



2003

LOTE: Latin GA 3: Written examination

GENERAL COMMENTS

The overall performance of students was pleasing, though the average mark was a little lower than last year. There were several excellent performances. The standard of response to the Virgil part of the examination was much better than that to the Unseen/Comprehension. Clearly many students encountered more difficulty with the passage and the Unseen translation was the weakest area.

Students still need to be reminded that the instructions on the front of the paper tell them to answer in ink, not pencil, and to write complete sentences. They need to be given better guidance on the length of answers sometimes writing too much in answer to a question worth only a mark or two and wasting valuable time. An accurate answer of one sentence can score full marks. For example three students wrote almost a page in answer to Question 20c, another almost half a page for Question 19 and another nearly half a page for Question 20dii. Certainly half a page for 1 mark is inappropriate.

Students need help in acquiring dictionary skills and to look at all the letters of a word carefully when looking it up. Even a good student managed to write 'conquered' for *vinctus*; *decorum* was read as *deorum*. Many found it difficult to translate *decorum* and *pro* correctly (awareness of Horace's *dulce decorumst pro patria mori*, even if the sentiments are considered inappropriate today?)

The following are the suggested answers or points for answers to the 2003 examination.

Section 1

Question 1

a

The Senate was sorrowful and alarmed.

b

They faced fears both of their fellow citizens and the enemy.

Question 2

They turned to Servilius for help because his character appealed more to the people.

Question 3

They asked him to free the state from the great perils by which it was beset.

Question 4

Then the consul dismissed the senate and came out to the rostrum (or came forward to speak).

Question 5

Servilius said that it was a matter of concern to consult the interests of the ordinary people (plebs).

Question 6

Fear for the whole state had interrupted their deliberations.

Question 7

a

It was not honourable for the plebeians to refuse to take up arms unless they first received pay (retribution).

b

It was not appropriate for the senators to have considered the interests of their fellow citizens through fear rather than voluntarily.

Question 8

To add good faith to his speech, he proclaimed that no man should keep a Roman citizen in chains or under lock and key so that he prevented him from giving his name to the consuls. He also proclaimed that no man should take possession of or sell a soldier's property, while he was in camp.

Question 9

The debt-slaves present volunteered their names.

Question 10**a**

There was a great rush of debt-slaves from all parts of the city to the forum.

b

They felt that their creditors had no right to detain them.

c

They came to take the military oath.

Question 11

Livy says that it was a large force.

Question 12

The consul led his forces out against the enemy; he pitched his camp a short distance from the enemy.

Section 2**Part A****Question 13****a**

Anna is subject of *fata*.

b

You cheated me. Was this why you were preparing a fire and altar? As I have been deserted, what should I complain about first? That you scorned your sister as a companion in death. I wish that we could have shared the same fate, suffering and end. I built this with my hands and called upon the gods of our fathers just so that I could be absent when you were placed on it, you cruel person. You have destroyed yourself, me, your people, your Tyrian ancestors and your city. Grant that I may wash your wounds and catch in my mouth any last breath (only the main points would be required for 2 marks).

c

She climbs the pyre, cradles her half-conscious sister in her lap with a groan and dries her dark blood with her dress.

Question 14**a**

illa is Dido.

b

Dido tries to lift her heavy eyes, but fails. The wound in her chest hisses. Three times she tries to raise herself onto her elbow, but falls back three times. With wandering eyes she seeks the light in the sky and groans when she finds it.

Question 15**a**

Proserpina is the wife of Pluto, god of the underworld.

b

She has not yet removed a lock of hair as she was dying an undeserved death before her time, enflamed by a sudden frenzy.

Question 16

Orcus is the underworld and Styx the river of the underworld.

Question 17**a**

Iris is the rainbow.

b

She sends her down because she pities her long suffering and difficult death.

c

She sent her to free her struggling soul and convulsed limbs.

Question 18

hunc refers to the lock of hair (*crinem*).

Question 19

Aeneas is on board his ship sailing away from Carthage.

