

**Advanced GCE
GCE CLASSICS**

F390 QP

Unit CC10: Virgil and the world of the hero

Specimen Paper

Morning/Afternoon

Time: 2 hours

Additional Materials: Answer Booklet (12 pages)



INSTRUCTIONS TO CANDIDATES

- Answer **one** question from Section A and **one** question from Section B.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **100**.

ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **5** printed pages and **1** blank page.

Answer **one** question from Section A and **one** question from Section B.

Section A: Commentary Questions

Answer **either** Question 1 **or** Question 2.

You are reminded that marks are awarded for the quality of written communication of your answer.

1 Read the passage and answer the questions.

'As soon as [Polites] reached his father and mother, he fell and vomited his life's blood before their eyes. There was no escape for Priam. Death was now upon him, but he did not check himself or spare the anger in his voice. 'As for you,' he cried 'and for what you have done, if there is any power in heaven that cares for such things, may the gods pay you well. May they give you the reward you have deserved for making me see my own son dying before my eyes, for defiling a father's face with the murder of his son. You pretend that Achilles was your father, but this is not how Achilles treated his enemy Priam. He had respect for my rights as a suppliant and for the trust I placed in him. He gave me back the bloodless body of Hector for burial and allowed me to return to the city where I was king.' With these words the old man feebly threw his harmless spear. It rattled on the bronze of Pyrrhus' shield and hung there useless sticking on the surface of the central boss. Pyrrhus then made his reply. 'In that case you will be my messenger and go to my father, son of Peleus. Let him know about my wicked deeds and do not forget to tell him about the degeneracy of his son Neoptolemus. Now, die.' As he spoke the word, he was dragging Priam to the very altar, his body trembling as it slithered through pools of his son's blood. Winding Priam's hair in his left hand, in his right he raised his sword with a flash of light and buried it to the hilt in Priam's side. 5
10
15

So ended the destiny of Priam. This was the death that fell to his lot. He who had once been the proud ruler over so many lands and peoples of Asia died with Troy ablaze before his eyes and the citadel of Pergamum in ruins. His mighty trunk lay upon the shore, the head hacked from the shoulders, a corpse without a name. 20

Then for the first time I knew the horror that was all about me. What was I to do? There came into my mind the image of my own dear father, as I looked at the king who was his equal in age breathing out his life with that cruel wound. There came into my mind also my wife Creusa whom I had left behind, the plundering of my home and the fate of young Iulus.'

From *The Aeneid* by Virgil, translated by David West, Penguin Books, 1990, 2.530-564

- (a) How effectively does Virgil create sympathy for Priam in this passage? [25]
- (b) Using this passage as a starting point, how does Virgil emphasise the importance of father and son relationships in the *Aeneid*? [25]

Do **not** answer Question 2 if you have already answered Question 1.

You are reminded that marks are awarded for the quality of written communication of your answer.

2 Read the passage and answer the questions.

'In the middle were the bronze-armoured fleets at the battle of Actium. There before your eyes the battle was drawn up with the whole of the headland of Leucas seething and all the waves gleaming in gold. On one side was Augustus Caesar, leading the men of Italy into battle alongside the Senate and the People of Rome, its gods of home and its great gods. High he stood on the poop of his ship while from his radiant forehead there streamed a double flame and his father's star shone above his head. On the other wing, towering above the battle as he led his ship in line ahead, sailed Agrippa with favouring winds and favouring gods, and the beaks of captured vessels flashed from the proud honour of his forehead, the Naval Crown. On the other side, with the wealth of the barbarian world and warriors in all kinds of different armour, came Antony in triumph from the shores of the Red Sea and the peoples of the Dawn. With him sailed Egypt and the power of the East from as far as distant Bactria, and there bringing up the rear was the greatest outrage of all, his Egyptian wife! On they came at speed, all together, and the whole surface of the sea was churned to foam by the pull of the oars and the bow-waves from their triple beaks. They steered for the high sea and you would have thought that the Cycladic Islands had been torn loose again and were floating on the ocean, or that mountains were colliding with mountains, to see men in action on those ships with their massive, turreted sterns, showering blazing torches of tow and flying steel as the fresh blood began to redden the furrows of Neptune's fields. In the middle of all this the queen summoned her warships by rattling her Egyptian timbrels – she was not yet seeing the two snakes there at her back – while Anubis barked and all manner of monstrous gods levelled their weapons at Neptune and Venus and Minerva. There in the eye of battle raged Mars, engraved in iron, the grim Furies swooped from the sky and jubilant Discord strode along in her torn cloak with Bellona at her heels cracking her bloody whip. But high on the headland of Actium, Apollo saw it all and was drawing his bow.'

From The Aeneid by Virgil, translated by David West, Penguin Books, 1990, 8.675-708

- (a) Using this passage as a starting point, how successfully does Virgil praise the Augustan regime in the *Aeneid*? [25]
- (b) Which writer portrays battles more effectively, Virgil or Homer? In your answer, you must refer to this passage and at least one other battle scene from the *Iliad*. [25]

Section A Total [50]

[Turn over

Section B: Essays

Answer one question. You are reminded that marks are awarded for the quality of written communication of your answer.

- 3 Does the *Aeneid* provide a damning indictment of war? [50]
- 4 'The heroes in epic are concerned first and foremost with their own reputation.' Consider to what extent this is true both of the *Iliad* and the *Aeneid*. [50]

Section B Total [50]

Paper Total [100]

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Copyright Acknowledgements:

Sources

1. From *The Aeneid* by Virgil, translated by David West, Penguin Books, 1990, 2.530-564
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The maximum mark for this paper is **100**.

