

Classics: Classical Civilisation

Advanced GCE **F390**

Virgil and the world of the hero

Mark Scheme for June 2010

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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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Section A		
Question Number	Answer	Marks
	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.	
1	Read the passage and answer the questions. Wandering among them in that great wood ... pitying her as she went. Virgil, <i>Aeneid</i> , Book 6, lines 450-477.	
(a)	<p>How typical is the way Dido is portrayed in this passage of the way she is portrayed elsewhere in the <i>Aeneid</i>?</p> <p>There are some similarities between Dido's portrayal here in the passage, with the way she is portrayed in the rest of the poem, especially in the latter half of Book 4.</p> <p>In the passage she is:</p> <ul style="list-style-type: none"> physically wounded, just as she was in Book 1 by Cupid's arrows and through her suicide at the end of Book 4; full of hatred of Aeneas. This is similar to when she curses him, wishes she had murdered Ascanius, and prays for eternal enmity between the two nations. However, for much of the time, she is seen to be deeply in love with the hero; loving Sychaeus. The intensity of her feelings for her first husband are manifest in the grief she experiences at his murder, the subsequent vow of chastity and desire to take her life when she breaks it; an object of pity – Aeneas pities her as she leaves and at the 'injustice of her fate'. Although she is responsible for her own demise, she is also portrayed as a pawn in the hands of different gods; seen to be beautiful in her comparison with the new moon. Elsewhere in Book 4 she is compared to Artemis and her beauty is evident in her description as she prepares to go on the hunt. <p>However there are many fundamental differences. In the passage she is:</p> <ul style="list-style-type: none"> silent and does not respond to Aeneas. This is the complete opposite of her behaviour elsewhere where she seeks him out when she learns that he is leaving, sends Anna again and again to try to attempt to delay him leaving; unmoved by Aeneas' words. The complete opposite to his account of the Fall of Troy; leaving him behind. This is something she is unable to do elsewhere where she lacks control of the situation. <p>Candidates might also comment on her:</p> <ul style="list-style-type: none"> hospitality; devotion to her sister; piety. <p>Answers which contain a lot of A01 but fail to consider the 'how typical' element of the question are unlikely to score highly under A02.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]

Question Number	Answer	Marks
(b)	<p>Using this passage as a starting point, discuss whether Book 6 of the <i>Aeneid</i> is more optimistic than pessimistic.</p> <p>Candidates will gain credit for arguing either point although stronger answers will look at both sides of the argument and consider how the book praises Rome and Augustus.</p> <p>There is plenty of evidence to argue that the book is depressing. In the passage:</p> <ul style="list-style-type: none"> • Dido's 'wound is still fresh' even in the afterlife; • the bleakness of the underworld is well captured by the use of language; • Aeneas is clearly upset by what has happened to Dido – 'long did he gaze after her with tears'; • the hero is unable to placate his ex-lover and will never have another opportunity to do so. <p>Elsewhere, candidates might consider the descriptions of various parts of the Underworld:</p> <ul style="list-style-type: none"> • entrance; • crossing of the Styx; • fields of Mourning; • Tartarus. <p>The fates of some of the various people he encounters are bleak:</p> <ul style="list-style-type: none"> • Palinurus; • Misenus; • Deiphobus; • those who have died before their time; • souls unable to cross the Styx; • Marcellus. <p>However, these examples should not detract from what is essentially a crucial book in both the continuing transformation of Aeneas' character and the way it praises Augustus and Rome. Of the former:</p> <ul style="list-style-type: none"> • Aeneas can still rely on the help of his mother in the finding of the Golden Bough; • he is the man to pluck the Golden Bough (though candidates might note the initial resistance); • the Sibyl predicts success in Italy (although she does reinforce the bloody nature of this); • the effect of his final reunion with Anchises – 'he kindled in Aeneas' mind a love for the glory that was to come.' There are no backward looking glances to Troy after Aeneas leaves the Underworld. <p>Of the latter, candidates would do well to consider the impact of the Pageant of Heroes, not only upon Aeneas, but also for a Roman whose history is praised in no uncertain terms and whose new Emperor, the son of a god and compared to Hercules, is bringing back the Golden Age to Rome and will extend the empire 'to a land beyond the stars'.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
	Section A Total	[50]

