

GENERAL COMMENTS

Student performance on the 2014 Latin examination was very similar to that of previous years. There were some outstanding performances; however, Section 1 presented major challenges to some students. There were some students who scored much better in Section 1 than in the rest of the examination; for some students, Section 2 was clearly the most difficult section. There were a few students who clearly ran out of time. Time management is very important.

Some students did not answer the questions in complete sentences, though instructed to do so on the front cover of the task book.

SPECIFIC INFORMATION

For each question, an outline answer(s) 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

The son of King Croesus, when (although) he was of an age at which he could speak, did not speak and, when he became a youth, he still could not utter a word. For a long time, therefore, he was considered to be dumb and tongue-tied. When his father was defeated in a great war and the city, in which he was, had been captured, and an enemy, unaware of the fact that he was the king, drew his sword and made for his father, the young man opened his mouth, struggling to shout out. By that effort and the force of his breath, he broke the impediment and the bond of his tongue, and spoke clearly and distinctly, shouting to the enemy not to kill King Croesus. Then the enemy held back his sword, the King was spared his life and the young man began to speak from that moment on. Herodotus in his *Histories* wrote about this event.

Many students would benefit from using bracketing as suggested below. They might then avoid some of the worst errors of syntax. Some of the words that agree with each other are underlined>. Prepositions and the words that they govern are shown in italics.

[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].

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 is about the ability to apply that knowledge in an analytical way. It is like solving a problem or a puzzle. While most students seemed to have developed the basic skills of translating an unseen passage, there were too many students who clearly had not acquired the necessary high-order skills. Students need to have plenty of practice at tackling unseen passages of about 90 words in about 50 minutes.

The cases of nouns, adjectives and pronouns still create considerable difficulty, even though students can check the grammar section of their dictionaries. Marks were lost because of poor dictionary skills. In spite of these weaknesses, there are some students who translated the unseen passage very well.

For the purpose of assessment, specific marks were given for these particular sections.

- *filius Croesi regis ... infans erat* (two marks)

The crucial factor here is to make the correct choice of meaning for *infans*. The first meanings in the dictionary are ‘mute’ and ‘speechless’. The brief title should have shown that one of these was the appropriate meaning. Too many students chose ‘infant’, which made no sense. The title also translated *filius Croesi*. Students should have been able to recognise the genitive *regis* as being in apposition to *Croesi*. Accuracy in translating tenses is important.

2014 Examination Report

- *cum – posset* (three marks)

Surprisingly, many students failed to recognise *fari* as the present infinitive of *for fari fatus sum*. This was surprising since they were able to give the correct meaning for *adfare* in Section 2, Part C. They would also have seen three other uses of the verb or its compounds in the prescribed lines of Virgil (*effata* line 30, *profatur* line 364, *fata* line 685). The meaning ‘by means of’ is the best choice for *per*. After *possum* a present (prolative) infinitive should be expected. *fari* could not come from *far farris*, as some students thought, as there would be two r’s in the dative singular (*farris*).

- *et ... item nihil fari poterat* (two marks)

This part of the sentence was problematic for those students who could not choose the correct meaning for *fari*.

- *cum – adolevisset* (two marks)

This short temporal or concessive clause was straightforward for most students, but did not make sense for those who had made poor choices earlier in the sentence.

- *mutus – est* (three marks)

Most students chose the correct meaning, ‘was considered’, for *habitus est*. Most of those who did not still translated the rest of the sentence correctly.

- *cum in patrem eius ... hostis ... invaderet* (three marks)

This sentence required students to divide it into its component parts. If students did not use the method of bracketing recommended in this and previous examination reports, they did themselves a disservice. The bracketing and the way in which the sentence has been broken up for assessment help to separate parts of the sentence and keep them distinct from each other. Such bracketing would have left the words above and shown that *hostis* was the subject of *invaderet*. Almost all of the poor translations of this section of the passage were the result of students failing to follow the advice in previous examination reports. The very common *patrem* was often translated as if it were *patriam* because students chose ‘invaded’ rather than ‘attacked’ as the meaning for *invaderet*.

- *bello – victum* (two marks)

victum is in the accusative and agrees with *patrem*. Literally it means ‘having been defeated’.

- *et – capta* (three marks)

The bracketing would again have prevented much of the incorrect translation here. The ablative absolute *urbe* (noun) *capta* (past participle) is separated by the very short relative clause *in qua erat*, which means ‘in which he was’. Literally the ablative absolute means ‘the city having been captured’.

- *gladio stricto* (two marks)

This is another ablative absolute and literally means ‘the sword having been drawn’. The meaning of this common military phrase is given under *gladius*, but is also to be found under *stringo*.

