

# 2020 VCE Latin written examination report

## General comments

The level of student responses varied greatly in the 2020 examination, a reminder to students of the importance of preparing for the written examination. Most students had prepared well for the Virgil section, although students generally did not score well for Question 19b. Regarding the unseen passage, students are advised to practise their dictionary skills in order to use their dictionary effectively. Students are expected to recognise and use the grammatical items as listed in the *VCE Latin Study Design*, pages 12–14.

## Specific information

This report provides answers or an indication of what answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

## Section 1 – Translation of an unseen passage

### Question 1

The military tribunes Titinius and Genucius, having set out against the Faliscan people of Falerii and Capena, fell into an ambush while they were waging war with more spirit than planning. Genucius paid for his rashness with an honourable death, as he fell in front of the standards among the front ranks; Titinius, when he had gathered together the soldiers, who were in a state of panic, on a high mound, reformed their line of battle. What was suffered was more a disgrace than a defeat, which nearly turned into a huge disaster; such terror gripped not only Rome, but also those camped outside Veii. There the soldiers were restrained from flight with difficulty, when a rumour spread through the camp that the leaders and the army had been butchered and that the victorious enemy was not far away. In Rome the married women begged the gods to protect the city from destruction with their prayers.

This is just one possible version of an English translation. More literal translations were acceptable if they were coherent and well organised.

Students are reminded of the value of using bracketing to divide up the passage. The use of bracketing was particularly important in the translation of unseen passage this year. It was apparent that many students did not make use of this important practice. Many students' approach to unseen translation is to look up words in the dictionary, often erroneously because of a failure to consider the grammar and syntax of the words. They then put together the meanings bearing little resemblance to what is written in the Latin. An example of this bracketing technique is shown below. Square brackets have been used to surround clauses and phrases; round brackets to surround prepositions and the words which they govern, which are also in bold type; and underlined words are those which agree and bracket other words.

[*Titinius Genuciusque, tribuni militum, [profecti (adversus Faliscos Capenatesque),] [dum bellum maiore animo gerunt quam consilio,] praecipitaverunt se (in insidias).]* [*Genucius [morte honesta temeritatem luens] (ante signa) (inter primores) cecidit;*] [*Titinius [militibus (in editum tumultum) (ex multa trepidatione) collectis] aciem restituit.*] [*plus ignominiae erat quam cladis acceptum,*] [*quae prope (in cladem ingentem) vertit;*] [*tantum inde terroris non Romae modo,*] [*sed (in castris) quoque fuit (ad Veios).*] [*aegre ibi milites retenti (a fuga) sunt]* [*cum pervasisset castra rumor]* [*ducibus exercituque caeso]* [*victores hostes haud procul inde abesse.*] [*Romae matronae precibus (a dis) petiverunt]* [*ut exitium (ab urbe) arcerent.*]

- *Titinius – militum ... praecipitaverunt – insidias*

Almost all students were able to understand the main clause of the sentence. Most, however, found the use of *se* confusing, but students should have been able to produce an appropriate meaning without using 'themselves', as is suggested above. A very small number of students were unable to manage *-que* on the end of *Genucius*. Students should all be familiar with this, especially since Virgil uses *-que* instead of *et* so often in the *Aeneid*. *insidias* is a plural noun with a singular meaning.

- *profecti – Capenatesque*

Most students recognised the past participle of the deponent verb. They set out against the Faliscans and the Capenates; the people, not the towns. The introductory sentence to the unseen passage should have helped students here.

- *dum – consilio*

The meaning of this temporal clause should have been clear. The meaning of *bellum gerere* is to be found under *bellum*. Choosing the correct meanings for *animo* and *consilio* was important; both are in the ablative and need to be translated as 'with'. The comparative *maiore* should have alerted students to the fact that *quam* means 'than' and introduces a comparison.