Part B

Question 20

ai

There is a predominance of dactyls in these lines.

aii

This may be meant to emphasise the excited nature of Ascanius on his first hunt and his rapid movement.

bi

The mood changes to one of a threatening nature as the storm approaches.

bii

This is reflected by the predominance of spondees in this line.

biii

Virgil uses alliteration of 'm' to suggest the rumble of thunder. The words are also onomatopoeic by matching sound to sense.

c

Virgil uses the primitive forms of nature, which are appropriate for a wedding ceremony. Mother Earth (*Tellus*, an example of personification) and Juno, goddess of marriage, give the go ahead. Even the air is aware of what is going on. They are witnesses. Lightning represents the torches of a wedding. Fire (*ignis*) is often a destructive force in the Aeneid. The nymphs sing the marriage hymn, though *ululo*, meaning to howl, often has a more sinister connotation.

di

Virgil says that this is the moment that all began to go wrong. Dido was not worried about reputation or gossip and did not try to keep the love secret. The personification of *Fama* follows. Dido said that it was marriage and used this word to cover her sin.

dii

Students might discuss the repetition of *primus*, the use of *leti* (death) and the plural *malorum* (evils), the use of *furtivum* with *amorem*, the strong finish of *hoc praetexit nomine culpam*.

Question 21

Dido is shattered by Aeneas' deceit, as he prepares to depart. She cannot believe that he would betray her. Surely their love, their pledges and the possibility of Dido suffering a cruel death would keep him in Carthage? She begs him to think of what they mean to each other and of their marriage, to repay her kindnesses and to change his mind. There is bitterness in her tone (*perfide, crudelis, mene fugis?*). There is logic in her approach. She appeals to his better nature, something which must be hard to reject. Her only fault is to keep on referring to 'marriage', since Aeneas does not see the events of the cave in the same way.

Aeneas does not know how to approach Dido or how to tell her that he has to leave. Whatever he says is likely to make matters worse. He begins by admitting all the kindness towards him that she refers to. He says that his memories of Dido will never cause him regret (hardly tactful!). He tries to excuse his behaviour and denies that there has ever been a marriage in his eyes (a remark bound to cause an angry response). He claims that he has no choice over his destiny. The oracle tells him that his destiny is in Italy. How can he expect a jilted lover to believe that his father's ghost and Mercury himself have both told him to go, because he has a mission to fulfil and a duty to perform for his son? However, that is what Virgil says has happened to him. How can he reject the will of the king of the gods which he believes in, even if she cannot swallow that as an excuse? He finishes strongly with *desine ...* and the last line 'Don't blame me, it's not my fault.'

Question 22

The issues of fate, Aeneas' mission, the role of the gods are all raised in these lines. They would need to be discussed in light of Book 4 and the poem as a whole. There is plenty for the students to get their teeth into.

Words and phrases which might be mentioned as evidence are:

- *dissimulare*
- *perfide*
- *nefas*
- *data dextera*
- *moritura*
- *crudeli funere*
- *mene fugis*
- *lacrimas*
- *miseræ*
- *conubia*
- *inceptos hymenaeos*
- *merui*

- *dulce*
- *misere domus labantis*
- *exue mentem*
- *numquam negabo*
- *nec me meminisse pigebit Elissae*
- *pro re pauca loquor*
- *abscondere furto*
- *nec coniugis umquam praetendi taedas/aut haec in foedera veni*
- *me si fata meis paterentur ducere vitam/auspiciis, et sponte mea componere curas*
- *hic amor, haec patria est*
- *admonet in somnis et turbida terret imago*
- *fraudo et fatalibus arvis*
- *Iove missus ab ipso*
- *desine meque ... incendere teque*
- *Italiam non sponte sequor.*

SPECIFIC INFORMATION

Section 1

Question 1

Marks	0	1	2	Average
%	1	34	65	1.63

Most students encountered little difficulty with either part of this question, though one did give the answer ‘The senate feared danger from the citizens and from the stranger Servilius.’