- *regem esse ignorans* (two marks)

ignorans is the nominative of the present participle and must, therefore, agree with the subject *hostis*. *regem esse* is a very short indirect statement dependent on *ignorans*.

When students had translated all of these small components, they had to fit them into their translation of the temporal clause *cum ... invaderet*.

- *diduxit – os* (two marks)

Some students encountered little difficulty with this sentence. Others produced some very strange translations. The correct meaning for *diduxit* is ‘opened’.

- *clamare nitens* (one mark)

Students failed to find the correct meaning of *nitens*. It is the nominative singular of the present participle of *nitor*, meaning ‘to strive’ or ‘to struggle’. Too many students thought that it was the adjective *nitens* or from the verb *niteo*. Those who did this should have asked themselves how the infinitive *clamare* fitted in. It is dependent on *nitens*.

- *quo – rupit* (five marks)

quo is the connecting relative that links this sentence to what has happened in the previous sentence. It agrees with *nisu*, the ablative of *nisu*. When students looked up this word in the dictionary, they should have realised that it is the noun

formed from the verb *nitor* (*nitens* in the previous sentence). This should have prevented the many incorrect translations in the previous sentence. *spiritus* could be nominative singular and subject of the verb or genitive singular linked to the ablative *impetu* that precedes it. It is genitive here. Many took *spiritus* with *vitium*, but genitives linked to other nouns (a very common feature of Latin) invariably come after the noun to which they are linked. Although the vocabulary of this part of the sentence was more difficult, the correct meanings should have come to mind when the sentence was considered in the context of the rest of the passage.

- *planeque – est* (two marks)

The *que* on the end of *plane* links together the two verbs *rupit* and *elocutus est*.

- *clamans in hostem* (one mark)

clamans is the nominative of the present participle.

- *ne – occideretur* (two marks)

This should have been a straightforward negative purpose clause or indirect command (a case can be made for each).

- *tum – reduxit* (two marks)

The three short sentences are linked by three uses of *et* (both ... and ... and). *hostis* is the nominative singular subject of *reduxit*.

- *et – est* (two marks)

Literally this part of the sentence means ‘the king was presented with his life’ (*vita* ablative singular). In translation it is better to write ‘was spared his life’.

- *et – incepit* (two marks)

The meaning given for *prorsum* in the dictionary is ‘forwards’, which needs to be translated as ‘from that moment on’.

- *Herodotus – est* (two marks)

This last sentence should have been straightforward. Many students clearly were unaware of Herodotus, the ‘father of history’.

Each unseen passage produces its own set of problems to solve. Participles, which are such a feature of Latin, caused problems for many students. There was one past participle in the accusative, two ablative absolutes and three present participles. The other major challenge was finding the appropriate meaning of words in this passage.

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 this part of Section 2. There were, however, a few students who seemed to have little idea of what was going on in the epic. A very few 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 lost marks as a result.

Question 2

Fama is responding to the fact that Aeneas and Dido met in the cave when taking shelter from a storm, and that marriage was supposed to have taken place in the cave.

The answer is to be found in the events that precede this passage. The question, therefore, required students to place the passage in its context.

Question 3

Libyae, or *Libya*, refers to north Africa.

The students are expected to identify the fact that, to the Romans, *Libya* was a general term for the whole of north Africa.

2014 Examination Report

Question 4

Enceladus is a giant, the child of Mother Earth.

The majority of students answered this question well and scored full marks.

Question 5

Fama is described as a huge, terrifying monster, swift of foot and wing, with an eye, mouth, tongue and ear under each feather.

One mark each was awarded for 'monster', 'swiftness' and the features hidden under the feathers.

Question 6

At night she flies squawking through the sky without sleeping, and by day she keeps guard by sitting in high places and terrifying cities.

The majority of students scored full marks for this question.

Question 7

Aeneas, of Trojan descent, has come and the beautiful Dido deigns to marry him. Now they are spending the long winter in pleasure, forgetting their kingdoms, overcome by base lust.

There were four or five points here. One mark was awarded for up to three correctly identified points.

Question 8

Fama brings the news to King Iarbas.

The answers to this and the following question came in the lines that followed the given passage. They required students to place the passage in context. Almost all students answered this question correctly.

Question 9

The news makes Iarbas angry and he prays to Jupiter Ammon for vengeance.

Only a small number of students failed to answer this question correctly.

Part B – Interpretation of the prescribed seen text

Students need to be aware of what the wording of a question requires in an answer. When a question asks about the use of words, it requires the student to discuss the words that Virgil has chosen to use. It is not an invitation to discuss techniques. If, however, the question asks about word order, it may well invite a discussion of techniques, as in Questions 13 and 14. A question could also ask about the sounds created by words. This, too, would involve a discussion of techniques.

