

Classics: Classical Civilisation

Advanced GCE

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

Mark Scheme for June 2011

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

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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Section A		
Question Number	Answer	Marks
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.</p>	
1 (a)	<p>How far is the way Juno is portrayed in this passage typical of her portrayal elsewhere in the <i>Aeneid</i>?</p> <p>Juno is seen in this passage to be:</p> <ul style="list-style-type: none"> • humble; • flattering; • in anguish; • favouring Turnus; • upset; • knowledgeable about the fate of Turnus; • an accomplished speaker. <p>The passage is perhaps largely not a typical reflection of the way Juno is portrayed in the rest of the epic. Admittedly, she demonstrates much support for those opposing Aeneas. She speaks in an effective manner in the council of the gods and is eventually humbled, forced to accept destiny and is reconciled to Jupiter in Book 12</p> <p>However, she is predominantly a proud and violent goddess who often pays no heed to Jupiter or destiny, is cold and calculating in her use of Dido, resorts to bribery to cause the storm and tries her hardest to cause war with the use of Allecto.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
(b)	<p>Using this passage as a starting point, discuss whether you think Jupiter or Fate is more important in the <i>Aeneid</i>.</p> <p>At times Jupiter certainly seems to be very important and worthy of the epithet all powerful.</p> <ul style="list-style-type: none"> • in Book 10 he is “the highest power in all the universe ... and at his voice the lofty palace of the gods fell silent, the earth trembled to its foundations and the heights of heaven were hushed”; • we hear of the Titans in eternal imprisonment in Book 6 for their fight against Jupiter; • he is described as being the holder of the scrolls of Fate in Book 1; • at the end of the epic he ensures that his wife gives up her opposition. The fact that he has the room to make some compromises with Juno would also seem to suggest that he has influence over Fate, just like Juno points out to him in the passage. <p>However, at times Jupiter’s importance seems diminished.</p>	[25]

Section A		
Question Number	Answer	Marks
	<ul style="list-style-type: none"> it might be argued that he takes his eye off the ball somewhat in Book 4 and allows Venus and Juno too much of a free rein and it takes Iarbas to bring him back on side; he also forbids the gods to intervene in the final battle yet they do so. <p>His relationship with the Fates is perhaps instructive and suggests that he is not as important. Fate is an unalterable order of things or turn of events such as the rise and triumph of the Roman Empire. As can be seen in the passage, Fate cannot be swayed by prayers or even by divine power. Fate is harsh and inflexible – Jupiter says that even he himself was unable to save his son Sarpedon – and causes hardship to any who stand in its way, such as Dido or Turnus. However, within the passage of fate, there is flexibility which is once again evidenced within this passage. As long as the final outcome is to be brought about, events can be delayed by Jupiter but he lacks the ultimate power to change the course of destiny. However, this is not Juno’s opinion at the end of the passage.</p> <p>Candidates could also consider the huge importance to a Roman audience of the glory of the Rome of the future which is fated to happen.</p> <ul style="list-style-type: none"> Book 1 Jupiter’s prophecy to Venus; Book 6 Anchises reveals to Aeneas the line of Romans waiting to be born who will help to bring glory to the Roman empire. The culmination of these Romans is Augustus; Book 8 Scenes from Rome’s future are shown on the shield with especial prominence given to the battle of Actium and Augustus’ victory. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	

Section A		
Question Number	Answer	Marks
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance.</p> <p>They do not provide an exhaustive list and any relevant points should be credited.</p>	
2 (a)	<p>How successfully does Virgil make the narrative in Passage 2 vivid?</p> <p>There is a variety of devices used in this passage which heighten its effectiveness. Responses might comment on some of the following:</p> <ul style="list-style-type: none"> the scene is set at the start where the grandeur and antiquity of the location is captured; the futility of the women's act of worship is stressed; the simile highlights their vulnerability; there is effective contrast between light and darkness; the flight of the doves is reflected in the use of alliteration; the use of direct speech enlivens the narrative; the age of Priam is stressed in both his reliance on Hecuba and the contrast of his youthful armour; the 'cat and mouse' chase of Pyrrhus and Polites is exciting as the audience wonders whether Polites will escape against all the odds; his demise is sudden, abrupt and pathos laden; Priam's doom is inevitable and there is a real sense of entrapment; the audience cannot help but respect the way he is still prepared to stand up and rebuke Neoptolemus. <p>Reward any other valid points which are supported by the passage.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
(b)	<p>Which epic is more effective in conveying the sorrow of the war at Troy?</p> <p>You should use these passages as a starting point and include discussion of both Book 2 of the <i>Aeneid</i> and the books of the <i>Iliad</i> you have studied.</p> <p>Both passages successfully manage to convey the tragedy of warfare in their depiction of the demise of Troy. In Passage 1, Homer</p> <ul style="list-style-type: none"> highlights the isolated position of Achilles' father given his son's absence at war; juxtaposes the two different father/son relationships which highlights how pitiable Priam's fate is; put especial focus upon Hektor which serves to personalise Priam's grief; creates pathos in the scene with Priam supplicating his son's murderer; has created a scene of unity between erstwhile enemies in the face of a common grief caused by war; 	[25]

