



GENERAL COMMENTS

There were 174 students enrolled in Latin this year, although only 168 sat the examination. This was an increase on the 124 who sat the examination in 2004. It is to be hoped that this encouraging trend will be maintained.

Students' overall performance this year was disappointing. There were no really outstanding papers and 23 students scored less than half of the marks for the paper. This may be a result of uncertainty as this was the first paper under the new Study Design. There were also some students who appeared to run out of time.

The Chief Assessor urges teachers to alter their strategies to meet the demands of the new paper format. They need to focus on improving students' ability to translate unseen passages of Latin, as this accounts for almost half the available marks. Advice about ways in which to try to achieve this is given in this report. Unfortunately, more than half of the students did not have the ability to translate a piece of unseen text. Students need to practise translating unseen texts of 85 to 95 words, with the aid of a dictionary, in 45 to 50 minutes. Such practice should start in Year 11. Initially students may find it difficult to complete the task in the time, but practice should help them to do so. If students can complete Section 1 in this amount of time, they should have about 15 minutes for each of the first two sections on Virgil and 45 minutes in which to write an essay. Essays may therefore be shorter than they have been in the past, and relevance is particularly important.

For the Virgil part of the paper, students should be taught to write essays on the issues and themes (which is worth 20 marks), perhaps at the expense of dissecting the lines for every possible technique (as technique questions are only worth about seven marks). The issues and themes of the lines set each year are not limitless and are predictable. The problem is caused when students have to apply their knowledge of the themes to the particular lines. If they have already written on the required themes for different lines, they tend to repeat the previous essay without applying it to the lines set on the paper. Most of all, students need to be taught not to waste time with wordy introductions, story retelling and irrelevance.

Students also need to improve their dictionary skills.

SPECIFIC INFORMATION

Section 1 – Translation of an unseen passage

Question 1

Marks	0–15	16–20	21–25	26–30	31–35	36–40	41–45	Average
%	10	14	22	17	18	17	2	26.8

'Amidst the uproar Tanaquil ordered the palace to be locked and ejected any witnesses. She both busily prepared items necessary to look after the wound, as if there was still hope, and, in case that hope let her down, took other precautions. When Servius had been quickly summoned and she had shown him the almost lifeless body of her husband, holding his right hand she begged him not to allow his father-in-law's death to go unavenged, nor to allow their enemies to mock his mother-in-law. She said "The crown is yours, Servius, if you are a man; it is not for those who use others to carry out a wicked crime. Bestir yourself and follow the leadership of the gods, who gave a sign that this head of yours would be famous when they once surrounded it with a divine fire. Now let that heavenly flame spur you on. Now is the time to bestir yourself.'"

The passage was 86 words long and well within the prescribed limit. The meanings of three words were given on the paper, as examiners thought that students might have difficulty in finding the appropriate meanings. The introduction was designed to provide the students with information about the characters involved in the passage; however, some students seemed to ignore it.

This section is worth 45 marks, which means that each line is worth about six marks. The assessors divided the passage up into component parts and allocated marks appropriately. The marks allocated are shown in brackets below.

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- *Tanaquil – eicit* (four marks)

The examiners did not foresee the problems that the first sentence caused; however, students did not seem to be familiar with the use of *iubeo* with an accusative object and an infinitive. It was expected that when students saw *iubet*, they would look for an accusative (*regiam*, next to it) and an infinitive (*claudi*, next to *regiam*). Although the present infinitive passive of third conjugation verbs does not follow the pattern of other conjugations, it is this very fact which ought to make students look out for it in circumstances where an infinitive is to be expected.

Far too many students used their dictionary before they thought about the accident and syntax of the words. Many translated *claudi* as if it came from *claudus* (lame) and made it agree with *regiam*, which they tended to treat as meaning 'king'. The asyndeton in the sentence also caused problems, though it is a prescribed technique and is common in both Virgil and prose authors. It was hard to understand those who wrote Tarquin for Tanaquil or treated Tanaquil as male after the last sentence of the introduction.

The following examples show some of the problems that the students encountered.

Tanaquil threw out his decisions among the uproar, he ordered the king shut out.

