

GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2016

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These are the annotations, (including abbreviations), including those used in RM assessor, which are used when marking

Annotation	Meaning of annotation
	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Line	to draw an attention to an error
	H Wavy Line	to draw attention to something
	Highlight	as directed by PE
	REL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1a	<p>Using this passage as a starting point, discuss how the Romans at the time of Augustus might have viewed Dido.</p> <p>There is perhaps much in the passage which an Augustan audience might find to admire in Dido. She is:</p> <ul style="list-style-type: none"> • religious – Juno’s temple; • along with Aeneas, equated with the divine; • powerful – ‘armed guards’; • fair – ‘equal parts’; • law giver; • at ease with the people; • well-motivated – hastening the work for her future realm; • just; • merciful and compassionate. <p>Elsewhere, there are several similarities with Aeneas which might be profitably explored. Unlike our hero, she has:</p> <ul style="list-style-type: none"> • successfully endured bereavement and exile; • founded a city at whose sight Aeneas is in awe. <p>It is also made clear that it is a hugely successful city in the beehive simile in summer. There are also the arts, a senate, and magistrates in Carthage.</p> <p>Dido herself is also not without virtues which an Augustan audience might have admired:</p> <ul style="list-style-type: none"> • She has faithfully maintained her vow of chastity to Sychaeus. • Once ‘married’ to Aeneas she leaves the building of the city to the male, contenting herself with providing clothing for Aeneas. • Her desire for a ‘little Aeneas’ and family might also be approved of. <p>Her virtues are, however, probably outweighed by the negatives. These include her:</p> <ul style="list-style-type: none"> • delaying Roman destiny; • breaking her oath and letting her reputation go as a leader; • wishing to detain Aeneas forcibly; • cursing Aeneas and his descendants; 	[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>

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	<ul style="list-style-type: none"> flamboyant and ostentatious shows of wealth; gender role reversal in having power – very clear in the passage; association with Cleopatra. <p>There is a room to consider the role of the gods in this question and how much responsibility Dido should shoulder.</p>			
1b	<p>Explain whether you think that Aeneas is a good leader in the passage and in the first half of the <i>Aeneid</i> (Books 1-6).</p> <p>In the passage, Aeneas demonstrates the attributes of a good leader. He:</p> <ul style="list-style-type: none"> knows his men individually; is overjoyed to see them again; is fearful of their safety; is keen to know of their fate as evidenced in the repeated questions. <p>In Book 1 he is also seen to be an effective leader. He:</p> <ul style="list-style-type: none"> masks his own doubts when addressing his men; does much to encourage them when speaking to them; provides them with food and drink; reconnoitres the land to bring back a true account of the land for his men. <p>In the other context books Aeneas:</p> <ul style="list-style-type: none"> is energetically supported by his men when fighting in Troy and leaving Carthage; leads his people away from Troy; buries Misenus; cries over the death of Palinurus. <p>Aeneas is not without blemishes as a leader, especially in Book 2 it might be argued that Aeneas is not a good leader:</p> <ul style="list-style-type: none"> where he is in the clutches of '<i>furor</i>'; when he takes a band of men to their deaths, even though he has been told several times to leave Troy; 	[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>

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	<ul style="list-style-type: none"> when he jeopardizes his mission by going back into the defeated city to look for Creusa. <p>Book 4 perhaps shows Aeneas at his worst as a leader:</p> <ul style="list-style-type: none"> That his men were happy to be leaving is telling. Dido's words are also telling - where she says his men would not want her on board. He has clearly put his own feelings before those of his people. <p>In the Underworld, it is the Sibyl who assuages Palinurus' unhappiness not Aeneas.</p> <p>His success is often due to the aid and advice of others, both divine and mortal.</p>			
2a	<p>How successfully is Jupiter's power portrayed in Passage 2?</p> <p>Jupiter's power is demonstrated by the actions of the other gods.</p> <ul style="list-style-type: none"> At the beginning of the passage there is the start of a storm simile suggestive of the power which Jupiter manages to quell by just speaking. At the end of the passage the other gods' compliancy is evident in the way they throng around and escort him out. Golden throne – symbol of authority. <p>Jupiter's power is stressed through the use of language.</p> <ul style="list-style-type: none"> stock-epithet – 'All-powerful Father'; superlative – 'highest power in all the universe'; personification – 'earth trembled'; metaphor – 'foundations'; alliteration – 'heights of heaven were hushed'; onomatopoeia – 'hushed'. <p>His authority can also be gauged from the effect his words has upon nature. They:</p> <ul style="list-style-type: none"> still the winds; pacify the waves on the sea. 	[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>

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	<p>The nod of his head shakes the whole of the heavens.</p> <p>There is potential to argue that his omnipotence is not evident in this passage. The other gods have gone against his will and destiny. Fate seems to be a separate entity and not under the auspices of Jupiter's control. The father of the gods is not exempt from the necessity of swearing an oath.</p>			
2b	<p>Whom do you consider to be the more effective king of the gods, Zeus or Jupiter? In your answer, you should use these passages and the books of the <i>Iliad</i> and <i>Aeneid</i> you have studied.</p> <p>The power of both gods is stressed through their:</p> <ul style="list-style-type: none"> • stock epithets; • power over nature; • authority over the other gods. <p>Zeus is:</p> <ul style="list-style-type: none"> • worshipped by mortals; • mindful of the honour paid to him; • more diplomatic in his dealings with the other gods and arranges the events which are to take place. <p>Jupiter, however, seems:</p> <ul style="list-style-type: none"> • more impartial; • content to leave things to Fate. <p>Elsewhere, both gods demonstrate the organisational skills and direct intervention expected of the king of the gods:</p> <p>Zeus</p> <ul style="list-style-type: none"> • arranges the release of Hektor's body through the sending down of Iris and Hermes; • sends Priam an omen before the king visits Achilles. 	[25]	<p>Candidates should consider and compare both gods and credit should be given to any valid argument as long as it is supported by the texts.</p>	<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>