Section A		
Question Number	Answer	Marks
	<ul style="list-style-type: none"> created an exceptionally moving and sensitively drawn scene. <p>Given the similarities between the content of the two passages, it would not be unreasonable to expect some comparison between the two writers. Virgil is perhaps equally effective in creating sympathy but instead uses a much blunter and direct way. Candidates might comment on some of the following:</p> <ul style="list-style-type: none"> the futile efforts of the women in praying to the gods; the pitiable end of Polites dying before his parents' eyes; the mention of Hector and the grief that has lingered with Priam until his own death; the brutality of warfare; the anonymity of death (paragraph following this passage) even for powerful kings. <p>Beyond the passages, there is room to discuss some of the following areas from the <i>Iliad</i>:</p> <ul style="list-style-type: none"> Hektor, Andromache and Astyanax and portrayal of Andromache's future bereft of her husband Bk 6; reaction of Achilles to Patroklos' death Bk 18; Hektor versus Achilles Bk 22; reaction to the death of Hektor Bk 22; mutilation of Hektor's body Bk 22. <p>However, much of Homer's description of warfare is more matter of fact about who killed whom and death is perhaps presented not so pessimistically – 'the generations of men is just like that of leaves. The wind scatters one year's leaves on the ground, but the forest burgeons and puts on others, as the season of spring comes round.'</p> <p>Virgil, on the other hand, has a much bleaker portrayal of warfare and is arguably more effective in conveying the human suffering. Examples might include:</p> <ul style="list-style-type: none"> the fate of Laocoon and his sons; the futility of the Trojan worship; the description of Hector in Aeneas' dream; the fight over Cassandra; the destruction of Priam's palace; the separation of Aeneas and Creusa. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	
	Section A Total	[50]

Section B		
Question Number	Answer	Marks
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance.</p> <p>They do not provide an exhaustive list and any relevant points should be credited.</p>	
3	<p>'Virgil always depicts mortal women in a sympathetic light.' How far do you agree with this statement?</p> <p>Candidates will undoubtedly alight upon the example of Dido where there is a considerable volume of evidence to suggest that Virgil has portrayed her with the utmost sympathy. She has</p> <ul style="list-style-type: none"> • suffered personal tragedy at Tyre and successfully overcome this; • successfully founded Carthage (she has already achieved that which Aeneas is far from doing in Italy); • won the respect of the people; • compassion towards the stranded Trojans. <p>Even when she is under Cupid's spell she still commands sympathy.</p> <ul style="list-style-type: none"> • She is an innocent victim of the gods' machinations; • She does not find out about Aeneas' departure first hand; • Her pleading speech to Aeneas arouses the deepest sympathy; • Aeneas is cold and distant to her; • When she reviews her life's achievement, it would take a hardhearted reader not to feel any pity. <p>However, there are times when Dido is portrayed in a less than sympathetic light.</p> <ul style="list-style-type: none"> • She calls the union with Aeneas a marriage to cover her guilt; • She loses the respect of her people; • She is filled with passionate longing for revenge on Aeneas and his descendants; • She ostracises herself completely towards the end of Book 4. <p>It is likely that candidates will see that Virgil fails to portray female figures with the utmost sympathy but that he does succeed in inducing a considerable amount of compassion towards them. Other females who could be considered might include:</p> <ul style="list-style-type: none"> • Creusa – she is not destined to see her husband find Italy; • Anna – duped by Dido and unable to die with her sister; • Amata – roused to a frenzy by the machinations of Juno and Allecto; • Lavinia – fated to marry Aeneas when her own personal feelings might be seen to lie with Turnus. <p>Credit candidates who interpret 'sympathetic light' to mean a positive portrayal.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 30 = 50 marks]</p>	[50]

Section B		
Question Number	Answer	Marks
4	<p>In comparison to Achilles, Aeneas is only a shadow of a hero.' To what extent do you agree with this statement?</p> <p>Candidates should offer some understanding of the heroic code in the <i>Iliad</i> and be able to apply this with relevant examples to both Achilles and Aeneas and make some sort of comparison between the two heroes.</p> <ul style="list-style-type: none"> • A hero kills or is killed for glory; • Heroes worship the gods and are favoured by them; • Fighting is a duty; • Heroism supersedes other values, such as loyalty to one's family; • Heroes are strong who fight as individuals; • Gifts enhance a hero's status; • Heroes display their emotions. <p>It is also acceptable to credit a candidate's own definition of a hero but it needs to be supported by relevant examples from both the <i>Aeneid</i> and <i>Iliad</i>.</p> <p>Stronger answers might observe that Virgil was not trying to present Aeneas as a Homeric hero but as a prototype Roman hero and that such a comparison is unfair. Rather, Virgil is trying to show that the values of a Homeric hero are redundant in an age, according to Williams, which is no longer heroic and instead they need to be supplanted by the qualities of 'pietas' (Latin terms are not necessary) – respect for the gods, family, country and subordinates.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 30 = 50 marks]</p>	[50]
	Section B Total	[50]

A2 Classics Marking Grid for units CC7–CC10: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>		<i>Characteristics of performance</i>
	<i>10</i>	<i>20</i>	<ul style="list-style-type: none"> • Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context.
Level 5	9–10	18–20	<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.
Level 4	7–8	14–17	<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.
Level 3	5–6	9–13	<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.
Level 2	2–4	5–8	<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.
Level 1	0–1	0–4	<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.

A2 Classics Marking Grid for units CC7–CC10: AO2 (a and b)

(a) <i>Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i> (b) <i>Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i>	Max. mark and mark ranges		Characteristics of performance
	15	30	<ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	14–15	26–30	<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	10–13	20–25	<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	6–9	14–19	<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	3–5	6–13	<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	0–2	0–5	<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.

A2 Classics Marking Grid for units CC7–CC10: notes

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

		AO1	AO2
<i>Section A Commentary Questions</i>	Qa	10	15
	Qb	10	15
<i>Section B Essays</i>		20	30
<i>Total</i>		40	60
<i>Weighting</i>		40%	60%
<i>Total mark for each A2 unit</i>		100	

Quality of Written Communication (QWC):

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AOs 2a and 2b but, in assigning a mark for AO2, examiners should focus first on AO2(a) – ie bullet points 1 and 2 – to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

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