Tanaquil ordered the crippled king among commotion to judifily (sic) move him.

in the wounded king's court

tells the palace of the injury, throws out the judges

of her lame husband

the king to be closed off

In spite of the commotion, Tanaquil helps the crippled king.

that amongst the disorderly palace, to throw out onlookers

Tarquin ordered to shut the place as he

Tanaquil ordered the capitul (sic) to be cut off, having witnessed them being driven out.

Tanaquil commands through the royal disaster of the cripple

palace of the crippled one

in order to stop the commotion in the court

Tanaquil witness amongst the clamour was bid to the lamed king

Tanaquil ordered the palace limping through the commotion

ordered through the crowd at the wounded king

ordered the unwell king to utter his decision

helped him with the castle despite the shouting of the injured one

helped him limp among the tumult of the court

Tarquin ordered the palace by stopping the uproar

to the lame palace

Tanaquil ordered him limping inside the tumultuous palace, she was of the opinion he had been banished.

ordered the witnesses to close in on the king among all the turmoil

in course of ordering the disturbed palace closed, be sent out a witness

was ordered to leave the besieged palace

the king to blockade amongst the crowd

ordered the decision she assume control of the wounded king

He told Tanaquil he witnessed the injured king thrown out among the hills.

orders the crippled one to her quarters, deciding this she rushes about

thrown out to be a witness among the disturbance ordered the king to conclude

Tanaquil ordered uncertainty through the tumultuous kingdom, that the judged be banished

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*Tanaquil ordered to halt around (sic) the hills where the ring was.
that the commotion in between the kingdom be confined
Tanaquil commands in spite of the commotion of the wavering palace and she throws out judgment.
Amongst all the chaos and turmoil, Tarquin commands people with great uncertainty and he expels the lords.
During the riot of the crippled Tanaquil ordered the palace to throw out the witness.
Tanaquil went as a witness, as ordered by the king during the chaos.
During the king's wavering disorder Tanaquil ordered the controllers to be thrown out.
to the palace of the hurt one she goes as a witness
In the course of the commotion Tanaquil under the orders of the crippled one threw out the witnesses.
Tanaquil told the limping king to think if he had injured anything.
Tanaquil ordered to shut the boundary line between the uproar and drive out*

All these show considerable failure to follow the basic rules of accident and syntax.

- *simul – comparat* (six marks)

Far too many students left *sedulo comparat* until the end rather than taking it before its object *quae – sunt*. The suppression of the antecedent of *quae* is not unusual in prose authors. It may have caused problems, but a literal translation of 'which things are necessary for looking after the wound' ought to have led students to an appropriate translation.

Student responses included the following:

*he put together
of the damage just as hope was
just as she hoped
looking after the wound of the killed just as she was hoping
wounds which are inevitable
she busily compares
Then she purposely establishes that it was both necessary to get something done about the damage just like it was expected.
for those who needed to care
she coupled together busily
ran necessarily
he coupled together at the same time
to run (presumably confusing *curo* and *curro*)
he was inevitably wounded running towards him
running to the injury
by which it was necessary to heal their wound
she attentively united
to worry about the wound
running to necessitate the wound
the inevitable wounds
they busily coupled together
he painstakingly compares the wounds he needs to heal
At once the inevitable wound was diligently prepared to be cured by them.
As once the concern wound, she might be hope, he compared busily.
busily compared the limbs out of hope*

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- *simul – molitur* (four marks)

There was some clumsiness in the translation of the repeated *simul*. Many did not make *spes* the subject of *destituat*. Some did not recognise *molitur* as a deponent verb.

Student responses included the following:

if he let down hope

as if she had not let down expectations

others were to undertake precautions

working with precautions

she lets down hope

other precautions would become harder

as if she had forsaken hope

will be provided

other precautions would die

if all she let down at hope, she would let down all precautions she wields

to a time when there had been hope

he would be moved with precautions in another way

lest she let him down

- *Servio – accito* (two marks)

The majority of students translated this first ablative absolute correctly. There was a small number of students who translated *Servio* as 'slave' in spite of the introduction which mentioned *Servius* twice. Students should be reminded that capital letters are only used for proper nouns in this section.

Student examples for the first clause included the following:

Servius hastened to the summons

Servius fell quickly

when the slaves having been summoned quickly

approached with Servius quickly

they hurried to summon Servius

for Servius hastened

having summoned Servius to hasten

Servius had quickly displayed summons

I summoned Servius

hastily with Servius helped

having been taken by Servius

And for the next clause, the following:

When she had quickly summoned the poison for Servius, often lifeless.