- *Genucius ... ante – cecidit*

Many students had difficulty in finding the appropriate meanings for *signa* and *primores*. The correct meaning of *primores* is given under *primoris* (MIL). Students ought to be well aware that in the Roman army *signa* were military standards. Although 'to fall', 'die' or 'be killed' are acceptable meanings for *cado*.

- *morte – luens*

Many students found incorrect meanings for *temeritatem* and *luens*, perhaps indicating a need for improved dictionary skills.

- *Titinius ... aciem restituit*

Some students were unable to give an appropriate meaning for *restituit*.

- *militibus – collectis*

Livy's original word order was adapted so that the ablative absolute *militibus collectis* bracketed the other words that went with it. Students should have started by translating the ablative absolute literally first as 'the soldiers having been gathered together' before expressing it in fluent English. Students should keep the nouns and adjectives with their governing prepositions. Some students were unable to find the correct meanings for *editum*, *tumulum* and *trepidatione*.

- *plus – acceptum*

Many students did not recognise the comparative *plus* as the neuter subject of *erat ... acceptum* and that it governs the two genitives *ignominiae* and *cladis* in two partitive constructions. As earlier, *quam* means 'than' when there is a comparison.

- *quae – vertit*

The relative pronoun refers back to the feminine *cladis*. Different meanings are really appropriate for the two uses of *clades*. The first probably should be 'defeat', the second 'disaster', but either was acceptable. Most students scored highly for this clause. Those who did not score well were unable to recognise that *quae* was the subject of the verb *vertit*.

- *tantum – modo*

Students who were familiar with *non ... modo/ sed ... quoque* and recognised that the genitive *terroris* goes with *tantum* scored highly for this translation. *inde* is 'then', 'next', not 'from there'.

- *sed – Veios*

Most students translated this correctly, although some did not find the correct meaning for *ad*, which means 'at' here. The introductory sentence should have helped students find this meaning; *castris* is another plural noun with a singular meaning. Many students translated it as 'camps'.

- *aegre – sunt*

This part of the sentence was generally not translated well. Many students could not find the appropriate meaning of 'with difficulty' for *aegre*, although it is a very common meaning.

- *cum – rumor*

Both 'when' and 'since' are acceptable meanings for *cum*. Many students failed to see that the nominative *rumor* was subject of the verb.

- *ducibus – caeso*

Livy's singular *caeso*, agreeing with the ablative *exercitu*, also applies to the plural ablative *ducibus*. Students should have been able to see this, although *caeso* only agrees with *exercitu* grammatically. The *-que* on the end of *exercitu* links it closely to *ducibus*.

- *victores – abesse*

Indirect statement is a weakness for some students, but most students understood the gist of it. This one is the object of *rumor pervasisset*. Students should introduce it with 'that' and translate the infinitive by either present indicative or, preferably, the imperfect. The correct meaning here for *inde* is 'from there', not 'then/next'.

- *Romae – petiverunt*

*Romae* means 'in Rome', as it had earlier in the passage. It is not an adjective agreeing with *matronae*. It could, however, be translated as a genitive 'of Rome'. Many students were unable to find the meaning of *petiverunt*. *Dis* is the shortened form of the dative and ablative plural of *deus*. The range of forms of *deus* is expected knowledge for students of this level. Some students erroneously found that it came from *donum* (gift). Many students, who looked up *dis* in the dictionary without thinking about the grammar, found *dis*, *ditis* – rich and *Dis*, *Ditis* – Pluto. For both of these words *dis/Ditis* is the nominative, but in this clause *dis* is clearly governed by *a* and must be in the ablative. Had it been the latter word, a capital letter would have been used on the paper, as the convention is that capital letters are used for proper nouns.

- *ut – arcerent*

This indirect command should have been straightforward, but many students could not find correct meanings for *exitium* and *arcerent*, and, therefore, could not make sense of the clause. Many students translated *ut* as if it introduced a purpose clause rather than indirect command.