Question 2

Marks	0	1	Average
%	37	63	0.63

The answer was to be found in the relative clause in line 2. One answered ‘The senate turned to Servilius for help because Servilius was part of the consul and gave character to the court to address the people’s needs.’ Others said ‘because more fellow countrymen were born their (sic);’ ‘because he was a consul whom (sic) had the capacity to devastate enemies.’; ‘to destroy more talents of senates enemy.’; ‘because he had more ability than popularity.’ and ‘because he had all the more ability to plunder (taking *populare* to mean ‘to plunder’).’

Question 3

Marks	0	1	2	Average
%	24	41	35	1.10

‘Ask’ is *orabat* and the answer is the indirect command introduced by *ut*. The word order may not be straightforward, but it is clear that the past participle *circumventam* agrees with *rem publicam* in the accusative and *tantis* with *terroribus* and that the latter two words are in the ablative. The first meaning given in the small dictionary for *expedio* is ‘to free’. Some incorrect versions were:

- ‘to free the public affairs with the great surrounding territories (*terroribus*)’
- ‘that Servilius beset the state with fear of an attack’
- ‘to free the oppressing (sic) public (sic) affairs of such great terrors’
- ‘that he make ready to surround and scare the public’
- ‘to free the king and turn around the terror’
- ‘to surround the common people with great fear’
- ‘The senate asked Servilius to surround the enemy light armed and frighten them in front of the republic’
- ‘to free the surrounding republic from so great a terror’
- ‘surrounded in so great territory’
- ‘to settle the circulating public affair with such great terror’
- ‘to terrify the speaker and free the public slaves’
- ‘to settle the republic by oppressing them with great terror’
- ‘The senate asked Servilius to come around and address the public not to be terrified that the boundary is liberated’
- ‘The senate asked Servilius to make the terror of the public so great that they will be ready for anything’.

These answers show weakness in accordance and syntax and an inability to use the dictionary correctly. Students should translate past participles literally first (e.g. ‘having been surrounded’).

Question 4

Marks	0	1	2	3	4	5	Average
%	1	7	20	32	22	18	3.20

The answers to the first piece of translation were very disappointing. The examiners realised that some would find it difficult to work out that *prodit* was from *prodeo* ('to come forward') rather than from *prodo*. They thought that the proximity to *in contionem* would help, but many students treated *in* with the accusative as if it was with an ablative, a basic error. However, they did not expect students to have such trouble with the ablative absolute. It was disappointing that students cannot cope with this construction, which is unique to Latin and very common. Many students took the ablative participle *dimisso* to agree with the nominative *consul*. This can be seen in the examples which follow:

- 'then the consul made known the disbanding of the senate meeting in an address'
- 'then the consul was sending out the betraying assembly of the people to the senate'
- 'then he appeared at the public consul to deliver an oration so as to dismiss the senate'
- 'then a consul was sent away from the senate to announce that a meeting would be held'
- 'then the consul immediately (sic) dismissed the senate for treachery'
- 'then the senate sent away the consul to bring forth and address a public meeting'
- 'then the consul brought forth a public meeting in the senate having been dismissed'
- 'the consul having been betrayed by the senate betrayed them in a public address'
- 'then the consul betrayed in a speech the senate which had been humbled'
- 'then the consul brings forth the discharging into an address in the senate'
- 'then with the consul having been sent away, he made a speech among the senate'
- 'then the consul decided to send the senate out into the assembly'
- 'then the consul made known in a speech in the senate meeting of the dismissal'
- 'then the consul was sent out by the senate to deliver a public speech'
- 'then the consul having been dismissed by the senate in their speech went ahead'
- 'then the consul sent the senate to produce a public meeting.'

Question 5

Marks	0	1	Average
%	53	47	0.47

Consulo with the dative means 'to consult the interests of' or 'to look after'.

Question 6

Marks	0	1	Average
%	53	47	0.47

The examiners had thought that this would be an easy question, but it did not prove to be.