She had offered to quickly summon for Servius to be with the almost lifeless man.

When she had often shown to Servius nearby lifeless men.

She asked Servius to quickly summon a healer to where the lifeless man lay.

She quickly made known to Servius that he was nearly a lifeless man.

Servius almost hastened to hold up when the lifeless man was summoned.

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- *cum – ostendisset* (two marks)

Most students translated this clause well; however, there were some problems caused by poor dictionary skills. In the small dictionary, *ostendo* comes at the bottom of the page. The first meaning is ‘to hold out’, but unfortunately the ‘out’ is on the next page. Some students, therefore, translated the word as ‘held’. The second meaning given was the more appropriate ‘to show’. It was hard to believe that students had to look up *virum* in the dictionary, but some did and came up with the meanings ‘poison’ or ‘slime’.

Student examples included the following:

when he had held the man almost lifeless in his hands

she had almost shown

almost lifeless when she had shown the man to him

when he had exposed the lifeless man

since he had almost held out lifelessness

she had told an almost lifeless to hasten to summon Servius

almost lifeless poison (taking *virum* to come from *virus* = slime, poison)

near lifeless strength (taking *virum* to come from *vires* = strength)

had almost been declared lifeless

since the man had shown himself nearly lifeless

by holding out the often lifeless man

when it had revealed almost lifeless of strength

to show him poison

as he may have offered a medicine to the nearly lifeless

the lifeless slime

when the lifeless man was nearly spread over

when the poison nearly rendered Tarquin lifeless

when almost lifeless he had held out the poison

and with him he had shown up holding a lifeless man on his right side

Tarquin had exhibited a display to Servius Tullius to warn him of the dangers of the chance someone could nearly kill him with lifeless poison.

when the healer revealed that the man was lifeless

when the king looked almost lifeless

- *dextram – sinat* (seven marks)

Again, dictionary skills caused problems. The first meaning given for *orat* is ‘to speak’. However, the fact that it is followed by an indirect command makes this an inappropriate meaning. The more appropriate meanings of ‘to beg’ and ‘to entreat’ followed. Some students were also unable to distinguish between *soceri*, from *socer*, (father-in-law) and *socrum*, from *socrus*, (mother-in-law). A large number of students made Servius, rather than Tanaquil, the subject of *orat*.

Student examples included the following:

lest he be united with an unavenged death

he speaks lest the father-in-law and mother-in-law are unavenged in his death and leaves the father-in-law for enemies to mock.

be allowed to deride her enemies

his right hand holding his mouth (*orat* taken to be from *os*, *oris* = mouth)

to laugh at the impulsive death of his father-in-law

lest he unites with death unguarded lest she allow his unfriendly mother-in-law to laugh at him

she allow her unhostile mother-in-law to laugh

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holding a weapon in his right hand
by his father-in-law lest the mother-in-law let his enemies laugh at him
he holding her right hand
no deride the enemies of the father-in-laws
at the right hand of his father-in-law he was told
holding in his right hand a speech
he took her right hand and said to his mother-in-law that the death would not go unavenged lest she mock him for lack of heart.
holding him in his right hand he speaks
enemies of his allies
in her right hand she held poison
to deride his hostile mother-in-law
with a weak right hand
his right hand prays
dexterously he possessed speech
holding his right hand of his father-in-law he spoke
ultimate death
she spoke remembering her pledge of friendship
her father-in-law (the introduction clearly showed the relationship between the people in the passage)
declared that she would not bend to
that Tarquin not permit himself to be laughed at
she did not speak holding the right hand of the father-in-law unavenged in death, nor laugh at the father-in-law
he begs so that he would not be punished for the death of the father-in-law, so that the unfriendly mother-in-law would not ridicule him
with shaking hands
holding the right hand of his father-in-law he made a speech
unavenged death be shared
holding his face in his right hand lest he partner a punishment of death, nor leave to deride the partner of the enemies
he was on the edge holding his right hand, his mother-in-law was not allowed to unavenge death, nor was he let to laugh and be unfriendly to his father-in-law
with her right hand she spoke

- *tuum – regnum* (three marks)

The biggest problem encountered here was recognising that *tuum est regnum* is the main clause. There were several students who continued to make the subject of *inquit* masculine.

