



GENERAL COMMENTS

A total of 239 students sat the Latin examination in 2013, a slight increase on the number in 2012. The mean score was slightly higher than in 2012. There were some outstanding performances. The mean score for the unseen passage was noticeably higher than in 2012. However, the unseen still presents major challenges to the weaker students; the comments in this report might be helpful in overcoming some of those weaknesses. Some students scored much better for the unseen than for the rest of the paper; for some students the Virgil section is the most difficult section.

It was evident that a few students ran out of time; time management is very important and students should practise answering exam-like questions in a set amount of time.

Some students did not answer the shorter questions in complete sentences, even though they were instructed to do so on the front of the paper. Some also ignored the instruction to answer questions in pen and answered in pencil. Pencil is acceptable for the scansion in Part B of Section 2, but not otherwise as it can be difficult for the assessors to read.

SPECIFIC 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

‘There is Agonis, a freedwoman of Venus of Eryx, who was clearly a rich woman before the quaestorship of this man. An admiral of Antonius was taking slave choir members from her unjustly, as he said that he wanted to use them in the fleet. Then she, so that she could put the fear of sacrilege into that admiral in the name of Venus, said that she and her possessions belonged to Venus. When this was reported to the quaestor Caecilius, an excellent and very fair man, he ordered Agonis to be summoned to him; he provided a trial at once to decide if it was evident that she had said that she and her possessions belonged to Venus. The judges came to the necessary decision; she had without doubt said this. Caecilius took possession of the woman’s property; then he sold it and took the money for himself.’

There were still many students who would benefit from using bracketing as suggested below. They might then avoid some of the worst errors of syntax. Parts of some words that agree with each other are shown in bold>.

[Agonis quaedam est, liberta Veneris Erycinae], [quae mulier (ante hunc quaestorem) plane locuples fuit.] [(ab hac) praefectus Antonii symphonicos servos abducebat iniuria], [quibus se (in classe) uti velle dicebat]. tum illa, [ut praefecto illi religionem Veneris nomine obiceret], dixit et se et sua Veneris esse. [ubi hoc quaestori Caecilio, viro optimo et aequissimo, nuntiatum est], vocari (ad se) Agonidem iubet: iudicium dat statim, [si paret eam (se et sua Veneris esse) dixisse]. iudicant recuperatores id [quod necesse erat]; eam hoc (sine dubio) dixisse. Caecilius (in possessionem) bonorum mulieris intrat; deinde bona vendit, pecuniam sibi accepit.

Translation of even a short passage of unseen Latin requires high-order skills. It is not just a question of learning the grammar and syntax, it also requires the ability to apply that knowledge in an analytical way; it is like solving a problem or a puzzle. In this examination many students showed these skills; however, there were also many students who had clearly not acquired these high-order skills. Students need to have plenty of practice at tackling unseen passages of about 90 words in about 50 minutes. Initially they will probably not complete the task in the time, but gradually they should speed up their ability to translate.

Students need to be careful when choosing meanings for words from the dictionary and need to ensure they choose meanings that are appropriate to the passage. Students should be familiar with the majority of the words in this passage by the time they sit the VCE examination. Students need to think about the accident of a word before searching for a meaning. Cases of nouns, adjectives and pronouns still create considerable difficulty, even though students can check these in the grammar section of their dictionaries.

Each unseen passage produces its own set of problems to solve. There were no ablative absolutes this year, but there were four indirect statements, which is the other construction that seems to cause the most difficulty for students. As three of these statements were closely linked and very similar, this should have sped up the translation process for most

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students. The other main source of problems was the inability to cope with the small, common Latin words such as demonstrative pronouns and reflexive pronouns. When demonstratives do not qualify a noun but stand as substantives (*hac*, *illa* and *eam*), it is sometimes necessary to supply 'man, woman or thing', although in this unseen 'she' will suffice. The same can be said for the possessive adjective *sua*. It does not qualify a noun and the word 'things' needs to be added. Many students still did not seem to understand the third person reflexive pronoun *se*.