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

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

Students generally scored highly in this part of the examination. Very few students wrote answers that were too long; most answered succinctly. Some did, however, produce longer answers than necessary by translating the text rather than summarising.

#### Question 2

The speaker is Venus and the person being addressed is Cupid. High performing responses correctly identified both Venus and Cupid.

Almost all students answered this question correctly.

#### Question 3

Jupiter used his thunderbolt to kill Typhoeus, a hundred-headed monster and son of Earth, who was destined by her to destroy Jupiter for killing the Titans, children of Earth. Mt Etna was thrown on top of him, from where he still breathes fire.

High performing responses included a reference to Jupiter's thunderbolts and contained an explanation of Typhoeus. Some students could not provide the necessary details here.

#### Question 4

Cupid and Aeneas are brothers, as both are the children of Venus.

One mark was given for stating that they are brothers.

Almost all students answered this question correctly.

#### Question 5

Because of the opposition of the bitter hatred of Juno, Aeneas has been forced to wander the oceans for seven years as he searches for a new home for the Trojans.

One mark was given for stating that Aeneas is the object of Juno's hatred; one mark for stating that this opposition caused his wanderings.

It was important for students to mention the hatred of Juno for Aeneas specifically.

#### Question 6

Dido is Phoenician from the city of Tyre (the area of modern Lebanon) by birth and had escaped her murderous brother to settle at Carthage.

One mark was given for explaining Dido's Phoenician origins.

Too many responses here were vague and merely referenced Carthage, although Venus' explanation of Dido's origins was part of the set text.

#### Question 7a.

Venus is afraid of Juno's hospitality, in the sense that it will change for the worse.

One mark was given for identifying Venus' fears.

Most students answered this part of the question correctly.

### Question 7b.

Venus plans to anticipate such a move by infecting Dido with love for Aeneas so that Juno cannot change Dido's mind.

One mark was given for the action Venus takes.

Most students answered this question correctly, although some tended to translate what was in the Latin rather than simply identifying Venus' intention to make Dido fall in love with Aeneas.

### Question 8

The boy is Ascanius/Iulus. Aeneas has summoned him from the ships to the palace and told him to bring with him gifts for Dido from what had survived the destruction of Troy and the journey at sea. He is preparing to leave for the city.

One mark was given for correctly identifying Ascanius/Iulus; one mark for correctly stating what Ascanius was doing. Technically, Ascanius is preparing to leave the ships for the city, but any answer which included a point from the suggested answer was accepted.

Most students answered this question correctly.

### Question 9

Venus tells Cupid to take on the appearance of Ascanius so that he can deceive Dido, so that she happily sits him on her lap at the banquet and kisses him. At this point Cupid will infect her with a deep love by fire/poison for Aeneas. *ignem* (fire), a destructive force in the *Aeneid*, and *veneno* (poison) suggest the fatal effect of this action.

One mark was given for stating that he is to deceive Dido; one mark for identifying how (by pretending to be Ascanius); one mark for how Dido will react to the false Ascanius (lap, hugs, kisses); one mark for causing Dido to fall in love with Aeneas.

Most students successfully identified three of these. Responses had to be confined to lines 683–688. Some students went beyond Venus' speech into the actions taken by Cupid in the lines after line 688.

## Part B – Interpretation of the prescribed seen text

This part showed a wide range of student understanding of techniques, the use of words and the rules for scansion.

### Question 10

iām pătēr| Aēnē|ās // ēt| iām Trō|iānă iŭ|vētūs

Ae is a diphthong, that is one long syllable. –ūs in the sixth foot is long because it is nominative singular of an increasing noun – *iuventus*, *iuventutis*, but a short marking was allowed, as students might not be aware of this rule.

For all the scansion questions, students had to mark the last syllable either long or short. It was not acceptable to use an x or to show both long and short.

The clear sense pause in this line is at the caesura in the strong position in the third foot. It is difficult to mount an argument for it being in the strong position of the fourth foot.

Some students seemed to be unaware of the fact that the i in *iam*, *Troiana* and *iuventus* is not a vowel, but i consonant, the equivalent of the English j. Some also were not aware of the unusual scansion of Aeneas, which is scanned as three long syllables.

### Question 11

It is an example of enjambment.

Students did not have to explain enjambment, they only had to identify it. Almost all students were able to identify that this was an example of enjambment.

### Question 12

The mainly dactylic line 3 suggests the speed with which the servants provided the water and bread, which is the meaning of *expediunt*.

Some students thought that the line was spondaic or did not provide an adequate meaning for *expediunt*.

### Question 13

It is metonymy as Ceres, the goddess of grain, is used instead of bread.

One mark was given for identifying metonymy; one mark for a correct explanation.

Students needed to give a clear explanation of the technique. Some did this, but the explanation of many students did not demonstrate a clear understanding of the technique.

### Question 14a.

cēnt(um) ālī|āē // tōtī|dēmquē pāl|rēs āē|tātē mīn|īstrī ae (twice) is a diphthong, a single long syllable.

In this line the final *-i* is long, as final *-i* is only short in very limited cases. The sense pause comes at the strong caesura in the second foot rather than in the weak position in the third. It is difficult to mount an argument for it being in the weak position in the third foot, but the strong position in the fourth foot was allowed.

Most students spotted the elision in the first foot, but a few marked the elision as if only the letter *m* was elided rather than the whole syllable.

### Question 14b.

nēc nōn| ēt Tyrī|ī // pēr| līmīnā| lāētā frē|quētēs *y* is scanned short; ae is a diphthong, a single long.

The final *-es* must be long, as final *-es* nominative/accusative plural is long. Final *-es* is rarely short. The sense pause comes at the caesura in the strong position in the third foot. It is difficult to mount an argument for it being in the strong position in the second foot.

A number of students seemed to be unaware of the need to mark the length of *y*. Failure to do so threw out the scansion of the rest of the line.

### Question 15

An example of anaphora is *mirantur ... mirantur* in line 11. Anaphora is the repetition of a word (*mirantur* here) at the beginning of successive phrases/clauses.

One mark was given for identifying the example correctly; one mark for a correct explanation.

Here the explanation had to be clear and show that the student understood the technique. They needed to state that the technique occurs when the repetition is at the beginning of phrases/clauses.

### Question 16

It is an example of synchysis/interlocking word order. The noun/adjective pairs *pictum ... velamen* and *croceo ... acantho* are in the interlocked order of *abab*.

One mark was given for correct identification; one mark for a correct explanation.

It was important that students identified the words that produce the technique and why they are an example of it. These explanations had to be clear. Those who did not achieve full marks for this question, for the most part, gave an unclear explanation.

### Question 17

The words *infelix*, *pesti devota futurae*, *expleri mentem nequit*, *ardescitque tuendo*, *miseræ* illustrate her state of mind while *falsi genitoris*, *inscia* and *insidat* suggest that she is being deceived.

Dido is unhappy or unfortunate (*infelix*). She is now destined for ruin (*pesti devota futurae*). The word *devota* suggests the idea of sacrifice – she is the sacrificial victim of Venus. She cannot fulfil her desires (*expleri mentem nequit*). By looking at Ascanius (the image of his father), Dido becomes inflamed (*ardescitque tuendo*) – fire is a constantly destructive element in the Aeneid. She is wretched (*miseræ*).

The fact that she is being deceived is emphasised by *falsi genitoris*. Cupid is not the son of Aeneas and it is Cupid who is filling her heart with love for Aeneas. She is unaware of the deception (*inscia*). The verb *insidat* has strong undertones. The noun from the verb (*insidiae*) usually means ‘an ambush’. Think of the English word ‘insidious’. Dido has indeed been ambushed by Venus and Cupid. *petit* also has undertones of aggression. Lines 19 and 20 show how her behaviour is affected by her ignorance.

One mark was given for each correct point made. Students could produce three examples of one and only one of the other, but they had to address each of the separate issues for full marks.

Most students scored highly for this question.

### Question 18

This is an excellent example of word order/enclosed word order. The verb *implevit* is surrounded by the genitive pair *falsi ... genitoris*, which in turn are surrounded by the accusative pair *magnum ... amorem*. Chiasmus was also an acceptable answer, as we have ‘acc gen gen acc’ (*magnum, falsi, genitoris, amorem*). Answers had to refer to the internal pair. *Hyperbaton* was not an acceptable answer for the technique.

One mark was given for a correct identification; one mark for a correct explanation.

Students were not awarded a mark if their explanation was unclear or did not reference the specific words involved in the technique.

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

Most students scored highly for the first part of Question 19 with good reference to the text, however, students generally did not score well for the second part of the question.

### Question 19a.

In answering this part of the question students were expected to quote in brackets from the Latin passage to support their argument for the descriptive powers of Virgil. The lines are full of visual and aural images, as well as those which create an atmosphere. In lines 1–6, vivid pictures are created with the aid of alliteration and assonance and the use of metre. Virgil gives a vivid picture of the release of the winds from their prison and their pent-up energy as they rush out. Their aggression is illustrated by the use of the word ‘column of soldiers’ (*agmen*). The repetition of ‘rush’ (*ruunt*) emphasises the speed and force of their exit and they blow through the lands like a whirlwind (*turbine*). The winds are said to be thick with storms (*creber procellis*) and have a dramatic effect upon the sea (*vastos volvunt ad litora fluctus*). Line 7 is a sound picture (*insequitur clamorque virum stridorque rudentum*).

Virgil describes the sudden dramatic effect of darkness in lines 8–9. There is thunder (*intonuere poli*) and lightning (*crebris micat ignibus aether*). The effect on humans is made dramatic in line 11.

One mark was given for each valid point made. Students who scored highly used the passage well and correctly quoted the appropriate Latin in brackets. A student who quoted no Latin could not score higher than three marks. A student who only quoted a couple of words was able to score no more than four marks. The highest-scoring responses were those that concentrated on the visual, aural and atmospheric nature of Virgil’s description in what is one of his finest in the Aeneid. Some students did not score highly because they concentrated on specific techniques rather than the broader issue of Virgil’s ability to produce vivid scenes for his audience and reader. Very few students made the mistake of going beyond line 11. Some students, when quoting the Latin, clearly showed that they did not understand it, as the Latin was not relevant to the point they were making. Students are reminded that it is not necessary to write introductory paragraphs for a question like this.

### Question 19b.

It is hardly surprising that Aeneas is at his lowest ebb and is in despair. He has survived the destruction of Troy and escaped as leader of a small group of Trojans. For seven years he has wandered the seas searching for a new home and has repeatedly been disappointed through false leads. Finally, he has reached Sicily and Acestes and knows where he must go. That last leg of the journey to Latium seems so small after all he has been through. Juno’s storm, which blows him off course across to Carthage, is the last straw. He wishes that he had died at Troy like so many others.

From this low point, Virgil begins to restore his protagonist as a leader and a hero. The following passages are valid examples of this.

- 1.170 ff. Aeneas leads the seven ships with him to safe anchorage. While Achates lights a fire and the Trojans prepare a meagre meal, Aeneas climbs a cliff to look for signs of the missing ships. He sees some deer and kills seven stags so that each ship has one. The food is shared together with the wine given to them by Acestes.
- 1.197 ff. Aeneas puts aside his own feelings and consoles his companions who have suffered so much and promises that the gods will bring their suffering to an end. He urges them to be of good heart and offers a message of hope in 1.203.
- 1.204–7. He restates their mission and that fate offers a peaceful abode (*quietas sedes*) where Troy can be rebuilt. He ends with a plea for endurance (*durate*) so that they survive for better times. When they are full of food and wine, they wonder whether their missing companions are alive (1.208–222).



In these passages Virgil is re-establishing Aeneas as a leader who shows great concern for his companions, but is still committed to his mission. He is a *pius* leader.

- 1.305–417. His role as a *pius* leader is emphasised in line 305 (after the interlude with Venus and Jupiter), which begins at *pius* Aeneas. Aeneas hides his ships in their safe anchorage and sets off with Achates to explore the area. He is met by Venus in disguise, whom he thinks must be a goddess, and asks her to tell him where he is. He promises sacrifices in return – an act of *pietas*. Venus tells him where he is and the story of Dido. Aeneas replies by filling in his background and explaining his mission. Note that he addresses her as *dea*. In 1.378 he says ‘*sum pius Aeneas*’. This is not a boast, but self-identification by the quality for which he is known (*fama*). It is also a bitter protest, as Aeneas has done his duty, but remains an exile. Aeneas is bringing the household gods (*penates*) with him and is seeking his native land (*patriam*) (the first suggested link to the story of Dardanus). Venus reveals herself, provoking a bitter complaint from Aeneas, and encloses Aeneas and Achates in a mist so that they can enter the city unseen.
- 1.418–438. Aeneas looks down with wonder and envy (1.437) at the city of Carthage, where work is busily in progress. As he approaches the temple of Juno, he is filled with hope, as the decorative panels of the temple have scenes from the Trojan War, but they bring Aeneas mixed emotions.
- 1.494–578. Dido appears, a vision of great beauty. Aeneas sees his lost companions for whom Ilioneus is the spokesman. Ilioneus addresses Dido, explains their plight and asks for her help. In 1.544–5 he praises Aeneas as a *pius* leader and brave warrior. Dido promises hospitality and wishes that Aeneas was present.
- 1.579–612. Aeneas and Achates are revealed. Venus enhances the beauty of Aeneas. Aeneas addresses Dido, summarises the Trojan plight and flatters Dido. He embraces his companions.
- 1.613–636. Dido is stunned by his appearance and asks whether he is really Aeneas, the son of Anchises and Venus. She tells him that she is aware of Troy and its history and explains that she too has suffered in the past. She welcomes the Trojans and sends food to the ships.
- 1.637–642. Dido leads Aeneas into her richly decorated palace, showing that she considers him an honoured guest.
- 1.643–656. Aeneas sends Achates to his ships to bring back Ascanius and to bring suitable gifts for Dido. These are the gifts a guest presents to a host to fulfil the obligations of guest-friendship. While it is true that the gifts have ominous connotations, it does not follow that they should be interpreted as overtures of marriage. Aeneas’ dealings with Dido in Book 1 must be differentiated from the romance that occurs in Book 4.

Through all these passages Aeneas has been restored as a leader and a hero. To ensure that Dido falls in love, Venus substitutes Cupid for Ascanius so that Cupid can inflame Dido with love for Aeneas and she can begin to forget Sychaeus and her oath to remain loyal to his memory. Finally, as the Trojans come to the feast, Aeneas is called *pater*, because he is the *paterfamilias* of the Trojan survivors, a *pius* leader and true hero. Virgil has restored his hero by the end of Book 1 (and then enhances him further in Books 2 and 3) so that he is a worthy leader of his people and a hero worthy of Dido’s love.

These are some of the points that students could have made, but they were not expected to cover all these points. There were also other valid points that could have been made. Students were free to approach the question and respond to it in any way they wished. They were assessed on the validity of their argument, its cohesiveness and the quality of the supporting evidence used to argue their case. Relevance was a key requirement; students were expected to address the question and the passage. Students did not gain marks for irrelevant information.

Students had to perform two tasks in their answer:

- Discuss the development of Aeneas’ character in Book 1.
- Give an opinion on whether he is a worthy leader and hero by the end of Book 1.

There did not have to be equal coverage of each of these aspects. The response to the latter was inevitably shorter than that to the former. Anything that went beyond Book 1 was irrelevant for the most part, although it

might have been relevant to write a short paragraph to explain that his leadership and heroic nature develop further in following books. Some students may have expected to be able to write an extended response on the whole epic. This part of the examination can be confined to the set book, to specific books, or be applicable to the whole *Aeneid*. Too many students felt compelled to discuss later books in the *Aeneid*, and as a result, spent little time discussing Aeneas' character in Book 1. The highest-scoring responses were well-written, focusing on the question and including good evidence from the passage and Book 1. Students were expected to make a range of points from those suggested. Very few students saw the importance of lines 204–207 (see above), where Aeneas shows that he is still committed to his mission and pleads with his men to last the course.

Overall, students did not score highly for this part of the question. Many responses appeared to be pre-written essays with no relevance to the question asked. Often, vague general statements were made without supporting evidence. Many students wrote long, vague introductions or wrote long paragraphs on why Aeneas was at his lowest ebb, often going through the passage in detail, rather than discussing how his character developed from this point. Others wrote long paragraphs on the character of Dido. There seem to be many misconceptions. Some students claimed that Aeneas was not heroic because he relied upon the actions of the gods. Divine intervention is a key concept of epic poetry and often goes beyond the believable, but we have to accept it. It is wrong to claim that Aeneas is not heroic because of divine help, as almost all epic heroes receive divine help. It is possible, however, to argue that his character is lessened by such intervention in the eyes of a modern reader.

It is not wrong to bear the Homeric epics in mind when studying the *Aeneid*. Virgil clearly knew both poems very well and unashamedly borrowed ideas from them. Many of his similes have an origin in Homer. At the same time, we have to remember what Virgil's aim was in composing his epic and how his hero, while still belonging to the age of heroes, has to develop into a totally new form of hero, a Roman hero guided by *pietas*. Much has, of course, been written by commentators about whether the *Aeneid* is supportive or critical of the Augustan regime.

Of course, when we are first introduced to Aeneas in this passage well into Book 1, we are reminded of the fact that we do not meet Odysseus until the beginning of Book 5 of the *Odyssey*, when he is to be found weeping on the shore. He, too, has had enough and simply wants to go home. He is hardly heroic. So, too, Aeneas is hardly heroic at this point, but his heroic status has been restored by the end of Book 1. Ilioneus speaks of his heroic qualities and Dido is aware of the heroic deeds at Troy. The major difference between Homer and Virgil is the role of leadership. Achilles cannot be considered a leader, as he is totally self-obsessed. Odysseus, too, fails as a leader, as he alone survives the return voyage that he undertakes with his followers. Aeneas has to learn that leadership is important and that a Roman leader has to put family, followers, country and mission first. There is plenty of evidence in Book 1 that he begins to show the qualities of a pious leader.

Although we cannot ignore Homer and his influence on Virgil, it is time that Latin students turned their focus to the Roman nature of the epic. The first half of the *Aeneid* is considered the Odyssean half of the epic, but Book 2 is not Homeric, nor is Book 4. Dido is not Circe nor Calypso nor even Nausicaa. She, like Aeneas, was a refugee. She has settled in a new land and has established a new city there, tasks which still lie ahead for Aeneas. She is heroic and a leader with *pietas* in Book 1. It is in Book 4 that everything begins to unravel because of the interference of the gods, although the interference has begun with the storm requested by Juno in Book 1 and that of Venus at the very end of Book 1. Discussion of Book 4 was, however, outside the scope of the question set. In preparation for the extended response, therefore, students should focus their study on the *Aeneid* for what it is, a masterpiece of Roman epic, on an evaluation of Aeneas against that background and upon the beauty of Virgil's poetry.