Student examples included the following:

He said 'This is yours Servius if he is your father the king'.

if you are men of Servius

if you are brave

'You are slaves' she said 'if power is a kingdom'.

'You are Servius, take kingship'

I am yours, I save you.

He said 'You are Servius if you are a man of royalty'.

It is yours, Servius, if your man, Queen,

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He said 'It is of Servius if you are a man of the kingdom'.

He said 'He is your Servius, if you are a man, king'.

if you are strong

you are the kingdom

'He is yours,' he said 'if you serve this man your kingdom'.

He said 'You are slaves, if you are men, of the king'

- *non – fecerunt* (four marks)

A literal translation of *eorum qui* (of those who) should have helped avoid the difficulties encountered by many students in this part. The appropriate meaning of *alienis* (of others) should have been clear after reading the introduction.

Student examples included the following:

with strange forces

that will not elect one of their with foreign hands

those who unsuited to deal with this most evil deed

thither not which the worst hands become for the stranger

a man who is not of those who with hostile hands

they did not do the worst deed which is hostile

who are unsuited to making do with this most terrible deed

it is your duty to undo this most foul crime with your foreign hands

royal power is nothing but doing bad deeds with the hands of another

they (sic) worst deeds will be made by other hands, not theirs

not of his strange hand, they make the worst crime

which foreigners remain (manibus from maneo)

do not commit evil crimes

do not go to another place and make a worser (sic) crime

will make bands with a pessimistic face

no stranger who commits the worst crime will have power

those worst ones with alien hands will not perform it

worst deed on our kingdom

don't let your people make very bad crimes with foreign hands

then you are not of those who crime makes the worst of with strange hands

the kingdom will not be made with their worst foreign hands

this deed causes the worst of those who are foreign into banding groups

not yours to sell by trading but to defend because the enemy will wage outrage on you and your palace

who have made the kingdom bad with alienated hands

I want you to see if this man the king did not have another who would be at the hands of this horrible crime.

- *erige – sequere* (three marks)

The imperatives, especially the deponent *sequere*, caused considerable problems, and many students treated *sequere* as an infinitive. Students should be reminded that imperatives, first and second person verbs and vocatives are all part of direct speech. Students also need reminding that the enclitic *-que* is added to the word it joins to a previous word – here it joined the imperatives. Far too many students took it to join *deos* and *duces*.

Student examples included the following:

I encourage you to follow the leaders and gods.

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gods and generals

To make you to the gods and to follow your lead.

Raise up the gods and the commanders will follow you.

I encourage you and the leading gods to pursue them.

as you lead and are followed to the gods

set up chieftains and gods to follow you

and the gods to be followed as leader

Encourage the leaders to follow you and the gods.

Be upright and the gods shall lead you.

Raise up to the gods and follow the leaders.

and the gods will lead you to come next.

You must lead with encouragement

Erect with your gods and leaders to follow.

the leaders might follow the gods

Excite yourself and the gods to follow.

Encourage you to follow your lead and the gods.

You encourage you and the gods to follow leaders.

Raise yourself up to follow the gods and lead yourself.

You have risen up to be the next leader and god.

Set yourself up as a god and leaders follow.

By encouraging and following the gods and leaders.

Rigid you and to follow the leader of the Gods.

Follow the leaders and gods and they will raise you up.

The gods and leaders rise up to follow you.

I encourage and I follow

You will march to follow the gods.

Erect yourself and gods as leaders to follow.

Having set the man you and the gods as leaders to follow.

Both you and the gods are encouraged to follow lead.

Stand up and follow your two leaders.

with you raising the gods and leaders with a trustee

You lead and the gods will follow in line.

You will raise up to the level of gods and be followed.

build yourself

Excite the gods to follow and guide you.

- *qui – potenderunt* (six marks)

This sentence was more demanding than others, and was included to challenge the better Latinists. The second ablative absolute caused problems. Many did not to take *quondam* with it, although it is included in it. The accusative and infinitive proved difficult, partly because of *fore*.