- *Agonis – Erycinae* (two marks)

No explanation of *Veneris Erycinae* was given because Venus features prominently in *Aeneid* Book 2 and the form *Veneris* also appeared on the paper in the passage used in Section 2, Part C. *Erycinae* could be found easily in the dictionary and its meaning could be further explained by looking at *Eryx*, a few words below. Some students were unfamiliar with *quidam*, *quaedam*, *quoddam*, meaning 'a certain'. Students still found it difficult to translate the verb 'to be' correctly. If the Latin said *canis est*, translating it as 'the dog is' makes little sense unless there is an adjective or another noun in apposition; for example, *canis est ferox* or *canis est Cerberus*. It does make sense, however, to say 'there is a dog'. This is a common way to translate the verb 'to be'.

- *quae – fuit* (four marks)

This relative clause should have been straightforward if the cases of the words were obeyed. *Quae*, *mulier* and *locuples* are all in the nominative. *Hunc* and *quaestorem* are in the accusative after the preposition *ad*. It is acceptable to translate *quaestorem* by 'quaestor'. This first sentence caused more problems than were expected.

- *ab – iniuria* (five marks)

This second sentence was intended to give the students a chance to show their analytical skills. In the first part of the sentence students had to decide which word was the subject. *Praefectus* can only be nominative and must be the subject. It should be taken with the genitive *Antonii* next to it. Several past examination reports have discussed the importance of recognising the use of the genitive with another noun, as was needed here and elsewhere in this unseen. Next students had to decide the case of *iniuria*. It could not be nominative as there was already a subject. It must, therefore, have been ablative. If students looked up *iniuria* carefully in the dictionary, they would have found that in the ablative it can mean 'unjustly', as is the case here. *Iniuria* does not go with *ab hac*. *Hac*, the feminine singular ablative of *hic*, *haec*, *hoc*, means 'this woman' and refers back to *Agonis* in the first sentence. Often the small words like *hac* caused students more problems than the bigger ones, in spite of the fact that they are used so commonly in Latin. *Ab* repeats the prefix of the verb *abducebat* so that *ab hac abducebat* translates as 'was taking away from this woman'. The object of the verb is the accusatives *symphonicos servos*.

- *quibus – dicebat* (four marks)

This short relative clause also involves an indirect statement (accusative and infinitive), the use of a prolativum infinitive (*uti* after *velle*) and a verb that uses the ablative for its object (*uti*). *Quibus*, which refers back to the plural *servos*, is the object of the infinitive *uti*. In spite of all the comments made in previous reports, indirect statement remains an obstacle to many students. They should translate the verb of saying (*dicebat*), follow it with the conjunction 'that', put the accusative *se* into the nominative 'he', and put the infinitive *velle* into the indicative 'wanted'. The third-person reflexive pronoun refers back to the speaker of the verb.

- *tum illa (...) dixit – esse* (four marks)

Here again is an accusative and infinitive split by a purpose clause. *Illa*, the nominative feminine singular here, translates as 'that woman' or 'she'. *Se* again refers back to the subject of the verb *dixit*. *Sua* could be feminine nominative singular, feminine ablative singular, neuter nominative, vocative or accusative plural, but the use of *et ... et* should tell students that *sua* is in the same case as *se* (accusative). If it is neuter accusative plural, it should be translated as 'her own things/possessions'. The genitive *Veneris* means literally 'of Venus'. This part of the sentence translates, therefore, as 'Then she said that both she and her possessions belonged to Venus' (were of Venus).

- *ut – obiceret* (four marks)

illi in the dative agrees with *praefecto*, also in the dative. The genitive *Veneris* goes with the ablative *nomine*.

- *ubi – nuntiatum est* (three marks)

Hoc can be either nominative, accusative singular neuter, ablative singular masculine or neuter. It is not the dative, which is *huic*, and cannot agree with the words that follow, as they are all in the dative. Here it is the nominative subject of *nuntiatum est*.



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- *vocari – iubet* (three marks)

Iubeo (I order) is followed by the accusative for the person who must carry out an action and an infinitive for the action that must be performed. *Vocari* is the present infinitive passive and is translated as ‘to be summoned’. Yet again, *se* refers back to the subject of the verb, and is governed here by the preposition *ad*.

- *iudicium – statim* (two marks)

Many students chose the correct meaning (‘trial’) for *iudicium*, but others chose the less appropriate meaning ‘judgment’.

- *si – dixisse* (three marks)

This is a repeat of what was in lines 3 and 4 of the passage, but it is now an indirect statement itself after *paret*, for which the appropriate meaning was given. The nominative *illa* has become the accusative *eam*. The indicative *dixit* has become the infinitive *dixisse*.

