

**GCE**

**Classics: Classical Civilisation**

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

Advanced GCE

**Mark Scheme for June 2017**

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.













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

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

Annotation	Meaning of annotation
	Blank Page – this annotation <b>must</b> 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	Content	Levels of Response
1a	<p><b>'This is a greater work I now set in motion' (lines 9-10). How far do you agree that the second half of the <i>Aeneid</i> is superior to the first half of the epic?</b></p> <p>The passage includes an overview as to why Virgil considers the second half of the <i>Aeneid</i> to be greater than the first. Candidates may make reference to:</p> <ul style="list-style-type: none"> <li>• the kings and history of Latium</li> <li>• the cause of the war</li> <li>• battles</li> <li>• the deaths of kings.</li> </ul> <p>The glory and pathos which accompany warfare is certainly more dominant in Books 7-12 but is also present in the description of the fall of Troy. Areas for discussion might include:</p> <ul style="list-style-type: none"> <li>• deaths of Pallas, Lausus and Mezentius</li> <li>• Aeneas' wild outburst after the death of Pallas</li> <li>• Aeneas' pursuit of Turnus</li> <li>• the death of Turnus.</li> </ul> <p>The characters of Aeneas and Turnus are well-developed and are often equally matched in their strength as well as their glorious and barbaric actions.</p> <p>The roles and machinations of the gods are much more fully explored – council meeting of the gods at the start of Book 10, reconciliation between Jupiter and Juno in Book 12.</p> <p>There is the effective use of digression – Cacus, making of the shield in Book 8.</p> <p>Suspense is built up in the final book and the effectiveness of the ending</p>	[25]	<p>The points offered are <b>indicative content</b> only and it should be remembered that the answer is only 30 minutes writing time at the most.</p> <p>Candidates should make a comparison between both halves of the epic and discuss the similarities and differences between the two and come to a reasoned judgement.</p>	<p><b>AO1 = 10</b></p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p><b>AO2 = 15</b></p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