Student examples included the following:

by prophecy with a fiery clear mind they would predict crowding round this one.

surrounded by divine love

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who after they foresaw a brightness overwhelming them, predicted it to be this certain intense individual.

after being poured out with

a distinguished leader of the gods once overwhelmed with passion

that I would be this bright head

beautiful head would be wreathed in divine flame

while this clear head predicted that it would be that this divine fire would come to pass

those righteous so that this head be succeeded by those formerly divine

surrounded by fiery passion

which this head of divinity distinguished by the law courts they once depicted great and overwhelming.

bright divine hand

to carry a certain clear head to surround the passion with divinity

who once this divine fire having been overwhelmed predicted those who were distinguished to be leaders.

who I foresee will one day be marked by those divine heads and be surrounded in fire.

who at times clearly portended the huge gate those surrounding gods head.

by the head soothsayer surrounded by fire

- *nunc – expergiscere* (four marks)

This sentence caused more difficulties than expected. This was often because students did not make *flamma* the subject and *te* the object. The jussive subjunctive caused difficulty too. Strangely, most students recognised the imperative *expergiscere*, even those who did not recognise *sequere* to be one.

Student examples included the following:

Now they arouse flames of the sky for you, now to awake.

Now the flame of the sky urges you for this

they were woken up

burn within you, now they stir themselves to action.

You are roused

rouse the flames of heaven

At one time you will be summoned by those fiery gods, at another time to awake.

Now the gods are excited by the passion, now they are woken up.

Now the gods will raise the flame in you, never to be extinguished.

Now rouse the flame in the sky, now wake them up.

Now excite the celestial flames in them, now excite.

Now the gods summon you to the flames

At one time flames by you had risen to the heavens, now they rose.

For you are heavenly, roused by flames and awoken.

For you to rouse these heavenly flames, now awaken them.

Now the god of the sky is roused to anger, now he is woken.

Now you engrave this and produce the fire, now be yourself.

Now you, flame, rise to the heavens

Now the flames of the sky that she summoned, now bestirs itself.

Not to rouse the heavenly flames, not to bestir oneself.

Now you summon the blaze to the heaven, now lifeless.



It is often advantageous for students to use bracketing so that they can identify the components of each sentence and clause. This would at least prevent them from taking words out of order. It should also help them to identify the verbs, their subjects and their objects. This year's passage could have been bracketed in the following way.

[*Tanaquil (inter tumultum) claudi regiam iubet*], [*arbitros eicit*]. [*simul (quae (ad curandum vulnus) necessaria sunt), (tamquam spes esset), sedulo comparat*], [*simul, (si destituat spes), (alia praesidia) molitur.*] [(*Servio propere accito*) (*cum paene (exsanguem virum) ostendisset*), (*dextram tenens*) *orat (ne (inultam mortem soceri), (ne (socrum inimicos deridere) sinat).*] [*'tuum est,' inquit, 'Servi, (si vir es), regnum*], [*non eorum (qui (alienis manibus) (pessimum facinus) fecerunt).*] [(*erige te*) (*deosque duces sequere*), (*qui (clarum fore hoc caput) (divino quondam circumfuso igne) portenderunt.*] [*nunc te illa caelestis excitet flamma*], [*nunc expergiscere.*']

Although much of this is already done by the punctuation, students often seem very willing to ignore the punctuation. The technique may leave *paene* doubtful, but common sense should say that it goes with *exsanguem*, not *ostendisset*. At least it would make them take *quondam* with the ablative absolute and not with either *portenderunt* or the accusative and infinitive.

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

Part A – Comprehension and analysis of the prescribed seen text

Question 2

Marks	0	1	2	Average
%	15	49	36	1.2

Turnus has received news from Saces of Aeneas' attack on the city and the suicide of Amata. Saces has urged him to help save his people. This message brings him to his senses and he sees evidence of the attack on the city in the form of a burning tower which he himself had built.

Most students encountered little difficulty with this context question. There should have been some mention of Saces' news in a full answer. However, a full page was not necessary to answer the question correctly.

Student examples included the following:

The wounding and death of Pallas.

Turnus' sword broken by Aeneas' sword

Question 3

Marks	0	1	Average
%	2	98	1.0

Juturna is referred to as *germana*.

Almost all students answered this question correctly, though a few said that it was Turnus. Four lines were not needed to answer this question.