- *iudicant – necesse erat* (three marks)

Id is the antecedent of the relative *quod*, as is often the case, and means ‘the thing which’ literally.

- *eam – dixisse* (two marks)

Once more, the indirect statement is almost identical to the preceding one. *Hoc* is the accusative object of the infinitive *dixisse*.

- *Caecilius – intrat* (three marks)

Here, genitives are linked to preceding nouns. *Bonorum* is linked to *possessionem* and *mulieris* is linked to *bonorum*. *Bonorum* can be either masculine or neuter genitive plural. So Caecilius has either ‘entered into possession of the “good men” or “the good things/goods”’. The use of the neuter in the next part of the sentence should show that it is also neuter, not masculine here.

- *deinde – accepit* (three marks)

Bona could be nominative, ablative singular feminine, nominative vocative or accusative neuter plural. Although the choice of accusative neuter plural as object of the verb *vendit* is the obvious one, it is this form of analytical application of the grammar and syntax that is necessary. The dative *sibi* must refer back to the main verb and should be translated as ‘for himself’.

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 very well in the section on context and content. There were, however, a few students who seemed to have little idea of what was going on in the epic. The mean mark was lower than last year’s very high average.

Some students still did not answer in complete sentences, even though they were instructed to do so (refer to instructions on the front cover of the exam). A few still wrote far too much for the number of marks allocated when, generally, these questions can be answered in a sentence or two. Some students translated the necessary lines rather than specifically answering the question and may have missed out on marks as a result.

Question 2

The narrator says that the ghost of Hector is very different from the Hector whom he knew during the siege before Hector’s death. In his dream, Aeneas forgets that Hector has been killed by Achilles and remembers him as an unblemished warrior.

The majority of students answered this question correctly, although some did not explain clearly the distinction between Hector as a warrior and as a victim of Achilles.

Question 3

Virgil is referring to the time when Hector returned with the armour of Achilles, which he had taken from the body of Patroclus whom he had killed.

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Surprisingly, some students failed to score on this question, but the majority encountered little difficulty in answering it correctly.

Question 4

Hector's beard is filthy, his hair matted with blood and his body bears the wounds that he received in defence of his city.

The majority of students scored full marks for this question.

Question 5

Aeneas is called *nate dea* because he is the son of the goddess Venus.

Most students answered this question correctly.

Question 6

Hector's ghost tells Aeneas to escape, to get away from the flames, to take Troy's sacred household gods with him and to seek a new city for them across the sea.

This question simply required the students to identify the four imperatives *fuge*, *eripe*, *cape* and *quaere*; these represent the instructions that Hector gives. Students then needed to say briefly what each of these instructions was. About half of the students scored full marks and only a small percentage scored less than half marks.

Question 7

He hands Aeneas an image of Vesta with fillets and the eternal flame.

Half of the students failed to score a mark for this question. It, and the following question, refers to the lines that follow the passage on the paper. The answer is in lines 296–7.

Question 8

He is woken by the approaching noise of the horrors of war (line 301), although his father's house was in a secluded position.

Just over half of the students scored full marks for this question and only a very small number did not score any marks.

Part B – Interpretation of the prescribed seen text

The average mark for this section was very similar to that for previous years. In some answers students referred to hyperbaton. While there may have been an example of this technique, it is not one which can be examined, as it is not on the prescribed list.

Question 9

Aeneas's tone is one of sorrow as he is asked to recount the terrible events of the fall of Troy. The words in line 5 help establish this. He shudders at the memory and shrinks from it.

About half of the students scored full marks for this question, which was fewer than was expected.

Question 10

Prāēcīpī|tāt // suā|dēntquē cā|dēntiā| sīdērā| sōmnōs (the *ae* of *praecipitat* is a diphthong and one long syllable)

The alliteration of 's' suggests sleepiness.

The caesura could be after *-que* in the third foot, but it cannot come between *suadent* and *que* as by definition a caesura must come in a break between two words. The 'u' of *suadent* is not scanned – students should think about how they pronounce the word 'persuade' with the 'u' similar to a 'w' sound. The last syllable of the line is not doubtful or short, but long. These mistakes caused many students to miss out on marks.

