on which the gates of war were closed was the incident during the Trojan war with the devious Greek stratagem, the Trojan horse.*

#### Question 10

It refers to the madness of civil war. In the *Aeneid*, *furor* is the opposing force to *pietas*. Those who oppose Aeneas and his mission, such as Juno, Dido and Turnus, are usually described as being controlled by *furor*. At times even Aeneas, who is meant to be the epitome of the opposing force, *pietas*, is under the influence of *furor*. It leads to uncontrolled violence.

Some students wrote several lines for the second part of this question. It is true that the difference between *furor* and *pietas* can give rise to an essay, and it was the subject of one or two responses to part c, but the skill here is to be able to summarise the role of *furor* in a couple of sentences, as is appropriate for two marks.

- *madness is the dichotomy of pietas*
- *the Dionysian force of uncontrolled anger and rage in the epyllion*
- *It is the Roman concept of acting upon passion rather than ration.*

### Part B – Interpretation of the prescribed seen text

The mean mark for this section was almost identical to that in 2010. The answers given to questions on techniques often went well beyond the expected response. Some of these answers were valid and were accepted, others were incorrect or very doubtful and were not rewarded. Responses should be limited to those techniques listed in the *VCE Latin Study Design*, and students should ensure that they do not spend too much time looking for minutiae at the expense of the obvious.

#### Question 11

The harsh alliteration of ‘c’ in line 1 mirrors the sound of the blow, and the repeated use of ‘t’ in lines 2 and (especially) 3 continues the noise. The strong pause at the diaeresis in line 2 jerks the line akin to the blow. The dactyls in line 3 suggest the rush of the winds from their prison. Line 3 is mainly spondaic.

Some students scanned all three lines.

- *dactylic and iscolic (sic)*
- *the a sounds are alliteration*
- *this is reflected in the metre*
- *the metre employed by Virgil further emphasises the speed of the wind*
- *conversa to illustrate the converse nature of the cave*

#### Question 12

It is a simile with the comparison introduced by *velut* meaning ‘as if’. It is not a metaphor, nor personification. If the Latin said ‘the winds marched out in a column’, there would be both personification, as the winds would be acting like a person, and metaphor, as winds do not march.

Many students did not give the correct answer for this question.

- *personification*
- *hendiadys*
- *metaphor*
- *metonymy*
- *military imagery*
- *syndecy (sic)*
- *anaphora*
- *anthropomorphism*
- *chiasmus*
- *military metaphor*

#### Question 13

The words used emphasise the horror of the situation – black night (*nox atra*) settles (*incubat*) on the sea, there is thunder (*intonuere*) and lightning (*crebris micat ignibus aether*). Everything threatens (*intentant*) instant death



(*praesentem mortem*). Aeneas goes weak at the knees with fright (*solvuntur frigore membra*). Shivering, as if cold, is often associated with fear. Students could discuss the ideas of light and dark, sounds and the way in which the lines affect the senses. Our senses are affected by the sounds of thunder, by the visual flashing of lightning and by the picture of darkness, threat, fear and imminent disaster. Students must remember that, when a question asks about the use of words, the answer should refer to the vocabulary used by Virgil, not literary techniques. Virgil's use of vocabulary to present pictures to the reader is one of his great skills and strengths.

A discussion of the way in which these lines reflect Homer's *Odyssey* or foreshadows the death of Turnus in Book 12 was not relevant to this question. Some students did not score any marks for this question, and the mean score was only half of the available marks. Students need to think more about Virgil's use of words.

- *ponto is a ferryboat*
- *polyptoton*
- *a metaphoric use of the adjective black*
- *he uses many adjectives with subordinate clauses all over the place*
- *they bring more meaning to the passage*
- *a calm black night*
- *excessive use of adjectives*
- *he uses adjectives and conjunctions*
- *Virgil's choice of words in lines 9–12 is very effective at setting the mood of that text, as well as providing a great deal of imagery to the reader (without any discussion or quotation of words)*

#### Question 14

ēxtēm|pl(o) Aēnē|aē || sōl|vūntūr| frīgōrē| mēmbrā

saēvūs ũ|b(i) Aēācī|daē tē|lō || iācēt| Hēctōr, ũ|b(i) īngēns

The scansion of line 12 tested students' ability to see the elision and to be able to scan *Aeneae* correctly, as the second syllable is long, not short, following the usual rule about a vowel followed by another vowel in the same word being short. The last syllable was allowed to be shown as long, though it is short, as it is a neuter plural. Students should not leave the syllable unmarked, mark it as long and short or mark it with a cross. Students should mark it as either long or short. They ought to be able to work out the length of most last syllables.