A question that asks for the identification of a technique only requires students to name the technique. If, however, a question asks for an explanation, as in Question 14, students must say why the line(s) contains an example of that technique.

To scan a line correctly, students need to mark on the length of each syllable, to show where each foot ends, to show where the main caesura is and to show any elisions. The questions that are set test students' knowledge of the rules about the length of syllables and other basic rules that apply to the scansion of a Virgilian hexameter.

Question 10a.

lēgīfēr|āē Cērē|rī // Phōē|bōquē pā|trīquē Lŷ|āēō (*ae* and *oe* are diphthongs and only one long syllable)

Students needed to know that 'y' (the equivalent to the Greek letter 'u') is scanned in Latin. Part a. also required them to identify the three diphthongs and the fact that the 'a' of *patri* is short even though it is followed by two consonants. About half of the students scored full marks for this question. Common mistakes were to fail in one or more of these requirements or to forget to show the main caesura, which is in the usual position in the third foot.

2014 Examination Report

Question 10b.

There is trochaic caesura in both the fourth and the fifth foot, a rare rhythm in Virgil.

Although there is a note by Austin (p. 42) on the rarity of this rhythm in Virgil (about 100 times in the approximately 10 000 lines of the poem), only very few students found the correct answer.

Question 11

lūnō|n(i) ānt(e) ōm|nēs // cū| vīnclā iū|gālīā| cūrāē (*cui* is one long syllable, *ae* is a diphthong and one long syllable)

This line required students to show their awareness of the rules of elision. They also needed to be aware that *cui* is one long syllable and that the ‘i’ at the start of *iugalia* is a consonant (equal to ‘j’), not a vowel. These were common mistakes.

Question 12

instaurat shows her desperation because she starts each day with gifts (bribes to the gods). *inhians* means that her lips are parted in eager anticipation as she looks for signs (*consulit exta*). The signs are hidden within the chest of the animal, which has just been opened (*reclusis*), and the innards are still pulsing with life (*spirantia*) as the animal has just been sacrificed.

The answer above is the kind of answer required for such a question. A number of students missed the point of the question altogether. One mark was awarded for each separate point correctly identified, up to three marks.

Question 13

The enjambment of *nescius* places great emphasis on the word and suggests that the shepherd (Aeneas) is unaware of the effect of the damage done by the arrow (of love). There is a strong contrast made between *nescius* (Aeneas) and *illa* (Dido) by placing them next to each other (juxtaposition).

‘Comment on’ means that the students have to state what effects the word order and positioning have. One mark was awarded for an explanation of the enjambment and one mark for the explanation of the juxtaposition. Students who claimed that there was chiasmus in *fuga silvas saltusque peragrat* did not receive any marks. Several students thought that the masculine *nescius* referred to Dido.

Question 14

Virgil uses alliteration by repetition of the consonant ‘l’. Chiasmus of *haeret lateri letalis arundo* was allowed because some texts have *harundo* rather than *arundo*. Whichever technique the students chose, they had to explain why the words in the line provide an example of that technique.

Question 15

Students were expected to discuss some or all of the following words: *incensum, inflammavit, amore, spes, dubiae menti, solvit pudorem, pulcherrima, furem, est molles flamma medullas, tacitum sub pectore vulnus, uritur, infelix, vagatur, furens*. Many of the words are to do with fire (the effect of love) – *incensum, inflammavit, flamma, uritur*. The frenzied, unstoppable love of Dido is vividly pictured in these lines, but she is still unsure of what to do (*dubiae menti*). There should have been discussion in particular of the effect of *furor* (*furens*) on Dido and its importance as a concept in the *Aeneid*. Love causes Dido to abandon her promise to her dead husband and to abandon her refusal to be involved with a man (*solvit pudorem*). The effect of the love is internalised as she does not show its effect (*tacitum vulnus*). She will not, however, be lucky in love (*infelix*). The word *infelix* is often used to point to Dido’s impending death and tragedy. Students might discuss the idea that Dido has religious beliefs and seeks help from the gods, hoping that her sacrifices, to gods connected to marriage, will bring her forgiveness for embarking on this love affair. The lines end (16–20) with an extended simile. Dido is likened to a doe (a gentle, timid creature) in the woods of Crete that a shepherd (*pastor* – *Aeneas*) has unknowingly (*nescius*) struck with an arrow when she is off her guard (*incautam*). As she flees from the hunter, she wanders through the woods and glades of Dicte, but the arrow (of love) is stuck fast in her side and will kill her (*letalis*) in due course.