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Question 11

It is an example of enjambment, where a sentence is completed at the beginning of the next line. This throws great emphasis on the word *incipiam* (I shall begin). Although Aeneas is saddened by recalling the events of the fall of Troy and is reluctant to retell them, he finally begins to do so.

One mark was given for recognising enjambment, the other for the explanation of its effect. Some students were not clear in their explanations.

Question 12

This is an example of chiasmus. The order of the first pair (*fracti bello*) – nominative participle, ablative noun – is reversed in the second pair (*fatisque repulsi*) – ablative noun, nominative participle. Jones notes this in the Oxford text on Books 1 and 2.

Students were only required to recognise the technique to score one mark. The correct explanation given by many was not necessary. If it had been required, the question would have contained the word 'explain'. Although both parts of the phrase begin with 'f', assessors did not agree that this meant that there was interlocking word order.

Question 13

First the Greeks pretend (*simulant*) that it is an offering for their return. Then a rumour is spread to that effect (*fama vagatur*). They shut in soldiers stealthily (*furtim*), hidden by the sides (*caeco lateri*) and deep within (*penitus*) the hollow body (*cavernas*). They fill the womb (*uterum*) that will give birth to its deadly cargo.

There were many very full answers that picked up most of these points. Two marks were awarded for an accurate description of any two of these ideas.

Question 14

carinis is an example of synecdoche, where a part (keel) is used for a whole (ship).

The majority of students correctly identified this technique. Again, the correct explanation was not required. It was not metonymy. If it was, Neptune (god of the sea) would be used instead of the word for a ship.

Question 15

Line 18 begins with a short, abrupt statement. There is a staccato effect, aided by the omission of *sumus*. The Trojans think that the Greeks have gone home. *omnis Teucria* means the whole surrounding area, not just the city. Line 19 is notable for its slow metre of two-syllable words with alliteration of 's' and 'l'. It marks the memories of grief, but is also like a sigh of relief. The increasing joy (*iuvat*) of the Trojans is reflected in the quicker dactylic metre of the second half of line 20 and line 21. The alliteration of *panduntur portae* places great emphasis on this grand gesture. Now that the Greeks have gone, the gates can at last be opened wide safely. There is chiasmus of *desertosque locos* and *litisque relictum*. This allows words that highlight the fact that the Greeks seem no longer to be there to be placed in the emphatic positions at the beginning and the end of the line.

Two marks each were awarded for a correctly identified technique, for appropriate discussion of the choice of words and correct discussion of the way in which effect is achieved by the metre. It was a slightly different question and was generally not answered well. Too many students relied on vague generalisations rather than specific points.

Some students also correctly identified personification, metaphor and assonance as techniques.

Question 16

Anaphora is the repetition of a word. Here *hic* is used four times as if the narrator is pointing the reader in different directions.

Students had to give an explanation of the technique anaphora. Many students did not see the fact that Virgil is inviting the audience/reader to look in different directions as the Trojans explore the areas seemingly abandoned by the Greeks. There may well be irony in these lines and a sense (tone) of excited wonder but the question was about the use of anaphora.



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

Question 17a.

Students had to explain why Creusa's speech is important with close reference to lines 6–19. Her first words are tender (*dulcis coniunx*) and offer comfort – there is no need to go on grieving (line 6). She makes the point that all that happens is part of a divine plan (lines 7–8) and that this divine plan (*fas, superi regnator Olympi*) does not allow him to take her with him from Troy. She confirms that he will have a long exile wandering the seas until he reaches Italy (lines 10–11), where the land will be rich (*arva optima*) and where the Tiber gently flows (*leni agmine*). For the first time he is promised a happy ending (*laetae res*) with a new royal bride (*regia coniunx*). She begs him to stop weeping for her (line 14), as she will not leave Troy like the other women as a slave to the arrogant Greeks. She is proud of her Trojan lineage (*Dardanis*) and the fact that Venus is her mother-in-law (*divae Veneris nurus*). She explains that Cybele will keep her at Troy (line 18). She farewells him with an instruction to keep their son Ascanius safe (line 19). Though he tries in vain to embrace her ghost, he knows that he no longer has to worry about her and can face the future with renewed confidence and hope.