Question 7

Marks	0	1	2	3	4	5	6	Average
%	6	10	14	14	26	19	11	3.41

The examiners expected the negatives in the question to cause difficulties. It did for some, but overall the answers were better than expected. Unsuccessful answers included:

- 'it would be inappropriate for the senators to allow citizens to be consuls through fear of insufficient forefathers'
- 'to have looked after their own citizens with senators of honour'.

Question 8

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	1	5	9	25	19	16	12	7	4	2	4.29

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	2	7	16	21	16	20	7	6	4	1	3.93

The longer passage of translation was poorly done. Students had difficulty in finding the correct meaning for *fidem*, *edixit*, *vincitum* (frequently read as *victum*), *edere*, *bona*. Many did not know that *quis* means 'anyone' after *ne* (and *si*, *nisi*, *num*). Others did not realise that the first *ne* of the indirect command governed two subjunctives (*teneret* and *prohiberet*) and the second (*neve*) also governed two (*possideret* and *venderet*). *Militis* (genitive) was often taken to agree with *quis* (nominative). Some of the less successful versions were:

- 'afterwards that lyre (*fidem*) addressed them immediately, the high citizens of Rome whom conquer either by the prohibited name of the soft consul, nor which military, as long as they are in the camp, will either have a good sell'
- 'then, so that he would uphold the meeting's terms, he spoke out to the defeated citizens of Rome. He declared that unless the soldiers remained in camp for as long as need be, the following would occur: he would seize, cut off their goods and sell them or prolong their demands in the presence of the consuls'

- ‘next to increase the trust, he declared that the Roman citizens conquer them, may there either be a binding clause and prevent consuls holding back titles, nor may the soldiers as long as they are in the camp must either goodness occupy them or they betray’
- ‘also that he would hold the gate and devour names even the consul would hold them at bay’
- ‘and neither those of the soldiers, until he was in the camp, and had taken possession of or sold the brave’
- ‘lest a Roman citizen is restrained or holds a clause and is prohibited to devour the name among the consuls’
- ‘lest anyone hold the city of Rome bound and imprisoned or prevented its name from being uttered by the consuls’.

Question 9

Marks	0	1	Average
%	45	55	0.55

Qui aderant nexi corresponds to the prompt ‘debt slaves present’ in the question. Their action is *ex templo nomina professi sunt*.

Question 10

Marks	0	1	2	3	4	5	Average
%	7	6	22	25	22	18	3.03

a

The great rush in the question is *concursum*. *undique ex tota urbe* explains where the rush came from and *in forum* where it was going to.

b

This question is answered by the *cum* clause. The Latin is perhaps more complex because of the gerund, but a literal translation of the words should have seen students arrive at the correct answer.

c

The answer to this question is found in the purpose clause *ut sacramentum dicerent*. Many students had difficulty in choosing the correct meaning for *sacramentum*. A re-reading of the italicised introduction might have helped.

Question 11

Marks	0	1	Average
%	18	82	0.82

Most students had little difficulty with this question. Some did not find the right meaning for *manus*, though it is a very common one. Some unsuccessful versions were:

- ‘the size of the force was great with hands’
- ‘the force was as big as a band’
- ‘a great number of hands’
- ‘many hands’
- ‘It was very large. Livy says there are “many hands”’
- ‘the force that was assembled became of great power’
- ‘there were many hands willing to fight’
- ‘they were large and hand-picked’
- ‘the size of the force that was assembled was made of a great amount of hands’.

Question 12

Marks	0	1	2	3	4	5	6	7	Average
%	2	3	4	9	13	35	25	9	4.74

Translation of the last sentence was better than that in Questions 4 and 8. The major problem was caused by the ablative absolute with the present participle. Several students failed to realise that *castra* is a neuter plural with a singular meaning. *Castra ponere* was ignored by some. Weaker students made a real mess of the sentence, even the relatively simple first half, such as:

- ‘the consul left against the wealthy enemy; inconsiderable to separate from the intervals of the camp’
- ‘the consul in their numbers stood face to face with the hostile crowd; a small number broke off and set up camp in the distance’
- ‘the small place was separated into intervals in the camp’
- ‘he placed a small interval between the camps to separate them’
- ‘the consul brought up numbers in contrast to the enemy; a small group broke away to the bridge to tear apart the camp’
- ‘he pitched part of the camp at small intervals’
- ‘the consul drew out the enemy troops to fight; in a small divided space of the camp’
- ‘the camp was pitched putting an end to their differences’
- ‘he divided the camp and tore it apart little by little’

- ‘an abundance of enemies lead out the senators, they set down the camp and divided it into small sections, distanced apart from each other’
- ‘he positioned the divided with a small interval in the camp’
- ‘the consul raised a lot of opposition against the enemies; he regarded to divide the small camp space’
- ‘he is able to break off a small to tear apart (sic) the camp’
- ‘the consul led against the enemy force and put an end to them a small distance from the camp’
- ‘after the consul raised up a force against the enemy a small camp was pitched in a broken-off space’
- ‘the consul summoned the troops against the enemy, by interrupting a short respite he conquered (‘pitched’ crossed out) the camp’
- ‘to put an end to the pitched camp a small distance away’
- ‘after breaking up for a small respite (crosses out ‘at a short interval’)
- ‘they broke up the pitched camp at small intervals’
- ‘placing (the troops) a small distance from the camp without fear’
- ‘the consul summoned the enemy troops in reply; and set their camp a small distance away from the divide’
- ‘he pitched camps with small distances in between’
- ‘a small space was broken off and a camp was pitched.’

Among the meanings for *educere*, *educere* gives (MILitary) is ‘to lead out’. ‘To summon’ is given as a (law) term. The meaning (MILitary) of ‘troops’ is given for *copiae*. The preposition *contra* governs the accusative and comes before its noun *hostem*, as is the usual rule. *Contra* cannot govern *copias* which precedes it. A literal translation of the ablative absolute would give ‘a small interval dividing’.

Section 2

Part A

Question 13

Marks	0	1	2	3	4	5	6	Average
%	14	1	4	6	23	30	22	4.04

Most students encountered little difficulty in answering all parts correctly. Some did muddle Anna and Dido in this and the next question.

Question 14

Marks	0	1	2	3	4	Average
%	10	1	10	21	58	3.16

Students had little difficulty with this question.

Question 15

Marks	0	1	2	3	4	Average
%	7	6	18	30	39	2.88

Some answers were not specific enough in part a. Students should say that *Proserpina* is the wife of Pluto/Hades, the king of the underworld. The answer to the second part of the question is to be found in lines 12 to 15.

Question 16

Marks	0	1	Average
%	5	95	0.95

A well done question except by the student who wrote ‘The River Styx which flows through Pluto.’

Question 17

Marks	0	1	2	3	Average
%	6	3	23	68	2.52

Few students encountered any difficulty with this question, though some were not able to identify Iris as the rainbow.

Question 18

Marks	0	1	Average
%	38	62	0.61

Many students ignored the gender of *hunc* and wanted to make it agree with a feminine Dido.

Question 19

Marks	0	1	Average
%	3	97	0.96

The few who did not answer this question correctly should be aware that questions require passages to be placed in context. A passage at the end of one book of the *Aeneid* may require an knowledge of what happens at the beginning of the next book. (*Note*: one sentence was enough although a student wrote half a page).

Part B

Question 20

a

Marks	0	1	2	Average
%	7	10	83	1.75

Most students answered this question correctly. Those who did not usually muddled spondees with dactyls. Some claimed that there were frequent elisions in the second line. Students are reminded that the vowel at the beginning of *iam* is akin to a *j* and therefore does not produce elision. One student translated for the second half of the question rather than commenting on the effect.

b

Marks	0	1	2	3	4	Average
%	2	1	4	21	72	3.59

Most students had little difficulty with this question. However, tone does not mean rhythm. It means such things as excitement or seriousness; ‘grotesque’ (used by one student) was not appropriate. One student wrote about ten lines in answer to bi, (too much for 1 mark). Vague comments such as ‘The metre of this line is much longer than in previous lines.’ and ‘These lines have an alternating metre’ are not specific enough. Some who identified onomatopoeia did not say where it occurred.