The scansion of line 19 again tested the students' ability to spot elisions. *Aeacidae* is a four-syllable word with two diphthongs and two short vowels. The 'i' at the beginning of *iacet* is not a vowel, but the equivalent of 'j'. There is not, therefore, elision with *telo*. There can be no doubt about the length of the last syllable in the line, as the vowel is followed by two consonants.

Many students elided *telo*. Some failed to include the main caesura. Neither of these lines should have caused any problems for students who knew the basic rules and were aware that the scansion of the hero of the epic is unusual because of the Greek origin of his name.

#### Question 15

Aeneas is frightened by the storm and offers an anguished prayer in despair. His mood is one of fear and despair, his tone one of anguish. *ingemit* means that he groans and *duplices tendens ad sidera palmas* means that he is praying. The markedly dactylic rhythm of the speech reflects his anxiety.

Many students answered this question well. Some students discussed techniques. Some, for the third part of the question, restricted their comments to line 14 only. Again, reference to the *Odyssey* was not relevant. There was too much reference to the events at the end of Book 12. Direct reference to the Latin in the passage was needed.

- *the reach out to the stars foreshadows Turnus' death*
- *to perish under the walls of Rome*
- *the natural diaeresis at the end of each line breaks up the metre*
- *generally long and dactylic*
- *In line 13 Virgil says aneas (sic) shout with a tendes (sic) [strained] voice.*
- *The mood and tone of Aeneas' speech is that of desperation and ignorance (in the sense of not knowing).*

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## Question 16

There are three clauses/phrases, each beginning with *ubi*, climaxing in the longer last clause (*ubi tot ... volvit*). This is known as tricolon. It emphasises the losses suffered at Troy, culminating in the many deaths in the river Simois. Anaphora was another possible answer.

The question asked for one technique ('the technique') and 'used in lines 19–21' should have pointed students to the tricolon rather than to other techniques which occurred in one of those lines. Some students gave examples of two or three techniques.

Some students answered this question correctly, but others did not score any marks.

- *sibolance of 's'*
- *allusion to Lake Trasimene*
- *apostrophe*
- *ascending triad*
- *chiasmus in line nineteen emphasises the adjectives*

## Question 17

It is the men (*virum*) who are brave (*fortia*), not their corpses (*corpora*), though grammatically *fortia* belongs to *corpora*, not *virum*.

Students needed to explain why it is a transferred epithet; that is, which words are involved. Many students scored full marks, but a large number did not score any marks for this question.

- *from scuta to virum*
- *emphasises the men's loss of strength in death*
- *It is rolling of river.*
- *galeas is an epithet for war*

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

### Question 18a.

This first part of the question required students to address the passage itself (1.12–33). The passage introduces the reader to the opposition of Juno to the Trojans and to Aeneas' mission. Virgil gives four reasons for this opposition.

The first (1.12–22) concerns Juno's love for Carthage, which she prefers even to Samos, her major sanctuary in the ancient world. This reason for her anger is given prominence because the conflict between Rome and Carthage in the third and second centuries BC was one of the most significant in Rome's history. Carthage's strength is given in line 14 (wealthy and very savage in pursuing war) and her destruction by a descendant of the Trojans in lines 19–22. Rome is identified as ruling far and wide (21) and being proud (or arrogant) in the pursuit of war (21).

The second reason for Juno's opposition is her involvement on behalf of her beloved Greeks in the Trojan War (24–6). She, together with Minerva/Athene, was the major supporter of the Greeks.

The third reason is the judgment of Paris (26–8). Paris, the son of Priam, king of Troy, was asked by Jupiter to judge a beauty contest between Juno, Minerva and Venus. He gave the prize to Venus, as he preferred her bribe (Helen) to that of the others.