Her speech is important to Aeneas because it is his wife who confirms his western future. As he leaves Troy, the message is clear, even if the accomplishment is going to take a long time. Creusa makes it clear that she will not accompany him. This allows the possibility of a future marriage, a consolation for Aeneas, who is promised an Italian wife and a happy ending to all his problems. Creusa also makes it very clear that he is fulfilling a divine plan, the mission that is part of his *pietas*.

Students were expected to quote the passage either in English or in Latin in parenthesis. Those who did not do so were limited to a maximum of three marks, and those who only gave one reference were limited to a maximum of four marks. Those who did not address the question of significance also missed out on marks. There were many good answers, but few outstanding ones.

Question 17b.

Students were expected to discuss some (or all) of the following: Minerva's help in building the horse (line 15); the gods being against the Trojans (line 54); the two snakes that kill Laocoon and his sons (lines 201–227); Hector's ghost (line 268–297) [the subject of Part A of Section 2 of the examination]; Venus intervening and the view of the gods helping to destroy Troy (lines 588–632); the portent of Ascanius' hair on fire (lines 680–686), its interpretation by Anchises (lines 687–691) and Jupiter's confirming signs (lines 692–700). Some students discussed the role of Athene in Sinon's lying speech. Students needed to link their chosen events to the way in which the events of Book 2 develop.

Some of the instances of divine intervention are very brief, but their brevity does not necessarily diminish their importance. In line 15 the horse takes on a supernatural nature, as it is said to be inspired by Pallas (Athene) or Minerva. Athene took the side of the Greeks throughout the Trojan War. She is the goddess of wisdom and handicrafts. Without the horse, Troy might not have fallen, as it was the device that secured the Greeks' entry to the city. So, although the mention of divine assistance is brief, it is very important to the development of the issues in Book 2.

Pallas (Minerva) is an important feature of Sinon's deceptive story to Priam and the Trojans in lines 162–194. Sinon claims that Pallas had always supported the Greeks until she was offended by the removal of the Palladium from Troy by Ulysses and Diomedes. He explains the strange events that occurred when the Palladium reached the Greek camp and how Calchas told the Greeks that they would have to return to Greece to secure favourable omens and then return with the Palladium if they ever wanted to take Troy. He claims that the horse is an interim peace offering to Pallas. He says that the horse is huge so that it cannot be brought into the city, because, if it is, Troy will be safe. He also claims that the Trojans will be destroyed if they harm the horse. Sinon uses the goddess as a means to add believability to his story. The fact that the Trojans believe his story is crucial to the development of the issues of Book 2. The gods stop the Trojans from believing Cassandra in lines 246–7.

When Laocoon hurls his spear into the horse with the famous exhortation not to trust Greek gifts, Aeneas, as narrator, reveals that Troy would not have fallen if the fates and minds of the gods had not been against them, almost as an authorial comment. The opposition of the gods to the Trojans is a constant theme in Book 2. It is seen again when Venus intervenes on behalf of Aeneas in lines 588–632.

Aeneas has caught sight of Helen hiding in the temple of Vesta. His immediate reaction is to take vengeance on her for all the suffering that she has brought to Troy. As he rushes towards her, his mother Venus intervenes, appearing not in human form, but as she appears to the other gods. She pulls him back and urges him to think of his own family who are in danger rather than of taking vengeance on Helen. She explains that it is not Helen who is responsible for what has



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happened, but the gods themselves. She allows him to see the cruel work of the gods against Troy. Neptune is pulling down the walls which he helped to build; Juno, the main opposition to the Trojan cause in the *Aeneid*, is holding the Scaean Gate and encouraging the other Greeks to enter the city; Pallas already has control of the citadel; Jupiter himself is behind all that is happening and is giving the Greeks strength. Venus tells Aeneas to go home, rescue his family and escape from Troy. She promises to protect him as he goes to his house. Venus' action is important because it deflects Aeneas from vengeance on Helen to the crucial task of rescuing his family and escaping the destruction of Troy. By allowing him to see the concerted action of the gods against Troy, she is able to convince him that Troy's cause is lost.

Although Jupiter has been behind the destruction of Troy, it is he who sends the portent of Ascanius's burning hair (680–6), which Anchises interprets favourably (687–691), and the omens of thunder and a shooting star to confirm the authenticity of the portent (692–700). This is crucial, as Anchises is persuaded by the portent to abandon his stubborn refusal to leave Troy and to agree to flee the city with his family.

