

**Victorian Certificate of Education  
2014**

**LATIN**  
**Written examination**

**Wednesday 5 November 2014**

**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	8	8	15	20
– Part B	6	6	20	20
– Part C	1	1	20	30
			<b>Total 100</b>	<b>120</b>

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers and any printed monolingual and/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 answer books.

**Instructions**

- Write your **student number** in the space provided on the front page(s) of the answer book(s).
- All answers must be in the form of complete sentences.
- Write all your answers in the answer book(s).

**At the end of the task**

- Place all other used answer books inside the front cover of the first answer 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 answer book(s) provided.

**Question 1** (45 marks)

Aulus Gellius relates Herodotus's story about the son of Croesus, who was dumb.

filius Croesi regis, cum iam fari per aetatem posset, infans erat et, cum iam multum adolevisset, item nihil fari poterat. mutus adeo et **elinguis** diu habitus est. cum in patrem eius, bello magno victum et urbe in qua erat capta, hostis gladio stricto, regem esse ignorans, invaderet, diduxit adolescens os, clamare nitens. quo nisu atque impetu spiritus vitium nodumque linguae rupit planeque et articulate elocutus est, clamans in hostem ne rex Croesus occideretur. tum et hostis gladium reduxit et rex vita donatus est et adolescens loqui prorsum incepit. Herodotus in Historiis huius memoriae scriptor est.

Aulus Gellius, *Attic Nights* 5.9 (adapted)

elinguis – tongue-tied

**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 answer book(s) provided.

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

*Read the passage and answer Questions 2–9.*

extemplo Libyae magnas it Fama per urbes,  
 Fama, malum qua non aliud velocius ullum:  
 mobilitate viget, viresque adquirat eundo;  
 parva metu primo; mox sese attollit in auras,  
 5 ingrediturque solo, et caput inter nubila condit.  
 illam Terra parens, ira inritata deorum,  
 extremam, ut perhibent, Coeo Enceladoque sororem  
 progenuit, pedibus celerem et perniciousis alis,  
 monstrum horrendum, ingens, cui quot sunt corpore plumae,  
 10 tot vigiles oculi subter, mirabile dictu,  
 tot linguae, totidem ora sonant, tot subrigit aures.  
 nocte volat caeli medio terraeque per umbram  
 stridens, nec dulci declinat lumina somno.  
 luce sedet custos aut summi culmine tecti,  
 15 turribus aut altis, et magnas territat urbes,  
 tam ficti praeque tenax quam nuntia veri.  
 haec tum multiplici populos sermone replebat  
 gaudens, et pariter facta atque infecta canebat:  
 venisse Aenean, Troiano sanguine cretum,  
 20 cui se pulchra viro dignetur iungere Dido;  
 nunc hiemem inter se luxu, quam longa, fovere,  
 regnorum immemores turpique cupidine captos.

*Aeneid 4, 173–194*

**Question 2** (2 marks)

What event has caused *Fama* to be involved in the story?

**Question 3** (1 mark)

To where does *Libyae* (line 1) refer?

**Question 4** (1 mark)

Who was *Enceladus* (line 7)?

**Question 5** (3 marks)

How is *Fama* described in lines 8–11?

**Question 6** (2 marks)

What contrast is drawn between the behaviour of *Fama* at night and in daylight?

**Question 7** (3 marks)

What news is *Fama* spreading?

**Question 8** (1 mark)

To whom does *Fama* bring the news?

**Question 9** (2 marks)

What effect does the news have on this person?

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

*Read the passage and answer Questions 10–15.*

his dictis incensum animum inflammavit amore,  
spemque dedit dubiae menti, solvitque pudorem.  
principio delubra adeunt, pacemque per aras  
exquirunt: mactant lectas de more bidentes  
5 legiferae Cereri Phoeboque patrique Lyaeo,  
Iunoni ante omnes, cui vincla iugalia curae.  
ipsa, tenens dextra pateram, pulcherrima Dido  
candentis vaccae media inter cornua fundit;  
aut ante ora deum pingues spatiatur ad aras,  
10 instauratque diem donis, pecudumque reclusis  
pectoribus inhians spirantia consulit exta.  
heu vatam ignarae mentes! quid vota furentem,  
quid delubra iuvant? est molles flamma medullas  
interea, et tacitum vivit sub pectore vulnus.  
15 uritur infelix Dido totaque vagatur  
urbe furens, qualis coniecta cerva sagitta,  
quam procul incautam nemora inter Cresia fixit  
pastor agens telis, liquitque volatile ferrum  
nescius: illa fuga silvas saltusque peragrat  
20 Dictaeos; haeret lateri letalis arundo.

*Aeneid 4, 54–73*

**Question 10** (3 marks)

- a. Scan line 5. 2 marks
- b. What unusual feature is there in the scansion of this line? 1 mark

**Question 11** (2 marks)

Scan line 6.

**Question 12** (3 marks)

What effects does Virgil achieve by his choice of words in lines 10 and 11?

**Question 13** (2 marks)

Comment on the use of word order and positioning in line 19.

**Question 14** (2 marks)

Explain the technique, apart from enjambment, that Virgil uses in line 20.

**Question 15** (8 marks)

Discuss the way in which Virgil uses words and imagery in these lines to develop the character and mood of Dido.

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

*Read the passage and answer Question 16 in English.*

*Note that any Latin quoted should be in parenthesis.*

*Students should clearly indicate where each part of their answer begins.*

‘Anna, vides toto properari litore: circum  
undique convenere; vocat iam carbasus auras,  
puppibus et laeti nautae imposuere coronas.  
hunc ego si potui tantum sperare dolorem,  
5 et perferre, soror, potero. miserae hoc tamen unum  
exsequere, Anna, mihi; solam nam perfidus ille  
te colere, arcanos etiam tibi credere sensus;  
sola viri molles aditus et tempora noras.  
i, soror, atque hostem supplex adfare superbum:  
10 non ego cum Danais Troianam excindere gentem  
Aulide iuravi, classemve ad Pergama misi:  
nec patris Anchisae cinerem manesve revelli.  
cur mea dicta negat duras demittere in aures?  
quo ruit? extremum hoc miserae det munus amanti:  
15 exspectet facilemque fugam ventosque ferentes.  
non iam coniugium antiquum, quod prodidit, oro,  
nec pulchro ut Latio careat regnumque relinquat:  
tempus inane peto, requiem spatiumque furori,  
dum mea me victam doceat fortuna dolere.  
20 extremam hanc oro veniam,—miserere sororis;  
quam mihi cum dederis, cumulatam morte remittam.’

*Aeneid 4, 416–436*

#### Question 16 (20 marks)

- a. Assess the extent to which Dido relies upon her sister, Anna, in Book 4, with specific reference to this passage. 10 marks
- b. To what extent is the characterisation of Aeneas in Book 4 that of a *pious dux*? 10 marks



## Assessment criteria

### Section 1: Translation of an unseen passage

The capacity to:

- understand and convey the meaning of the passage accurately and appropriately
- interpret and express grammatical aspects of the passage accurately
- express the passage in fluent English

### 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