This question required good analysis and synthesis. Students were required to show how the choice of words and the imagery (fire, *furor*, wound, the simile) develop the character and mood of Dido. The very best answers discussed the effect of the words and imagery and also mentioned the importance of *solvit pudorem* and *infelix*. Students were not expected to cover every point in their answers.

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

Question 16

Students need to be aware that a question on themes and ideas will have at least two parts. One of these parts will require them to address the given passage. To do this, they need to apply their knowledge to their analysis of the passage and show evaluation in response to the question. They should show that they understand what the Latin words mean by quoting them in brackets to support their argument.

In part a., students who made no reference to the passage could score only a maximum of five marks, no matter how good their response was. Students who made only minimal reference to the passage could score no more than six marks. Students who scored low marks for this question did not address the passage. Too many students ignored the instruction to confine their discussion to Book 4. Students gained no marks for going outside Book 4.

The instructions for the question clearly stated that the answer should have been in English and that Latin should have been in parentheses. Some students ignored the instructions and included Latin in their English.

Question 16a.

Austin (introduction xi) writes: ‘The opening of the book shows Dido, sleepless and agonized, seeking comfort and advice from Anna; at its end we see her dying on the pyre, with Anna at her side doing all that a sister’s tenderness could do to ease the sharpness of death. Between this first scene and the last Anna takes no direct part; no human agency could save Dido from the swift current of her destiny; yet Anna’s presence is felt throughout, and Dido’s tragedy is shown as a family sorrow. The tenseness of the opening is never far relaxed in all that follows. Dido hears from Anna the advice that she has hoped to hear, despite herself; she takes it, but gains no peace.’

In lines 31–53, Anna tells Dido that it is not good for her to resist love and to continue living life unmarried. Dido has already rejected local suitors, but this time she seems to have fallen in love and should give in to her feelings because combining with Aeneas and the Trojans will protect her and Carthage both from the local rulers and from any threat still to come from her brother Pygmalion in Tyre. She believes that the gods have brought Aeneas to Carthage for a purpose and that Dido should pray to them for help. Anna’s reply is what Dido wants to hear, inflames the love she feels for Aeneas and sets her on the fatal path that follows.

Anna fades from the picture as the love affair engineered by the gods develops and then, because of the intervention of Jupiter, falls apart. After the bitter confrontation between Dido and Aeneas (296–392), Aeneas goes off to continue preparations for departure. The signs of departure force Dido to make one more effort to persuade Aeneas to change his mind. She pleads, in these lines, with Anna to go as an intermediary to Aeneas because she feels that Aeneas trusts her and that Anna knows the right way to plead with him (lines 6–8). She wants Anna to point out to Aeneas that she is not, nor ever has been, his enemy (lines 10–12). She wants Anna to find out why Aeneas is deaf to her pleas and is determined to rush away (lines 13 and 14). Dido claims that she will not stand in the way of his fate and demand that he honours the ‘marriage’ (lines 14–17). She says that all she asks for is time to get used to the fact that he is going (lines 18 and 19). Good students discussed what is meant by *requiem spatiumque furori* (line 18). Ostensibly it means that she wants time to get over her initial anger, but it could also mean that she wants to have time to give expression to her *furor*. Anna, of course, is no more successful than Dido is at persuading Aeneas to change his mind.

In lines 474–503, Dido deceives Anna by pretending that she wishes to obliterate all memories of Aeneas through the use of black magic. She begs Anna to secretly build a pyre in the palace and place on it all things that might remind her of Aeneas. Anna is deceived and dutifully goes away to do what Dido has asked.

It can be seen that Anna is, indeed, a loving, caring and naive sister. Dido relies on her for advice and help, although that help in the end will help her to commit suicide. Anna is deceived throughout and unknowingly fulfils her sister’s wishes.

Question 16b.

Responses to this question could have centred on the fact that Aeneas is referred to as *pious* in line 393 (*at pius Aeneas*), the first time that he is given his traditional epithet in Book 4. Students could have argued that until this point in Book 4 Aeneas has not been a *pious dux* because he has forgotten his mission and is more concerned with his relationship with Dido than the fate of his followers. On the other hand, it could be argued that he has at least shown his *pietas* towards his followers by providing them with a safe haven in which they can recover during the winter months after the ravages of the storm sent by Juno. It takes the message from Jupiter, delivered by Mercury, to bring him to his senses. In his

2014 Examination Report

response to Dido's angry outburst, he makes it clear that he once again realises that he has a mission to complete for his son, Ascanius. He also makes it clear that he will complete the mission against his own personal inclinations at this point in time. Once Aeneas has been reminded of his mission, he overrides his personal feelings and devotes all his energies to his departure and the completion of his mission. By doing this, he becomes once more a *pius dux*, one fulfilling his duties to the gods, his family and followers, and to his mission.