

Classics: Classical Civilisation

Advanced GCE

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

Mark Scheme for June 2013

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Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Annotation	Meaning
✓	worthy of credit
F	errors of fact
S(p)	misspellings
P	errors of punctuation
E	errors of grammar and expression
^	omissions
R	irrelevant material;
?/!	improbable or confused statements
Rep	conspicuous repetition
L?	illegible words
.....	Highlight

Question		Answer	Marks	Guidance	
				Content	Levels of response
1	(a)	<p>How successfully does Virgil make this passage a dramatic piece of writing?</p> <p>Answers might consider what happens during the storm and include discussion of:</p> <ul style="list-style-type: none"> the size and power of the storm; the destruction and various fates of the ships. <p>The way the translation is written also makes the passage dramatic in the following ways:</p> <ul style="list-style-type: none"> the extent of Aeneas' fear is captured by the use of metaphor; onomatopoeia – 'howling'; hyperbole – 'waves to the stars'; metaphor – 'mountain of water'; personification – 'hanging on'; sibilance – 'sea bed and the seething sand'; repetition – 'three of them'; use of the passive indicating their lack of control – 'was swept away', 'was wrenched round'. <p>The passage is also dramatic because Virgil has personalised the narrative by including a range of names.</p> <p>It is also dramatic through the description of Neptune and of what he does, including:</p> <ul style="list-style-type: none"> his size – 'lifted his head high above' the ocean; his calmness is a complete contrast to the frenzy of the storm. 	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	
				Content	Levels of response
	(b)	<p>How similar is the portrayal of the gods and goddesses in this passage in this passage to their portrayal elsewhere in the first half of the <i>Aeneid</i> (Books 1, 2, 4 and 6)?</p> <p>Similarities might include:</p> <ul style="list-style-type: none"> • Neptune is observant of what is taking place just like Jupiter and Venus are after this passage. Juno also observes that Venus has made Dido fall in love. However, Jupiter is not always observant and seemingly fails to see Aeneas dallying with Dido. • Neptune is portrayed in an anthropomorphic way – ‘lifted his head’. All the other gods are described in a similar manner – Venus appears to Jupiter with tears brimming in her eyes. • Neptune is perceptive and at once recognises the work of Juno behind the storm. Venus also sees through Juno’s plans for the marriage between Aeneas and Dido. • Neptune is powerful and can calm the storm. Jupiter is also all powerful and the holder of the Fates. The gods’ power is also evident in the way they destroy Troy and interfere with Dido’s feelings. • Juno shows her hatred for Aeneas by having caused the storm. Her animosity towards the Trojans is shown at the beginning of Book 1. • Juno shows her cunning in arousing the storm and this is similar to Venus using Cupid to make Dido fall in love. Juno is also cunning in arranging the so-called marriage between the pair. <p>Differences might include:</p> <ul style="list-style-type: none"> • Neptune’s desire for retribution is really only seen in Juno’s anger towards the Trojans and Aeneas for losing the beauty contest. • Neptune’s serenity is really only matched by Jupiter and is a contrast to the goddesses. 	25	Credit should be given to other relevant examples.	<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	
					Content	Levels of response
			<p>The passage does not illustrate:</p> <ul style="list-style-type: none"> • their pity or concern for mortals; • their supernatural side – Mercury’s flight to Carthage or Apollo possessing the Sibyl; • their changing form. 			