	<p>is worth exploring.</p> <p>Books 1-6 are not without their merits. Love interest is much more fully explored in Book 4 than with Lavinia and Turnus or Aeneas in the second half of the epic and the emotional response of the audience is that much greater.</p> <p>The audience observes the growth of Aeneas' character more in these books.</p> <p>Books 1-6 also allow for more fantastical elements and a greater variety of locations to be explored, especially in the Underworld.</p> <p>The use of flashback offers the narrative another dimension.</p>			
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1b	<p><b>'Goddesses and women always oppose Aeneas and Roman destiny.' To what extent is this true of the books of the <i>Aeneid</i> you have studied?</b></p> <p>There is plenty of evidence in support of this statement.</p> <p><b>GODDESSES</b></p> <p><b>Juno:</b></p> <ul style="list-style-type: none"> <li>• storms</li> <li>• union between Dido and Aeneas</li> <li>• Allecto and the start of the war</li> <li>• breaking of the peace treaty</li> </ul> <p><b>Juturna</b> is often in league with Juno, she is of immeasurable help to Turnus.</p> <p><b>Venus</b> is not blameless when infecting Dido with love.</p> <p><b>MORTALS</b></p> <p><b>Amata</b> opposes the marriage of Aeneas to Lavinia and wants to see her married to Turnus.</p> <p><b>Dido</b> delays and detains the hero from his mission. It takes the intervention of the gods to move him on.</p> <p><b>Anna</b> encourages her sister to seek a relationship with Aeneas.</p> <p><b>Camilla</b> is against Aeneas in Book 7.</p>	[25]	<p>Candidates may also make reference to other women such as:</p> <ul style="list-style-type: none"> <li>• Andromache</li> <li>• the women who burn the ships</li> <li>• Euryalus' mother</li> <li>• Camilla</li> </ul>	<p><b>AO1 = 10</b></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><b>AO2 = 15</b></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>Immortals and women, however, also considerably aid the Roman mission.</p> <p><b>Venus</b> is of immense help. She:</p> <ul style="list-style-type: none"><li>• encourages Aeneas to flee Troy and protects his family</li><li>• helps her son to find Carthage</li><li>• sends her doves</li><li>• procures the shield</li><li>• helps to heal her son</li><li>• dislodges and returns his spear.</li></ul> <p><b>Juno's</b> reconciliation with Jupiter is not detrimental to the Roman cause.</p> <p><b>The Sibyl</b> offers invaluable assistance in the Underworld.</p> <p><b>Creusa</b> helps her husband leave Troy and put him on the right road.</p>			
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2a)	<p><b>How successfully does Virgil make Passage 2 a moving piece of writing?</b></p> <p>The part of the passage describing the Dira and its attack is highly emotional given the overwhelming and unbeatable power Turnus and Juturna are facing. There is no help or escape for Turnus and, as such, he is facing his imminent death. This is made clear in the following ways:</p> <ul style="list-style-type: none"> <li>• direct intervention of the king of the gods</li> <li>• mention of the swift whirlwind – a natural phenomenon of immense power and destruction</li> <li>• use of the simile comparing the Dira to a poisoned arrow for which there is no cure.</li> <li>• use of sepulchral imagery which portends Turnus' death</li> <li>• metaphor and hyperbole to describe the effect of the Dira upon Turnus.</li> </ul> <p>The description of Juturna's grief is highly emotionally charged. Candidates might be expected to comment upon some of the following. There are Juturna's:</p> <ul style="list-style-type: none"> <li>• physical and dramatic manifestation of grief</li> <li>• desperation and realisation that her brother's death is imminent and that she must abandon him</li> <li>• sarcasm – 'great-hearted Jupiter'</li> <li>• cynicism about the rewards of immortality</li> <li>• desire for death so as to be able to accompany Turnus.</li> </ul> <p>These ideas are reinforced by the use of direct speech, repeated rhetorical questions, use of short sentences and repetition of the same idea ('For what purpose has he granted me eternal life? Why has he deprived me of the state of death?').</p>	[25]		<p><b>AO1 = 10</b></p> <p>Level 5 9 – 10  Level 4 7 – 8  Level 3 5 – 6  Level 2 2 – 4  Level 1 0 – 1</p> <p><b>AO2 = 15</b></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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2b)	<p><b>For whom do you feel the greater sympathy, Hektor or Turnus? In your answer, you should use these passages and the books of the <i>Iliad</i> and <i>Aeneid</i> you have studied.</b></p> <p>There are plenty of reasons as to why an audience might feel a degree of sympathy towards Turnus both within the passage and elsewhere. In the passage, he is:</p> <ul style="list-style-type: none"> <li>• unmanned by the intervention of the Dira</li> <li>• facing a power far beyond his own strengths</li> <li>• tragically separated from his sister.</li> </ul> <p>Elsewhere, Turnus:</p> <ul style="list-style-type: none"> <li>• is both a victim of Juno's and Allecto's meddling and of being on the wrong side of Fate</li> <li>• is aware and seemingly unconcerned about Aeneas' arrival in Book 7</li> <li>• has lost his beloved bride for whom he is prepared to fight a war and die if necessary</li> <li>• is suicidal when he has been whisked away from the battle on the boat because he feels he has let his men down</li> <li>• is compared to a boy when he is entering the duel with Aeneas</li> <li>• is tragically killed whilst supplicating Aeneas at the end of Book 12.</li> </ul> <p>Some of the sympathy felt towards Turnus is lessened by some of his actions.</p> <ul style="list-style-type: none"> <li>• he is very disrespectful to the aged priestess Calybe</li> <li>• his <i>furor</i> and lust for battle is evident on more than one occasion. For instance, after listening to the words of Latinus at the beginning of Book 12, his preparations for the final duel.</li> <li>• he is particularly savage when facing Pallas</li> <li>• he makes the most of the broken peace treaty.</li> </ul>	[25]	It does not matter which hero a candidate considers to be the more sympathetic provided there is close reference to both epics, an attempt to make direct comparisons between the heroes and a personal response.	<p><b>AO1 = 10</b></p> <p>Level 5 9 – 10  Level 4 7 – 8  Level 3 5 – 6  Level 2 2 – 4  Level 1 0 – 1</p> <p><b>AO2 = 15</b></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>Sympathy is also felt towards Hektor in the passage when he realises that his beloved brother is no longer fighting alongside him, that he has been tricked by the gods and that his death is imminent.</p> <p>Elsewhere, much sympathy is felt for him when he:</p> <ul style="list-style-type: none"> <li>• leaves Andromache and Astyanax</li> <li>• is prepared to stand by his word and face the Greeks single-handedly outside the walls of Troy</li> <li>• ignores the pleas of his parents to withdraw</li> <li>• is seemingly abandoned by Zeus despite his regular worship</li> <li>• demonstrates immense bravery in facing Achilles</li> <li>• is praised by others</li> </ul> <p>The treatment of his corpse and the extent to which Priam will go to retrieve his corpse also evoke sympathy.</p> <p>Like Turnus, the sympathy is perhaps tempered by some of his behaviour such as:</p> <ul style="list-style-type: none"> <li>• stripping Patroklos' corpse</li> <li>• trying to steal the body and mutilate it</li> <li>• gainsaying Poulydamas even though the latter is far better with words. The tragic consequences of this action are more than evident</li> <li>• running away from Achilles.</li> </ul>			
