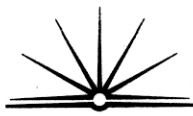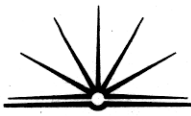b) i) 1.

succēdōque onēri // dextrāe sē / parvŭs Iūlŭs
implicuĭt sĕquĭtūrque // patrĕm nōn / passĭbŭs / aequĭs

2. These lines are significantly dactylic, which
speeds up the pace of the line and is significant
here as it shows the rush ~~&~~ of Aeneas to grab
his son's hand and get out of the city before the Greeks
can capture ~~&~~ or kill him.

ii) Virgil's main responsibilities here are to save his family and rescue the sacred objects of Troy. These are qualities of pietas and are displayed through language in this extract. Virgil makes use of the imperative "cape" to stress the importance placed on the "sacra" and in the same line, the alliteration of 'p' in "patriosque penatis" is effective as this plosive 'p' draws attention to one of Aeneas' prime responsibilities of preserving the household gods. This is balanced to highlight Aeneas's new responsibilities, ~~da~~ with "genitor", his father emphatically placed at the beginning and the gods at the end and thus Virgil draws attention to Aeneas' responsibilities. The sibilence in line 721, "fate(s) late(s) univer(s) subiectaque" is significant as it expresses the way in which Creusa quietly disappears, therefore only emphasising the sad nature of her disappearance and drawing to the reader's attention the fact that Aeneas has overlooked one of his responsabilities. As well as this, Virgil uses alliteration again in

"patrem passibus" ~~to~~ and it is this plosive p that draws attention to the responsibility of protecting his own son as it is Aeneas' task to cherish him and guide him to safety. At the end of the extract, the language is most significant in its word choice, "terrent... excitat... suspensum... incertum", such word choice is significant in showing the reader the way in which Aeneas has transformed to the Roman hero (having once been homeric) as he now experiences fear and panic and thus Virgil illustrates how Aeneas must override such fears so as to carry out the responsibilities of saving his family, the penates and founding a new Troy.