Question 4

Marks	0	1	2	3	4	Average
%	2	15	27	37	19	2.6

Though Turnus sees the hopelessness of his situation, he is determined to go down fighting and to show his customary *furor* in the duel with Aeneas.

furorem means frenzy, madness. In *Aeneid* 12 it is a destructive force which possesses individuals, usually those who oppose Aeneas' mission, particularly Turnus, who is constantly subject to it. It usually removes the ability to think rationally and leads to violent and destructive action.

Merely translating the lines was not an explanation; students needed to explain what Turnus meant with these words. Students were less successful at giving a brief comment on the relevance of *furor* to Turnus in Book 12, rather than other books, such as Book 9. It was not necessary to write a page to answer this question correctly. 'Briefly' means exactly that. Discussing the *furor* of Aeneas was not a sensible approach.

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Student examples included the following:

(Turnus) to defeat Turnus

Furor is the order of priorities which places oneself above the gods, the state and the family.

Furor is a bad omen sent by Jupiter.

in hungry greed

Question 5

Marks	0	1	2	Average
%	4	8	88	1.9

Any two of:

- torn out by the wind
- washed loose by rain
- loosened by the passing of time.

Most students encountered no difficulty in giving the correct answer here, though one or two gave all three reasons rather than just the two required. They were not penalised for doing so, but wasted valuable time.

Student examples included the following:

Jupiter causes an earthquake or the furies sap his strength.

Due to the fury and rage that Turnus had conjurely (sic) the boulder could have been dislodged by his free will to avenge; also it may have been dislodged by the favour of Juno.

The boulder is a smile (sic). It shows the anger. Also for the boulder to be thrown to the enemy.

wild seas

Collision from fighting. Trying to push the boulder onto enemies.

Question 6

Marks	0	1	Average
%	3	97	1.0

The ground is soaked with spilt blood.

This question caused few problems, though one or two students went on to discuss the air whistling with weapons.

Student examples included the following:

blood of many

The ground is described as being open and clear in order to do battle on.

soaked with tears

wet with blood in most places

soaked in drawn blood

Question 7

Marks	0	1	2	3	Average
%	3	20	43	34	2.1

Turnus means that he accepts his fate and that he should face Aeneas in single combat, as arranged at the beginning of Book 12. By doing this he will atone for the breach of the treaty or (as some say) for the stain that making a treaty with an enemy brings to his country.

Again, translation of the lines did not constitute an explanation. Better answers referred to what was meant by *foedus* – the breaking of the truce at the beginning of Book 12.

Student examples included the following:

fortune had in stall



*he wishes to go before the broken treaty and fight
and fight for his people against Turnus*

Question 8

Marks	0	1	2	Average
%	8	18	73	1.7

When Aeneas hears the name of Turnus, he breaks off the attack on the city and joyfully rushes to meet Turnus in battle.

Few students had difficulty in saying what Aeneas' response was in the lines which followed this passage.

Student examples included the following:

*to attack Latinus' city as predicted by Venus
causes Aeneas to burn the siegeworks*

Part B – Interpretation of the prescribed seen text

Question 9

Marks	0	1	2	3	4	5	Average
%	7	7	18	26	23	19	3.1

Students should have discussed the simile of the unseen (*incognita*) Parthian arrow with its foul poison (*felle veneno*) which is incurable (*immedicabile*). Parthians were renowned for firing arrows as they withdrew from the fight and were a constant source of problems on Rome's eastern borders. The simile is effective because it emphasises the fatal nature of the visit of the Fury to Turnus and the swiftness of her action in response to Jupiter's commands.

celeris, in line 7, is an example of hypallage (transferred epithet), and *stridens*, also in line 7, an example of onomatopoeia. *celeris* agrees with *umbras*, but it is the arrow, not the shadows, which is 'quick'. *stridens* sounds like the hissing noise of the arrow.

There were some good answers to this question. Less successful answers did not address the effectiveness of the simile, but only discussed its features. Some students had more difficulty in identifying the onomatopoeia of *stridens* and the transferred epithet of *celeris*. Some confused onomatopoeia with alliteration or assonance. *immedicabile* was not considered to be an example of transferred epithet.