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3	<p><b>‘A totally detestable hero who is too dependent and thoroughly demoralised.’ How far do you agree with this assessment of Aeneas?</b></p> <p><b>Totally detestable</b> Areas for discussion might include:</p> <ul style="list-style-type: none"> <li>• Homeric versus Roman hero</li> <li>• his leadership qualities</li> <li>• worship of the gods</li> <li>• his treatment of Dido</li> <li>• his dedication to his mission</li> <li>• the Underworld episode</li> <li>• his attitude to warfare</li> <li>• his antics after the death of Pallas</li> <li>• his treatment of Turnus.</li> </ul> <p>Whether he is detestable as the hero of an epic is entirely a matter of personal opinion and also depends on whether the candidate is looking at the question from an ancient or modern perspective. As a Roman hero, he is presented in a way which is perhaps less laudable from today's perspective.</p> <p><b>Too dependent</b> His reliance upon the help of others is manifest and is evident throughout the entirety of the epic. Assistance is offered in varying degrees by:</p> <ul style="list-style-type: none"> <li>• Venus</li> <li>• Anchises</li> <li>• Jupiter</li> <li>• Mercury</li> <li>• Creusa</li> <li>• Dido</li> <li>• the Sibyl</li> <li>• Tiber</li> <li>• Evander</li> </ul>	[50]		<p><b>AO1 = 20</b></p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p><b>AO2 = 30</b></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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	<ul style="list-style-type: none"><li>• Destiny.</li></ul> <p>Whether Aeneas is overly reliant upon this assistance is another matter. His deference to his father, the support he accepts from the gods are all part of his make-up as a Roman hero.</p> <p><b>Thoroughly demoralised</b></p> <p>Aeneas is often seen to lack motivation during the first half of the epic. Instances include:</p> <ul style="list-style-type: none"><li>• the aftermath of the storm</li><li>• his reluctance to leave Troy</li><li>• his dalliance with Dido.</li></ul> <p>He does, however, seem more focused in the later books, especially in his preparations for battle, the efforts he makes to maintain the peace treaty, the hunger he shows to fight and remove Turnus.</p>			
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4	<p><b>'A poem which praises peace and condemns war.' Is this statement more true of the <i>Iliad</i> or of the <i>Aeneid</i>? [50]</b></p> <p>Areas for consideration in support of the statement might include in the <i>Iliad</i>:</p> <ul style="list-style-type: none"> <li>the intensity of grief experienced by a range of individuals – Achilles' reaction to the death of Patroklos, the tender words spoken by the three women as part of Hektor's funeral</li> <li>the effect war has on the family – Andromache has lost everyone close to her, the fate of Astyanax without a father to support the infant son</li> <li>separation of the family – Priam/Hektor, Andromache/Hektor, Thetis/Achilleus</li> <li>the need for revenge makes a vicious, unbreakable cycle – Helen, Patroklos</li> <li>war evokes savage emotions and responses – Achilles' despoiling Hektor's corpse, Agamemnon ordering his brother to spare none of the Trojans</li> <li>the brutality of warfare is captured in a number of gory and graphic depictions, most notably the despoiling of Hektor's corpse.</li> </ul> <p>Points against this statement might include:</p> <ul style="list-style-type: none"> <li>the glory to be won in battle</li> <li>the way in which it enables the deeds of men to be remembered forever</li> <li>Paris' breaking of <i>xenia</i> could be deemed to justify the Greeks' actions.</li> </ul> <p>At times, Virgil also does not seem to be openly critical of warfare. Such instances include:</p> <ul style="list-style-type: none"> <li>the depiction of the Battle of Actium in Book 8</li> <li>the empire without end promised in the scrolls of fate will only be achieved through fighting</li> <li>the Homeric view of winning glory recounted during Book 2</li> </ul>	[50]	Credit personal response to the question, close reference to both epics and attempts to make direct references between the epics.	<p><b>AO1 = 20</b></p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p><b>AO2 = 30</b></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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	<ul style="list-style-type: none"><li>• the manner in which warriors are presented in Elysium</li><li>• the fact that the epic ends in an act of violence.</li></ul> <p>However, Virgil is also negative about warfare throughout much of the epic. Points worth mentioning might include:</p> <ul style="list-style-type: none"><li>• the graphic description of those killed in a range of battle scenes</li><li>• the effect the Trojan war has had on Aeneas – he is reluctant to recall the battle to Dido</li><li>• the way the war is started through small beginnings in Book 7</li><li>• the negative effect war has on agricultural communities</li><li>• Aeneas' initial reluctance to fight at the beginning of Book 8 and the way in which he tries to uphold the peace treaty</li><li>• the atrocities which are committed by all parties during fighting</li><li>• the emotional cost - Evander, Juturna, Mezentius.</li></ul>			
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## APPENDIX 1

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

	<ul style="list-style-type: none"><li>· Little or no factual knowledge;</li><li>· Rarely relevant to the question;</li><li>· Minimal or no supporting evidence;</li><li>· Displays minimal or no understanding/awareness of context, as appropriate.</li></ul>	<ul style="list-style-type: none"><li>· Very superficial analysis of evidence/issues;</li><li>· Little or no evaluation or engagement with sources/task;</li><li>· Very poorly structured or unstructured response;</li><li>· Little or no effective communication of ideas.</li><li>· Little or no accuracy in the writing or recognisable specialist vocabulary/terms.</li></ul>
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