Question		Answer	Marks	Guidance	
				Content	Levels of response
2	(a)	<p>Using Passage 2 as a starting point, how far do you think Virgil glorifies war?</p> <p>There are plenty of examples of Virgil glorifying war in this passage:</p> <ul style="list-style-type: none"> • authority of Augustus and Agrippa is asserted; • Augustus has the support of the gods, the Senate and of the people of Rome; • Virgil denigrates Augustus' enemies by presenting them in a barbaric and cowardly way. <p>Elsewhere Virgil presents warfare in a positive way, especially in:</p> <ul style="list-style-type: none"> • the other two prophetic passages, especially Book 6; • some of Aeneas' actions at Troy and on the battlefield after the death of Pallas; • the duel between Aeneas and Turnus; • the Mezentius and Lausus episode. <p>Responses might also note that Virgil often leaves the reader feeling uneasy in his portrayal of war, especially in:</p> <ul style="list-style-type: none"> • his portrayal of the fates of Hector and Priam at Troy; • the description of the actual outbreak of the war in Book 7; • the effects of war on families; • the description of the deaths of many warriors, especially Pallas, Lausus and Turnus. 	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	
				Content	Levels of response
	(b)	<p>Who makes the more effective use of shields, armour and weapons to enrich his epic, Virgil or Homer?</p> <p>Vulcan's shield is important in the <i>Aeneid</i> because:</p> <ul style="list-style-type: none"> • it is used to prophesy the future greatness of Rome; • it is used to praise Augustus' achievements and his regime; • it gives Aeneas an advantage in battle and enhances his heroic reputation. <p>Hephaestus' shield is important in the <i>Iliad</i> because:</p> <ul style="list-style-type: none"> • it offers a microcosm of human activity in war and peace; • it gives a broader picture of Iliadic society and provides a pictorial representation of the world beyond the battle at Troy. <p>The importance of other weapons in the <i>Aeneid</i> might include:</p> <ul style="list-style-type: none"> • Pallas' baldric which leads to the death of Turnus; • Turnus' sword which puts him on a par with Aeneas; • the suspense built when Turnus' sword shatters and Aeneas' spear gets stuck in the stump. <p>The importance of other weapons in the <i>Iliad</i> might include:</p> <ul style="list-style-type: none"> • Patroklos wears Achilles' armour which leads to his death; • this death brings Achilles back into the fray; • Achilles' power is stressed because the sight of his armour is enough to scare the Trojans. <p>Look for discussion of both shields and other weapons from both epics and credit comparison between the two and also argument for which makes the more effective use of these.</p>	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	
				Content	Levels of response
3		<p>'The characterisation of Aeneas adds nothing to the success of the <i>Aeneid</i>.' How far do you agree with this assessment?</p> <p>Candidates will need to consider the presentation of Aeneas' character and decide whether this is weak or not. Commonly cited examples of weaknesses in his character might include:</p> <ul style="list-style-type: none"> • over-reliance on the gods; • over-reliance on his father; • lack of any genuine emotion; • lack of any real determination to carry out his divine mission; • his failure to behave like a hero at times; • his treatment of Dido and Turnus; • his failure to protect Pallas. <p>Candidates could also profitably explore the concept of 'pietas' and explore that Aeneas' subservience to the gods, his father and passive acceptance of his destiny are all part of this and add to the epic's success, especially in Augustan times.</p> <p>Credit candidates who also find other areas in Aeneas' character which add to the overall success of the epic.</p> <p>There is also scope in the question for candidates to consider other elements which add to the epic's success, such as:</p> <ul style="list-style-type: none"> • the story of Dido; • Virgil's sympathy for the victims of the Roman destiny; • the presentation of the underworld; • the story of the fall of Troy. 	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 14–19 Level 2 6–13 Level 1 0–5</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
4		<p>Discuss whether you think the importance of family is emphasised more in the <i>Iliad</i> than in the <i>Aeneid</i>.</p> <p>The importance of family is demonstrated in the <i>Aeneid</i> by:</p> <ul style="list-style-type: none"> • Aeneas trying to find a new homeland for his son and putting this before his own personal happiness in Carthage; • taking time to talk to his son before the final duel; • the closeness between Aeneas and Anchises especially in rescuing his father from Troy and visiting him in the Underworld; • Aeneas' attempts to find Creusa and their moving final words; • Venus' concern and help for her son. <p>The importance of family is also seen in Dido's wish for a tiny Aeneas, Lausus' love for Mezentius, the closeness of the bond between Juturna and Turnus.</p> <p>The importance of family is also seen in the <i>Iliad</i>, especially as the whole story and war revolves around the abduction of Helen and the Greek's attempts to get Menelaus' wife back.</p> <p>The closeness of family is particularly evident in the depiction of Hektor and the fondness which both Priam and Hekabe hold for their son and Priam's resolve to visit Achilles to retrieve his son's body. It is also more than evident in Hektor and Andromache's relationship, especially in their final farewell and Andromache's reaction to the news of her husband's death. A closeness is also seen in the bond between Thetis and her son.</p> <p>Credit candidates who argue either side of the argument. It might, however, be noted that Hektor puts fighting for his city and winning glory before his family. Achilles also chooses a similar path. Aeneas, although he sometimes acts in a similar way at Troy, is nearly always fighting for his family as part of his <i>pietas</i> and ensuring that he fulfils his divine mission. Family was also one of the values Augustus was keen to promote and this is seen in the <i>Aeneid</i>.</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 14–19 Level 2 6–13 Level 1 0–5</p>

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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