Student examples included the following:

The simile tells of the javelin thrown by Aeneas against Turnus.

telum immedicabile, because the arrow is not untreatable, the wound is (but there is no word for wound)

fertque refertque is onomatopoeic

umbras is used as an epithet to the venom

Parthus is a transferred epithet

sagitta is onomatopoeia

telum immedicabile torsit because immedicabile is describing torsit

while retreating (Parting shot)

saevi is transferred epithet because it refers to Aeneas at the end of the poem.

Turnus and Aeneas = Parthian and Cretan

flying down in a dangerous manor

saevi applied to armatum instead of Parthus

sata Nocte is a transferred epithet, but comes in line 8.

transferred epithet is nervo as clouds don't have nerves

Parthian spear

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artillery of Parthians and Cretans

Question 10

Marks	0	1	2	3	4	Average
%	4	11	33	30	22	2.6

Williams says ‘This is a daemonic scene, terrifying in its weird and supernatural aspect; the transformation of the Fury into a bird fluttering in front of Turnus’ face conveys with chilling certainty the tragic and total helplessness of the brave Rutulian warrior.’ Students could discuss the swift transformation into an owl by the Fury, the frightening nature of the bird suggested by the words in lines 11 and 12, *pestis*, the way in which the bird attacks Turnus in lines 13 and 14, and the effect on Turnus in the words of lines 15 and 16.

Though most students identified the tone, they were less successful at discussing words which achieved this tone. There are really three elements to the description: the Fury as a bird at night, the Fury attacking Turnus and Turnus’ terrified reaction. Some students discussed techniques rather than words. References to Books 4 and 6 were not necessary.

Student examples included the following:

a sense of the iniquitous

undermining and vicious tone

pejorative tone

Question 11

Marks	0	1	2	3	4	Average
%	9	18	19	37	17	2.3

quāe quōnd(am) īn būs|tīs // āut| cūlmīn|būs dē|sērtīs

The unusual spondee in the fifth foot emphasises the strangeness of the bird and the unnatural nature of the Fury. This is also emphasised by the harsh alliteration of *quae quondam*, which almost sounds like a bird squawking.

Most students were able to scan the line correctly, though the spondee in the fifth foot caused problems. Students are reminded that they are required to write out the line, to mark on the length of each syllable, to show any elisions, to indicate the separation of the feet and to show the main caesura. Scansion should be above the line, not beneath it. Pencil is acceptable for the scansion so that errors can be erased. The final part of the question was designed to test the better Latinists.

Unfortunately some students wrote out the wrong line for this and the following question. These students did not score any marks for these questions.

Student examples included the following:

Where the 4th foot contains the spondee dactyl dactyl typical of the fifth.

*fifth foot dactyl is very unusual in Virgil (but scans as a spondee – students should be told to think of *daktulos* = a finger in Greek, a long joint followed by two shorter ones)*

Question 12

Marks	0	1	2	3	Average
%	13	13	34	40	2.0

fērtquē rē|fērtquē sōn|āns // clīpē|ūmq(u) ē|vēr|bērāt| ālīs

The predominantly dactylic line has the effect of reflecting the bird/Fury fluttering in Turnus’ face and beating his shield with its wings.

Most students found this line easier to scan than line 11.

Student examples included the following:

a very spondaic line



Question 13

Marks	0	1	2	3	4	Average
%	6	9	20	44	21	2.7

- The tone is one of mourning.
- Virgil does this to point to the death of Turnus, as Juturna is already mourning his loss.
- She pulls out her hair (*crinis scindit*), scars her face with her nails (*unguibus ora foedans*) and beats her breasts (*pectora pugnis*), all Roman signs of mourning. She is also described as *infelix*. This might remind readers of Dido in Book 4.

Most students correctly answered the first parts of this question. For the last part there was much discussion of *infelix* and the links to Book 4, but less of the actions of Juturna, which were the typical actions of mourning women in Rome.

Student examples included the following:

tears her hear (sic) out

Juturna has been led by her heart beating in her breast

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

Question 14

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	Average
%	1	0	0	0	1	1	1	3	9	11	12	10	9	9	8	11	5	4	3	1	0	11.6

When Jupiter grants Juno’s requests, he brings an end to the war on the divine level. Juno makes the following requests to Jupiter in lines 819–828: that he does not make the Latins change their name to Trojans, change their language or dress. She wants Latium to survive, the Alban kings to live from generation to generation, and Roman stock to be made mighty by the manly courage of Italy. Finally, as Troy has fallen, she wants its name to be forgotten. These things are what she wants in return for ending her hostility towards Aeneas and his mission.