Question Number	Answer	Marks
	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.	
2	<p>Read the passages and answer the questions.</p> <p>And trembling took hold of Hektor ... running for the life of Hektor the tamer of horses, Homer, <i>Iliad</i>, Book 22, lines 136-161.</p> <p>At this Turnus fled in despair ... What they were competing for was the lifeblood of Turnus, Virgil, <i>Aeneid</i>, Book 12, lines 742-766.</p>	
(a)	<p>How effectively does Virgil make Passage 2 a vivid piece of narrative?</p> <p>There is plenty of evidence in the passage for candidates to consider. This includes:</p> <ul style="list-style-type: none"> • the use of metaphor in ‘weaving’ and repetition of ‘now ... now’ demonstrate the lack of direction of Turnus’ flight; • the sense of entrapment facing Turnus which perhaps foreshadows his impending doom. The Trojans formed a dense barrier round him, hemmed in by a ‘huge’ marsh and ‘high’ walls; • the use of simile. The fact that the stag is caught in the bend in the river or in the ring of red feathers, furthers the idea of entrapment. The difference between animals is indicative of Turnus’s imminent demise. It also builds up tension and highlights the thrill of the chase – ‘now he has him; now he seems to have him and the jaws snap shut and ... bites the empty air.’ The sense of sound is captured by such phrases as ‘the shouting rises louder than ever ... return the sound thunders with the din.’; • Turnus’ increasing despair – ‘he kept shouting at the Rutulians’, uses their names in an attempt to appeal to them; • Aeneas’ anger – the alliteration of ‘d’ sounds adds force to his threats; • repetition of five times elongates the chase and continues to heighten the suspense; • look for precise use of the passage and a personal response to how each quotation is effective or not. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
(b)	<p>How similar are Turnus and Hektor? You should use these passages as a starting point and include discussion of both the <i>Aeneid</i> and the <i>Iliad</i>.</p> <p>In these passages there are several similarities:</p> <ul style="list-style-type: none"> • both are involved in a chase that will lead to their deaths; • both are compared to animals which are weaker than the animals which are hunting them. <p>There are other similarities between the two in connection with the chase:</p> <ul style="list-style-type: none"> • both are prepared to fight with their main adversary in a one on one combat; • Turnus wears Pallas’ baldric just as Hektor is wearing the armour he took from Patroclus; • both knowingly go to their deaths; • both are helped by gods – Apollo for Hektor and Juno via Juturna for Turnus; • both are deserted by their patron gods after the deliberations of Zeus/Jupiter. 	[25]

Question Number	Answer	Marks
	<p>As warriors they have much in common:</p> <ul style="list-style-type: none"> • concern for their reputation in battle – Turnus is humiliated and suicidal after he is tricked into pursuing the phantom Aeneas. Hektor refuses to be a coward and cannot face the dishonour of not facing Achilles; • battle prowess – Turnus single-handedly attacking Aeneas' camp, killing numerous Trojan warriors. Hektor in killing Patroclus; • inspirational leaders – Turnus inspires his men, most notably after Aeneas' ships turn into nymphs. Hektor in encouraging Paris to return to battle and his men in Book 6; • piety – Juno acknowledges that Turnus has often worshipped the gods in her defence of him to Jupiter just as Zeus likes Hektor for his reverence to the gods; • orators – Turnus successfully encourages his men to face Aeneas as he lands his forces just as Hektor (wrongly) sways the people against Polydamas' advice about what to do when Achilles comes back into battle. <p>There are some notable differences:</p> <ul style="list-style-type: none"> • Turnus displays a much greater arrogance than Hektor, most notably after the death of Pallas; • Hektor is shown to be much more of a family man. Admittedly Turnus is fighting for the hand of Lavinia, whom he loves greatly and has also won the affection of Amata and Latinus to an extent. However he is not presented in such a tender light as Hektor is with Andromache and Astyanax. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	
	Section A Total	[50]