c

Marks	0	1	2	3	Average
%	5	10	33	52	2.33

Some wrote too much, but most answered the question well. Many texts discuss the use of images which reflect the facets of a Roman marriage. Good answers made comment of the sinister nature of *ulularunt*. One student discussed *deveniunt* and discussed enjambment, although the question said ‘from line 11 (prima)’. One student thought that the lines were a simile.

d

Marks	0	1	2	3	Average
%	4	13	32	51	2.30

Most answered this question correctly, but some wrote too much for the marks allocated. One student discussed figures of speech rather than language.

Question 21

Marks	0	1	2	3	4	5	6	7	8	Average
%	1	1	1	3	7	18	23	27	19	6.08

There was an overall excellence to the answers although some wrote more than was expected. Length does not always mean excellence. One of the best answers was only a page and a half long and was much better than some of 4 pages in length. Some lacked balance as they concentrated on what Dido said without balancing this by discussing Aeneas’ reply sufficiently. Some answers were spoilt by irrelevance, for example by going into the stories of Medea and Ariadne in depth, though neither is mentioned in these lines. Another claimed that lines 17 to 19 made reference to other deserted heroins (sic). One wasted time by discussing at length techniques used in the passages. Some quoted in full too much when it would have been more appropriate to give the first and last words or to give the lines. Students should also try to avoid the obvious such as ‘Clearly Aeneas’ and Dido’s argument is composed of speeches.’ There was some discussion of the use of *Elissae* in line 13. R.D. Williams points out that Dido is not found in oblique cases. Here Didonis would certainly not fit the metre and this is probably why Dido’s original Phoenician name is used.

Question 22

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	1	2	0	5	17	20	21	17	12	5	6.67

There were many good quality responses. Students wrote at length, though it can be said that an answer of two pages by one student was better than some of four pages. More successful answers addressed the word ‘important’ and went outside Book 4, especially to Books 1 and 12. Some irrelevance came from students who might have been studying other Classical texts in other subjects. Discussion of Oedipus is hardly relevant. Nor is a discussion of the Greek ideas of *nomos/physis*, when the Roman concepts of *pietas* and *furor* are only mentioned almost as an afterthought. Horace’s Ode to Cleopatra was another irrelevance. One student began by stating that there were seven issues, but only discussed three. There was much relevant and good discussion of Stoicism and Epicureanism. However, discussion of Apollonian versus Dionysian seemed to belong elsewhere. Clearly there were several different approaches taken to the question. These are no doubt a reflection of individual teaching and secondary sources used. Each approach is valid as long as it addresses the question. There is no one right answer to a question like this. However, as always, the assessors warn against prepared answers, which may not really address the question posed, though these were less evident this year.

Finally there were a few odd statements:

- ‘Juno sends Iris to cheer Dido up’
- ‘her (Dido’s) berating (sic) attack on Virgil’

- ‘in Book 7 the Trojan women set the ships alight’
- ‘the rambunctious activities of the various animals (Question 20a)’
- ‘questioned whether Dido hated her at her death’
- ‘*hunc* refers to things sacred to Dido, i.e. her death’
- ‘she then comes to a self reduction with *mene fugis*’
- ‘stating that she lives in a miserable house (*miserere domus labentis*)’
- ‘arguments of Dido and Aeneas in sparsely different ways’
- ‘Iris takes the form of a cat’
- ‘this ideal (furor) causes the infelix Dido to desert her culpa of which she once had such a high moral standard maintain which makes her demise all the more tragic’
- ‘Virgil is trying to emphasise the flowing mountain descending and foaming’
- ‘the climatic suicide of Dido’
- ‘grambling assonance of the ‘m’ sounds’
- ‘Anna fondles her breast (Question 13b)’
- ‘thrice she relieves herself (Question 14b).’

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