Students needed to discuss the enmity of Juno to Aeneas and his mission, which is made clear in the first thirty lines of Book 1 and is referred to in *irarum* and *furorem*. It is said that Jupiter gives in too willingly and grants more than Juno requests, but his decisions merely reflect the reality of history. It is a strong statement about the greatness and achievements of the Roman people. Rome’s history and greatness have been willed by Fate/Jupiter. Students should have discussed line 11 and *pietate*. Some students referred to Jupiter’s prophecy in Book 1, to the parade of heroes in Book 6 and Aeneas’ shield in Book 8 as evidence of the Roman nature of the poem.

Introductory paragraphs should be short and to the point. For this question a good introduction could have been: ‘The major issues of these lines are the resolution of the disagreement on a divine level and the resolution of Juno’s anger and her opposition to Aeneas and his mission which began in Book 1. The passage also raises the themes of furor, pietas and the greatness of Rome.’ If the essay had been directed at Turnus’ character, an introduction would hardly be necessary. One could begin: ‘The character of Turnus is presented as violent in these lines,’ and then explain how the lines showed him to be violent.

This passage was chosen because it was thought to be relatively easy and straightforward for students to write on. However, the responses were somewhat disappointing. There were still a number of essays which appeared to have been pre-prepared based on other lines or other topics. Staying relevant to the lines and the topic is even more vital now with the shorter time allowed for the paper. One student gave quotes from other books in the *Aeneid* in Latin. Although this was impressive, the essay did not really address the lines given and looked like it had been prepared in advance. Too many students discussed either the contrast between Aeneas and Turnus or the final duel at the conclusion of the epic.

There was one essay primarily on *pietas*, which began ‘However, they (the lines) do not give an understanding of some of the other very important themes and issues’, then went on to discuss them rather than the set lines. One response that seemed a prepared essay comparing Aeneas and Turnus did not mention the set lines until the second page. One began well, but then became sidetracked into Virgil’s propaganda in Books 6 and 8. Another wasted too much time retelling the story.

2005 Assessment Report



Good answers to the essay question were unlikely to be longer than three pages of medium-sized handwriting under the current time allocation for the paper. However, essays of one to one-and-a-half pages were unlikely to discuss the issues fully enough.

Students perhaps had focussed on other issues because these lines had been used in a previous paper. In that year (2001) the lines were used for the context and content section. It is very unlikely that the lines would be used in that way again, though there is no reason to surmise that they will not be used in a different section. Predicting questions is a dangerous practice, and is no substitute for thorough preparation of the set lines and the issues/themes present in them.

Student examples included the following:

In Book 3 Juno causes a storm.

this paraprodokionic ending (a moderate essay which might have concentrated on using simpler language)

on account of losing to Amphrodite in a beauty contest

he fulfilled Mars' request to carry on his journey and leave Dido behind.

In Book 11 Juno ordered Allecto to infect Turnus with a desire for war.

After all these lines cannot possibly be the only useful lines because the rest of the story adds to the big picture of Aeneas' journey.

Trojan descendants of Daunus

Venus (Aeneas dad)

Venus was plotting with Venus.

of how faucets of the Romans to be came about (the assessors are aware that the Romans were excellent plumbers!)

conseed defeat

newly established alliance between Daunus and Aeneas

the romantic and legionary connection between Troy and Rome

The love between Aeneas and Turnus would never have arisen were it not for divine interference.

Virgil models his tragedy

supra deos pietate is an example of Virgil's use of hyperbaton.

Turnus who has tried to stop the Trojans from settling in Italy is sacrificed by Turnus.

Turnus could have served the same purpose as Aeneas.

Book XXII

Turnus whom she (Juno) has encouraged throughout the 12 book epic

Another common misconception throughout the whole poem is that Juno 'had it in' for Aeneas.

We would think that Juno would never give in to fate. (Such a reading ignores Jupiter's prophecy in Book 1)

At the time of the Aeneid it was suggested that it (the name of the Latins) was going to be changed and Virgil is expressing his disgust. (The assessors were unaware of the source of this suggestion.)