Section B		
Question Number	Answer	Marks
	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.	
3	<p>Do you think Aeneas is more of an Homeric than a Roman hero?</p> <p>Candidates might identify the essential qualities which typify both a Homeric and Roman hero and make a comparison of these to the way Aeneas behaves. Credit those who use Achilles or Hector or Odysseus to illustrate how a Homeric hero was expected to behave.</p> <p>Examples of Aeneas' more Homeric behaviour might include:</p> <ul style="list-style-type: none"> • in book 2 Aeneas fights like a typical Homeric hero where battle-madness or 'furor' gets the better of him on numerous occasions; • books 1 and 4 contain backward looks to Troy; he is sick at heart in Book 1 and wishes he were dead and in Book 4 he is tempted to give up everything for Dido. • after the death of Pallas, he goes on a killing spree and also takes eight captives for sacrifice at Pallas' funeral; • his fierce deeds after he is wounded; • the killings of Mezentius, Lausus and Turnus. <p>Examples of his more Roman behaviour might include discussion of his devotion to the gods, his family, his people and his mission:</p> <ul style="list-style-type: none"> • he looks after his men, father, son on numerous occasions and regularly demonstrates his piety towards the gods; • in book 4 he puts his mission before his own happiness and shows a readiness to obey the gods when prompted; • he visits his father in the Underworld; • he takes the initiative to seek out allies; • wishes there could be a one to one combat to resolve the conflict; • after killing Lausus, he is filled with remorse. <p>Stronger answers will have considered both sides to the question and reach a reasoned conclusion.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 30 = 50 marks]</p>	[50]

Question Number	Answer	Marks
4	<p>‘A great pounding he took by land and sea at the hands of the heavenly gods.’ Are the gods more of a hindrance than a help to Aeneas and the outcome of his mission?</p> <p>Answers will probably consider the examples of Venus and Juno who are both a help and a hindrance to Aeneas.</p> <p>Unsurprisingly Venus is of considerable assistance:</p> <ul style="list-style-type: none"> • helping his family to escape from Troy; • helping to find the Golden Bough; • gaining weapons for Aeneas from Vulcan; • healing his wound; • retrieving his spear stuck in the stump. <p>However whether her intervention at Carthage was more of a help or hindrance is debatable.</p> <p>Juno will undoubtedly be seen as a hindrance and likely examples to be cited are:</p> <ul style="list-style-type: none"> • the storm in Book 1; • the marriage with Dido; • the interference of Allecto; • the use of Juturna and her desperate attempts to save her brother. <p>Stronger responses however will also note that ultimately the compromise which is struck in Book 12 between Jupiter and Juno also allows for a more positive outcome for the Roman mission with the retention of the Latin name, dress and language etc.</p> <p>Jupiter, as keeper of the scrolls of Fate, is more of a help than hindrance. He:</p> <ul style="list-style-type: none"> • sends down Mercury in Book 4 to prompt Aeneas to leave Carthage • pacifies Juno in Book 12; • summons the Dirae to break Turnus’ spirit. <p>It might be argued also that he might be more alert on occasions where his inattentiveness becomes a hindrance:</p> <ul style="list-style-type: none"> • not moving Aeneas on from Carthage earlier; • allowing Juno and Venus to interfere in Italy after he has expressly forbidden it. <p>There is also room to include discussion of the following divinities:</p> <ul style="list-style-type: none"> • Neptune and the calming of the storm; • Vulcan and the making of the shield; • Mercury and moving Aeneas on from Carthage. <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 and AH3–AH4: 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>	
Level 5	9–10	18–20	<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 4	7–8	14–17	<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 3	5–6	9–13	<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 2	2–4	5–8	<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 1	0–1	0–4	<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"> • 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>	<i>Max. mark and mark ranges</i>		<i>Characteristics of performance</i>
	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 for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences.

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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