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Section A		
Question Number	Answer	Max Mark
	<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>	
<p>1</p> <p>1(a)</p>	<p>Read the passage and answer the questions.</p> <p>How effectively does Virgil create sympathy for Priam in this passage?</p> <p>There is plenty of evidence in the passage for candidates to consider. This includes:</p> <ul style="list-style-type: none"> • Priam having to watch the gruesome death of his son; • his inescapable doom – emphasised by the shortness of the sentence; • the loss of Hector; • his frailty – ‘feebly threw his harmless spear’ which hung on the shield of Pyrrhus ‘useless’. • his fear at his approaching death – ‘body trembling’; • the vivid description of his demise – his body sliding through his son’s blood, Pyrrhus driving his sword into Priam ‘to the hilt’; • the summary of Priam’s life – a man who had achieved so much was now a corpse without a name. 	[25]
<p>1(b)</p>	<p>Using this passage as a starting point, how does Virgil emphasise the importance of father and son relationships in the <i>Aeneid</i>?</p> <p>The importance of father and son relationships is of fundamental importance in the <i>Aeneid</i>. It is demonstrated both in the <i>pietas</i> which Aeneas strives to show and the wealth of other close father and son relationships seen throughout the epic, even among those opposed to the hero’s destiny. In the passage, discussion may include:</p> <ul style="list-style-type: none"> • Polites returning to Priam; • Hector’s body being returned to Priam for burial; • Priam referring to Achilles’ behaviour when talking to his son; • Aeneas’ belated thoughts about Anchises at the end of the passage. <p>Elsewhere candidates might consider:</p> <ul style="list-style-type: none"> • Evander/Pallas; • Aeneas as a father-figure, or feeling a father’s responsibility for Pallas and the effect of this on the ending of the epic; • Anchises/Aeneas - Anchises’ leadership in Book 3, the Funeral Games, Aeneas descending to the Underworld; • Aeneas/Iulus – Aeneas spending time with his son before entering battle • Mezentius/Lausus and Virgil’s desire to record the heroic deeds of Lausus • Turnus/Faunus. 	[25]

Section A		
Question Number	Answer	Max Mark
2 2(a)	<p>Read the passage and answer the questions.</p> <p>Using this passage as a starting point, how successfully does Virgil praise the Augustan regime in the <i>Aeneid</i>?</p> <p>Candidates must identify the ways in which Augustus and his regime are portrayed in the <i>Aeneid</i> and provide examples from the passage and from elsewhere in the text. Discussion may include from the passage:</p> <ul style="list-style-type: none"> • ‘Apollo saw it all’: Apollo as the god of order and linked with Destiny often mentioned with Augustus. Augustus’ identification with this (his house built next to the temple, Apollo’s presence in iconography of forum of Augustus); • Augustus has all the Roman gods on his side supporting him and justifying his actions; • his dominance in the battle in the passage; • the assassination of Antony’s and Cleopatra’s character. <p>Elsewhere:</p> <ul style="list-style-type: none"> • Augustus as the saviour and unifier of all Italy, bringing in a new golden age of peace and the end of civil wars: Jupiter’s prophecy in Book 1 (candidates may judge that the last lines refer to Augustus, not Julius Caesar, if not see below); • Augustus as successor of Julius Caesar; • extending Rome’s empire and Roman mission: Book 6; • Virgil as part of propaganda campaign which also included Horace, <i>res gestae</i> etc. <p>However there should also be awareness of Virgil’s private voice where Rome’s greatness comes at the expense of personal suffering on an individual level. Episodes worthy of consideration might be:</p> <ul style="list-style-type: none"> • The tragedy of Dido; • Turnus; • Mezentius and Lausus; • The death of Pallas; • The suffering Aeneas experiences in pursuit of Italy. 	[25]
2(b)	<p>Which writer portrays battles more effectively, Virgil or Homer? In your answer, you must refer to this passage and at least one other battle scene from the <i>Iliad</i>.</p> <p>Although candidates will need to answer in sufficient detail to render their point explicit, do not expect as detailed a commentary of material from outside the passage.</p> <p>Discussion may include:</p> <ul style="list-style-type: none"> • the different context of the composition of the two epics, oral composition in Homer, rather than the literary composition of Virgil; 	

Section A		
Question Number	Answer	Max Mark
2(b) cont'd	<ul style="list-style-type: none"> imagery: 'seething and all the waves gleaming in gold', 'radiant forehead there streamed ... his father's star shone', 'churned to foam', 'Cycladic Islands had been torn loose again', 'mountains were colliding with mountains' aural and visual description, emphasizing power of impact. Compare this with similes from Book 2 during Aeneas' battles with Greeks, the effect on the landscape of battles from Book 10, simile of the winds from Book 10, Turnus as a crashing boulder in Book 12. Homer's similes do not have the same psychological impact, e.g. Achilles' armour like a star, Achilles himself like the god of War; shift of focus: 'leading ... high he stood' (Augustus), 'on the other wing' (Agrippa), 'on the other side' (Antony's forces), 'with him sailed Egypt' (Cleopatra's forces), 'the wealth of the barbarian world and warriors in all kinds of armour' panorama of the ships. Elsewhere we follow Aeneas' memories in Book 2, although these are episodic flashbacks, Turnus' progress when driven by Juturna in Book 12. Homer effectively conveys the confusion, usually by concentrating on the main heroes, although the intensity is reduced by the use of patronymics and history of the characters, as well as speeches, e.g. