

Classics: Classical Civilisation

Advanced GCE

Unit **F390**: Virgil and the world of the hero

Mark Scheme for June 2012

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Question		Answer	Marks	Guidance	
				Content	Levels of Response
1	(a)	<p>Answers might include:</p> <ul style="list-style-type: none"> • direct speech enlivens the narrative; • Turnus' arrogance and lack of respect for the priestess is well captured in the short sentence 'you are wrong' and the use of vocabulary such as 'decay', 'futile agitation', 'barren of truth'. • alliteration – 'fool of her with false fears' highlights his scorn; <p>The transformation of the priestess into Allecto contains a range of devices:</p> <ul style="list-style-type: none"> • metaphor – 'burst into blazing anger'; • onomatopoeia – 'hissing', 'cracked'; • alliteration – 'flashing fire'; • sibilance – 'size and set all her hydras hissing'; • the reversal of Turnus' emotions – he is now scared. <p>The third section also contains a range of devices:</p> <ul style="list-style-type: none"> • the image of the burning torch and its sinister black light; • personification of terror – 'burst in'; • alliteration – 'burst... (broke...) body ... bone'; • hyperbole – 'soaked him to the bone'; • simile; • the extent of Turnus' rage – 'frenzy', 'roared', 'lust for battle'; • the reaction of the Rutulians. 	25		<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15</p> <p>Level 4 10 – 13</p> <p>Level 3 6 – 9</p> <p>Level 2 3 – 5</p> <p>Level 1 0 – 2</p>

Question		Answer	Marks	Guidance	
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	(b)	<p>The passage illustrates both sides to Turnus' character:</p> <ul style="list-style-type: none"> • He is aware and seemingly unconcerned about Aeneas' arrival. • He demonstrates his faith in Juno. <p>However:</p> <ul style="list-style-type: none"> • He is also disrespectful to the aged priestess. • His <i>furor</i> and lust for battle are more than evident in the passage. <p>More perceptive answers might note that the passage clearly demonstrates him to be an innocent victim of fate and all his subsequent actions are a result of Allecto's intervention.</p> <p>Elsewhere he is shown to be an innocent victim:</p> <ul style="list-style-type: none"> • his bride-to-be (for whom he demonstrates manifest signs of affection) has been stolen from him; • his response when he has been tricked by Juno with the phantom Aeneas; • at the beginning of Book 12 he is compared to a boy when he is entering the duel with Aeneas; • he is unmanned by the intervention of the Dira; • his death whilst supplicating Aeneas at the end of Book 12. <p>However, for much of the time his savagery is stressed:</p> <ul style="list-style-type: none"> • the death of Pallas and many other allies of Aeneas, especially after the breaking of the treaty; • the breaking of the peace treaty; • his abandonment to <i>furor</i>, for instance after listening to the words of Latinus at the beginning of Book 12, his preparations for the final duel; • his pursuit of the phantom Aeneas. 	25		<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15</p> <p>Level 4 10 – 13</p> <p>Level 3 6 – 9</p> <p>Level 2 3 – 5</p> <p>Level 1 0 – 2</p>

Question		Answer	Marks	Guidance	
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2	(a)	<p>The passage highlights a range of characters who are, to varying degrees, responsible for Dido's downfall and death. These include:</p> <ul style="list-style-type: none"> • Dido; • Aeneas; • the gods/destiny; • Anna. <p>Areas for consideration might include:</p> <ul style="list-style-type: none"> • Dido – breaking her vow of chastity, for mistakenly believing she was married, for throwing away her reputation, in choosing to take her own life; • Aeneas – for entering the situation which would prove difficult for Dido to extrapolate herself, for not making it clear that they were not married and giving off the opposite signal (eg helping to build Carthage), his apparent insensitivity when breaking the news of his departure; • the gods – Jupiter in making her more hospitable to the Trojans in the first place, Venus and Cupid in making her fall in love, Juno in formalising their relationship with an apparent marriage; • Destiny – Aeneas was never meant to settle at Carthage; • Anna – for encouraging the love at the beginning of Book 4 and in helping to build the pyre. 	25		<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

Question		Answer	Marks	Guidance	
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	(b)	<p>The passages contain much evidence which show that the deaths of both Dido and Hektor are tragic in the extreme displays of grief from close members of the family and the reactions of the people in the respective cities.</p> <p>Elsewhere in Book 22, Hektor cuts a tragic figure in that:</p> <ul style="list-style-type: none"> • He is a victim of fate as seen in the weighing of the scales. • It is clear how much he means to his family in their desperate attempts to stop him facing Achilleus. • He feels guilt and shame in not following Polydaumas' advice and that he has no alternative but to fight Achilleus. He is trapped, just like he is during the chase around Troy. • He is facing a far stronger foe who has Athene on his side – 'like Enyalios the god of war' – and his fear and flight are worthy of consideration. • He evokes the sympathy of Zeus. • He is tricked by Athene. • Achilleus' final words are harsh. • Andromache's final words in Book 22, especially concerning the fate of Astyanax, are pathos laden. <p>Similarly, Dido is a tragic figure in Book 4:</p> <ul style="list-style-type: none"> • There are numerous references to Greek tragedy in the portrayal of Dido. • Virgil focuses almost entirely on Dido's emotions and thoughts. • She is a pawn being used by the gods in their own dispute. • She tries to fight the love and maintain her vow of chastity. • She cuts an increasingly isolated figure as she ostracises herself from her country, her people, her sister, her lover. • The reader feels sympathy for her as she is reduced to a state of near madness and in her eventual suicide and untimely death. 	25		<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15</p> <p>Level 4 10 – 13</p> <p>Level 3 6 – 9</p> <p>Level 2 3 – 5</p> <p>Level 1 0 – 2</p>

Question			Answer	Marks	Guidance	
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			Look for discussion of both figures and credit comparison between the two and also argument for why they might not be considered to be tragic figures. For instance, the killing of Hektor is as a consequence of the death of Patroklos. He should have listened to Polydaumas. Dido is also portrayed in an unsympathetic way. She wishes that she had served Ascanius up in a stew for his father to eat and that Aeneas dies a terrible death. She brings down the curse of perpetual enmity between the two nations. The way she deceives Anna over the funeral pyre is cruel. Candidates could also see Dido as a Cleopatra figure for whom the Roman audience would have no sympathy.			

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3		<p>Candidates should demonstrate an awareness of Virgil's relationship to Augustus and the Augustan regime, the purpose of the <i>Aeneid</i> and how Aeneas is meant to promote Roman values. These might include the qualities of <i>pietas</i>:</p> <ul style="list-style-type: none"> worship of the gods; love of the country; obedience to one's duty; love of the family. <p>For much of the time, especially in the second half of the epic, Aeneas is often presented as a perfect role model.</p> <ul style="list-style-type: none"> He is fastidious in worshipping the gods. He puts his personal happiness behind his obedience to his duty and makes it clear in Book 6 that he is pursuing this destiny against his own wishes. His love of his family is shown on numerous occasions, especially for Anchises and Ascanius. He fights only because he has to and makes it clear that he would prefer to settle the war in a duel with Turnus. <p>However much he acts like a role model for the Romans, it is extremely dubious as to whether he should be seen to be a perfect role model. There are several key aberrations to his Roman role model credentials and these will need consideration:</p> <ul style="list-style-type: none"> his antics during the fight to save Troy; his prolonged dalliance with Dido; after the death of Pallas, he goes on a killing spree and also takes eight captives for sacrifice at Pallas' funeral; after he is wounded, his fierce deeds are in every way similar to Turnus'; 	50		<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 30</p> <p>Level 5 26 – 30 Level 4 20 – 25 Level 3 11 – 19 Level 2 6 – 13 Level 1 0 – 5</p>

Question			Answer	Marks	Guidance	
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			<ul style="list-style-type: none"> in the final combat, the reader is constantly reminded of the duel between Hector and Achilles but assumes the outcome will be different and assumes he will spare the conquered, as Anchises urged him to do. These parallels make it all the more shocking when he kills Turnus. 			
4			<p>Responses should demonstrate a good understanding of the meaning of 'caring and compassionate' and use this to underpin their discussion of whether the gods of the <i>Aeneid</i> are more compassionate than those of the <i>Iliad</i>. There is certainly a large body of evidence to suggest that this is not the case.</p> <p><i>Iliad</i></p> <ul style="list-style-type: none"> Zeus holds Hektor in high regard – he is 'beloved of Zeus', Zeus' 'heart is saddened' by his fate, he considers whether to save him or not and arranges the return of Hektor's body. He also shows kind intentions towards Athene, compassion towards Hera in Book 24 and sends Priam the omen in the same book. Thetis is also another goddess who is very compassionate, especially towards her son whose grief she consoles. She also procures the making of new armour and speaks tenderly to him about the release of Hektor's body. <p>Other compassionate gods include:</p> <ul style="list-style-type: none"> Hephaestus who is keen to help Thetis in return for the assistance she once rendered him. Apollo speaks up for the return of Hektor's corpse and Hermes offers Priam protection and help on his journey to Achilleus. He also comforts the grieving king with news of the care the gods are showing towards the corpse. <p>Other goddesses do not necessarily demonstrate the same levels of compassion.</p>	50		<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 30</p> <p>Level 5 26 – 30 Level 4 20 – 25 Level 3 11 – 19 Level 2 6 – 13 Level 1 0 – 5</p>

Question		Answer	Marks	Guidance	
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		<ul style="list-style-type: none"> • Athene certainly looks after Achilleus, especially in the way they work together in the killing of Hektor and how she wraps her aegis around the warrior when he appears to the Trojans. However, she is not compassionate towards the Trojans. The women pray to her but she 'shook her head in refusal'. She is responsible for taking their wits away when listening to Hektor's words. She blackmails Zeus when he has thoughts of saving Hektor and tricks Hektor with the Deiphobos disguise. • Hera desires to stir up trouble against the Trojans and persists in her hatred of them at the start of Book 24. <p>Aeneid</p> <p>There are certainly times when the gods and goddesses of the <i>Aeneid</i> demonstrate compassion. Most notable is Venus and the help she offers her son in:</p> <ul style="list-style-type: none"> • the fall of Troy; • ensuring a favourable welcome at Carthage; • the finding of the Golden Bough; • the procuring of new arms; • healing his wound; • the return of his spear. <p>Juno is also capable of demonstrating compassion:</p> <ul style="list-style-type: none"> • the release of Dido's spirit; • her desperate attempts to save Turnus. <p>Other deities who demonstrate compassion include Juturna and the way she tries to save her brother, Jupiter and the way he reveals the scrolls of fate to his upset daughter and allows a temporary reprieve of Turnus' fate.</p> <p>However, one is perhaps left with a distinct feeling that the gods of the</p>			

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			<p><i>Aeneid</i> are less compassionate than their counterparts in the <i>Iliad</i>.</p> <ul style="list-style-type: none"> • Jupiter would appear to be considerably more dispassionate in his dealings with mankind. • Juno goes to extreme lengths in pursuing her vendetta against the Trojans, especially in the way she uses mortals for her own benefit. • Venus appears to her son in disguise and does not give him the human comfort for which he longs. Like Juno, she is prepared to use mortals for her own purposes – Dido. • Neptune demands the sacrifice of one of Aeneas' crew. • Allecto's behaviour is perhaps the complete antithesis of compassionate behaviour. 			

APPENDIX 1

	AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.		AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate. AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.	
Level 5	9-10	18-20	14-15	26-30
	<ul style="list-style-type: none"> - A very good collection/range of detailed factual knowledge; - Fully relevant to the question; - Well-supported with evidence and reference where required; - Displays a very good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> - Thorough analysis of evidence/issues; - Perceptive evaluation with very thoughtful engagement with sources/task; - Very well structured response with clear and developed argument; - Fluent and very effective communication of ideas; - Very accurately written with effective use of specialist vocabulary/terms. 	
Level 4	7-8	14-17	10-13	20-25
	<ul style="list-style-type: none"> - A good collection/range of detailed factual knowledge; - Mostly relevant to the question; - Mostly supported with evidence and reference where required; - Displays a good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> - Good analysis of evidence/issues; - Sound evaluation with thoughtful engagement with sources/task; - Well structured response with clear argument; - Mostly fluent and effective communication of ideas; - Accurately written with use of specialist vocabulary/terms. 	
Level 3	5-6	9-13	6-9	14-19
	<ul style="list-style-type: none"> - A collection/range of basic factual knowledge; - Partially relevant to the question; - Partially supported with evidence and reference where required; - Displays some understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> - Some analysis of evidence/issues; - Some evaluation with some engagement with sources/task; - Structured response with some underdeveloped argument; - Generally effective communication of ideas; - Generally accurately written with some use of specialist vocabulary/terms. 	
Level 2	2-4	5-8	3-5	6-13
	<ul style="list-style-type: none"> - Limited factual knowledge; - Occasionally relevant to the question; - Occasionally supported with evidence; - Displays limited understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> - Occasional analysis of evidence/issues; - Limited evaluation or engagement with sources/task; - Poorly structured response with little or no argument; - Occasionally effective communication of ideas; - Occasionally accurately written with some recognisable specialist vocabulary/terms. 	
Level 1	0-1	0-4	0-2	0-5
	<ul style="list-style-type: none"> - Little or no factual knowledge; - Rarely relevant to the question; - Minimal or no supporting evidence; - Displays minimal or no understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> - Very superficial analysis of evidence/issues; - Little or no evaluation or engagement with sources/task; - Very poorly structured or unstructured response; - Little or no effective communication of ideas. - Little or no accuracy in the writing or recognisable specialist vocabulary/terms. 	

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