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	<p>Jupiter</p> <ul style="list-style-type: none"> • is integral in the breaking of Turnus' spirit; • and in ensuring that Aeneas leaves Carthage; • provides omens to guide Aeneas; • answers prayers. <p>They are both intrinsically bound up with Fate.</p> <ul style="list-style-type: none"> • Zeus claims to have the power to free Hektor from his fated death. • Both Hektor and Achilles realise that their lives are in the hands of Zeus. • Jupiter is the keeper of the scrolls of Fate. • He knows what is destined to happen and it is suggested by Juno that he can change Fate. • He does, however, lament to Hercules that he was unable to save Sarpedon. • Zeus and Jupiter use the scales of Fate. <p>Both gods also seem to be portrayed in a less endearing way:</p> <ul style="list-style-type: none"> • Helen blames Zeus for hers and Paris' misery. • He does not control Hera who encourages Achilles to defend Patroklos' body. • Thetis recalls all the sorrows Zeus has bestowed upon her in forcing her to marry a mortal. • Despite favouring Hektor, Zeus allows Athene to take Hektor's life. • Jupiter does not always seem to be as controlling as one would expect of the king of the gods. • Juno and Venus are given considerable free rein at Carthage. • During the battles in Italy despite Jupiter saying that they should not intervene, they continue to do so. 			

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3	<p>'Heroism demands the self-sacrifice and suffering of the hero.' To what extent is this statement more true of the <i>Iliad</i> than of the <i>Aeneid</i>?</p> <p>On first appearances, it would seem that this statement is more true of the <i>Iliad</i> than <i>Aeneid</i>.</p> <p>The pursuit of the heroic code leads to the demise of both Hektor and Achilles.</p> <p>Hektor</p> <ul style="list-style-type: none"> rejects the appeals of his wife and his parents; turns his back on Astyanax in the pursuit of glory on the battlefield; feels unable to fall back to Troy because of how he gainsaid Poulydamas in the council meeting. <p>Achilleus</p> <ul style="list-style-type: none"> initial withdrawal from the fighting is because of the slight to his heroic reputation; which subsequently triggers Patroklos' death; and Achilles' desire to gain revenge upon Hektor; knows that he is dooming himself and will be unable to return home to his father. <p>Both clearly become victims and martyrs of their beliefs.</p> <p>Aeneas</p> <ul style="list-style-type: none"> his heroic credentials never take him to such extremes as dying for his cause; he successfully finds his promised land; dispatches the final obstacle in the way of him achieves the destiny marked out by Jupiter in Book 1. <p>More observant responses might consider the level of Aeneas' personal sacrifice in achieving this goal. He has to:</p> <ul style="list-style-type: none"> abandon a set of heroic values for a new one to which the transition is never smooth; leave behind his wife and city; sacrifice his personal happiness with Dido. 	[50]	<p>It does not matter whether the candidate agrees or disagrees with this quotation. Look for a consideration of both sides of the argument and close reference to the epic.</p> <p>Accept reference to other characters, such as Priam, who fit the heroic mould.</p>	<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>

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	<p>He also never seems to be inspired by wanting to achieve his goal.</p> <ul style="list-style-type: none"> • His duty is almost a burden which he literally shoulders at the end of books 2 and 8. • When Anchises reveals all the glorious feats of Aeneas' descendants, there is no response from the hero himself. • Such reticence, though part of the makeup of a Roman hero, is telling and perhaps indicative of a reluctance on the part of Aeneas which is never seen in the <i>Iliad</i>. <p>Candidates could also consider the more traditional Homeric heroes in the <i>Aeneid</i> – Turnus, Mezentius – who also sacrifice all in their pursuit of their heroic reputation.</p>			
4	<p>'The need to promote moral values in the <i>Aeneid</i> is achieved at the expense of characterisation.' How far do you agree with this statement?</p> <p>Candidates might consider Virgil's relationship with the Augustan regime and how it could be argued that the poem is used as a vehicle to promote different moral values.</p> <p>These might include:</p> <ul style="list-style-type: none"> • importance of family; • worship of the gods; • duty to mission; • patriotic pride; • the spurning of wealth. <p>Whether this is achieved at the expense of characterisation is debatable.</p> <p>At times, Aeneas appears like a puppet:</p> <ul style="list-style-type: none"> • as he dutifully follows the lead of his father; • or the gods; • or sets about his mission in an automaton-like way. 	[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>

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	<p>Such examples might include:</p> <ul style="list-style-type: none"> • leaving Troy; • obeying Mercury's command to leave Carthage; • following the Sibyl in the Underworld; • sacrificing the sow. <p>His character, however, is more complex and not without interest. He is realistically prey to his emotions on numerous occasions:</p> <ul style="list-style-type: none"> • rushing into the battle at Troy; • vainly embracing the shades of Creusa and Anchises; • dallying with Dido; • his wild outbursts on the battlefield in Italy; • killing Turnus. <p>Aeneas is more than a marionette or vehicle to showcase the moral values Augustus was keen to promote.</p> <p>There is also room to consider the refreshing richness of characterisation of some of Aeneas' adversaries and opponents of the Roman mission:</p> <ul style="list-style-type: none"> • Turnus; • Dido; • Mezentius. <p>They are not without some of the aforementioned moral values. As such, they present a brilliant paradox and ambiguity as to Virgil's actual standing with the Augustan regime.</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. 	

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

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Head office
Telephone: 01223 552552
Facsimile: 01223 552553

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