The twin snakes that emerge from the sea and kill Laocoon and his sons (201–227) could be considered a portent. They are important to the development of the story, as their actions persuade the wavering Trojans that Laocoon is being punished by the gods for damaging the horse. Earlier the Trojans had been considering destroying the horse. The narrator points out in lines 54–6 that if the Trojans had heeded Laocoon's warning, Troy would not have fallen.

Two ghosts are very important to the development of the themes of Book 2 – Creusa in these lines and Hector in lines 268–297; however, students were directed not to discuss Creusa's ghost here as they had discussed her role in part a. of Question 17. The appearance of Hector's ghost was the subject of content and context questions in Part A of Section 2, but students needed to discuss here the importance of his appearance to the development of the issues of Book 2. It is Hector who alerts Aeneas to the fact that Troy is in the hands of the Greeks. He explains that if Troy could be defended, it would have been defended by Hector himself. He tells Aeneas to escape Troy with his family and other companions. He must take with him the sacred images of Troy and the household gods. He must seek a new home for them all somewhere across the sea. It is Hector who first gives him instructions to leave Troy, even if he does not immediately obey them.

Students were expected to discuss each of the three aspects – the gods, the ghosts and the portents. Some were good at the first two of these, but failed to discuss the portents. The portent of the flames on Ascanius's head and the confirming signs of the thunder and the comet are crucial in persuading Anchises to change his mind. This in turn prevents Aeneas from abandoning his family to return to the futile fight. Students also needed to say how important they considered their chosen interventions to be.

Only about a third of the students scored high marks for this question. Many students seemed to rely on prepared essays, which generally address a topic and a passage other than that on the examination paper. Students need to compile notes on specific topics, such as the significant role of the gods, ghosts and portents in Book 2. These notes, together with a reading of the remainder of the set book in English, should allow them to write an extended response on any passage from the set lines.

All the interventions are designed to help Aeneas choose the path of escaping from Troy, even if he does not immediately react in the appropriate way because of the way in which events develop. It is true that aspects of the *pietas* that he has to acquire are highlighted by the interventions. Hector's ghost points to the divine nature of his mission, as he is to take the image of Vesta and the *penates* with him, and his responsibility for his companions. The intervention of Venus, when he is contemplating killing Helen, reminds him of the importance of his family. Although students were instructed not to discuss it here, the ghost of Creusa also insists on the importance of family and gives a much clearer picture of the nature of his mission. However, even though these interventions concentrate on aspects of *pietas*, the extended response question did not ask students to discuss the concept of *pietas* or the conflict between *pietas* and *furor*. Some students who used prepared essays mistakenly focused on these areas.

The intervention of Venus has three purposes. She stops Aeneas from killing Helen. She shows him that it is the gods, not Helen, who are responsible for the destruction of Troy. She urges him to go home so that he can care for his family, which she has been preserving from the Greeks. It is probably inappropriate to describe her as a ghost, as that term usually applies to the concept of a dead person and she is immortal. Apparition would be a more appropriate word, especially since she appears to Aeneas here for the first time in all her glory as a goddess and not disguised as elsewhere (for example, in Book 1). Students often did not deal with her appearance very effectively, because they discussed the different aspects of her intervention at different points in their response. It would have led to a more cohesive response if they had dealt with all the aspects of her intervention at the same time. It would also have saved students from wasting time on repetition.

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The second part of the question clearly restricted students to Book 2; however, some students went outside Book 2 and discussed events in Books 1, 4, 6, 8, 10 and 12, such as Venus' appearance to Aeneas in Book 1, Anchises' ghost in Book 6, and interventions of gods such as Mercury in Book 4 and Jupiter in Book 12. The role of the gods in the epic seemed to have been a topic on which several students had written and they tried unsuccessfully to match it to this question. As well as going outside Book 2, such students tended to ignore the ghosts and the portents. Common prepared essays were on fate, the development of Aeneas' character and the emergence of a new type of Roman hero in place of the heroic Homeric one. Some students seemed to be determined to discuss Dido and Turnus whatever the book and passage set.

Although the instructions for the question (at the top of the page) clearly stated that the answer should be in English and that Latin should be in parenthesis, some students ignored the instructions and included Latin in their English.