The fourth reason for Juno's opposition is the fact that Jupiter took Ganymede, the son of Tros, a Trojan king, to be his cupbearer in Olympus (28). The fact that her husband fancied a young man annoyed her.

Virgil tells us (29–32) that these reasons had caused Juno to be hostile to those who had escaped Troy and the slaughter of the Greeks and Achilles. For this reason Aeneas had been kept far from Latium for seven years as he wandered the seas looking for the place where he was to settle the Trojan survivors. Finally, in the memorable line 33, Virgil states that it is her opposition which makes the founding of Rome so difficult a task.

The opposition of Juno to the mission of Aeneas is central to the *Aeneid*. Her opposition involves the wider issues of the conflicting wills of the gods, the processes of fate and the imperial destiny of Rome. As Austin states, 'at the outset, Virgil has linked the living history of Rome with the distant myth of Troy. Line 33 refers not just to the Trojan task, but also to the crisis of the Punic Wars. Virgil saw the potential of a mythical confrontation with Carthage for an epic on



imperial Rome. The meeting with Dido makes Carthage not only a theme for the Roman state, but a personal theme also for Aeneas.' The encounter with Dido will test the responsibilities of *pietas* and the hardships and human suffering which come from the pursuit of it. Much of the suffering will be due to human passion. So, although this passage is specifically about the reasons for the anger of Juno and her opposition to Aeneas, it successfully introduces the significant themes of the *Aeneid*.

The epic begins with a very brief summary of the theme of the poem (1–7) and an invocation to the Muse to tell the reasons why the anger of the gods made life so difficult for the epic's hero (8–11). The lines (12–33) that bring the introduction to an end give the reasons. As Williams states (*Aeneid* 1–6, p.156), 'In the opening sections Virgil places before us many of the leading themes of the poem'. Austin (*Aeneidos Liber Primus* p.34) writes 'Virgil now sets out, succinctly and forcefully, in a passage of intricate art, the main issue from which his epic tale springs.' Students should have had little difficulty in explaining how the passage introduces the themes, since the introduction is crucial to an understanding of the whole poem. Those students who did not refer specifically to the passage itself could not score full marks. Many students gave a basic and brief summary of the main themes without much reference to the passage. Much more could have been made of the last line of the passage and the difficulties in establishing the Roman race. The mean mark for this part was surprisingly low.

#### Question 18b.

Juno wants to prevent the Trojans from settling in Italy, as this will mean that the Roman race is never founded and Carthage will never be destroyed, though it is decreed by fate. She hopes to achieve this by asking Aeolus, king of the winds, to let loose the winds and create a storm (again, as in the Judgment of Paris, she offers a bribe) (50–75). Aeolus consents (76–80) and releases the winds. The resulting storm sinks one of Aeneas' ships and scatters the others, as it drives them to the coast of North Africa near Carthage (81–123). Neptune is forced to intervene to stop the storm and restore balance.

As a result of the storm Aeneas, with seven ships, comes to shore some distance from Carthage. Here Aeneas is faced with the difficulty of feeding his followers and raising their spirits. Twelve ships under Ilioneus reach shore nearer to Carthage and are met with hostility (525, 539–41). All this opposition threatens danger for the Trojans.

Juno's intervention forces Venus to intervene on behalf of her son, Aeneas, and her beloved Trojans. Juno will regret this, as it will lead to the death of Dido, queen of Carthage. Venus complains to Jupiter who reassures her about the success of Aeneas' mission and the future of Rome. Venus helps Aeneas by telling him the story of Dido and the foundation of Carthage and by enclosing him in a cloud of mist until it is clear that Dido has received Ilioneus and his followers in a friendly way and offers them a share of her kingdom. Venus then uses her son Cupid to make Dido fall in love with Aeneas so that he will be safe. The poison which Cupid injects (688) ensures that Dido falls in love and will begin to forget her oath to the ghost of her former husband, Sychaeus. As it is poison, it will lead to her death. It will also lead to the kind of human passion which causes suffering.

The second part of the question required the students to trace through the rest of *Aeneid* 1 the themes identified in the answer to the part a. Some students went beyond Book 1 and some discussed themes which they had not identified in part a. Most managed to discuss the intervention of Juno through Aeolus, but many went not much further than that.

#### Question 18c.

This part of the question encouraged a brief discussion of three events later in the epic. First, the death of Dido in Book 4 after Aeneas abandons her to continue his mission to settle in Italy. Secondly, Juno continues her opposition, first when the women are encouraged to set fire to the ships in Sicily (Book 5), and then with her intervention through Allecto, Juturna and Turnus in Books 7–12. Finally the issues are resolved when Juno is summoned to face Jupiter in Book 12 (791–842). They reach an agreement in which Juno seems to secure significant concessions, though these concessions really only recognise what happened historically. She abandons her opposition, Turnus is killed and Aeneas establishes the Trojan survivors in Italy. His mission is complete.

Students did not score as well as expected for part c. Perhaps the three main issues from the passage – Carthage, the anger of Juno and Aeneas' mission – could be said to be resolved in Book 4 (Dido) and Book 12, when Juno concedes defeat in her discussion with Jupiter (12.791–842) and Aeneas completes his mission by bringing the war with the Latins to an end and securing settlement for his Trojans in Italy. Too many students concentrated on the *furor/pietas* issue in the killing of Turnus. There were, however, some good responses.

The average mark for Question 18 was less than half marks. Students were expected to write an extended response. The question asked students first to discuss the themes contained in the passage, then to discuss how these themes are

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developed in Book 1 and finally to discuss how these themes are resolved by the end of the epic. In other words, students were provided with the structure for an extended response/essay. Many students simply ignored the instructions on the paper and wrote a single essay, most of which had clearly been prepared earlier, despite the persistent message in all recent assessment reports that students should not make use of prepared essays. If a question is divided into parts, then students must indicate where their answer to each part begins. Some students wrote responses which dealt with the themes one at a time, but for each theme showed where each part of the question was being addressed. Students should prepare for the examination by compiling sets of notes so that they can address whatever issues or themes are raised in response to the passage given. Students should also make reference to the passage given; there were still many who did not discuss the actual passage, even for part a. The use of Greek terms, such as 'cleos', which refer to Homeric epic is not encouraged. Their use may be because some students have also studied Classical Studies, in which one option is a comparison of Virgil *Aeneid* 12 and Homer *Iliad* 22. It is fair to say that Turnus is a warrior in the Homeric mould, but he does not appear until Book 7 and mention of him was only relevant in an answer to part c. The focus of the study is a Roman epic written in Latin. Epic, rather than epyllion (little epic – a term used by several students) is a more appropriate term for the *Aeneid*. Epyllion may be appropriate for poems like Catullus 64.

- *and events only occurred (si qua fata sinant)*
- *Prophecies are told based on (volvere Parcas) (two examples of writing part in Latin, part in English)*
- *development of the Aeneas (sic)*
- *his ships are destroyed*
- *Finally Augustus brings peace and happiness to all before being accepted into heaven, thus completing the prophecy.*
- *is the roll (sic) of the fates*
- *Aeneas now became an instrument of furor, and kills Juno in a rage.*
- *When Juno realises that the Trojans have ended up in Troy, she is not affected and thinks it will actually assist her plan.*
- *in Books 7–13*
- *None of these reasons are related with Aeneas and his actions.*
- *The Romans must carry no trace of the Trojans (this ignores the Penates)*
- *This is the first time many of these themes are introduced. (stating the obvious)*
- *Dido is spurred on by anger, hate and the pain of wrongs committed against her in the past. (referring to causas irarum)*
- *to the all out war between Aeneas and the Trojans*
- *Prior to this passage Vergil opens the play with the proem, stating the departure and echoing of the Homeric epics. Vergil's muse then outlines the reasons for Juno's bellicose animosity. (This does not address the passage.)*
- *This epic comedy will see the victory of Aeneas over Juno's last resort, Turnus, in Book 12.*
- *The sea which is a symbol of antifate is used to kill Aeneas therefore prevent her Carthage from being destroyed.*
- *a line of decent (sic) being established from Trojan blood*
- *The main themes that resolve around this passage is citizens (CIVES).*
- *as Carthage is the cite (sic) of the Punic Wars*
- *Aeolus throughout Book 1 peppers Aeneas with storms.*
- *the pathetic journey of Aeneas*
- *in Book 8 he goes to the underworld*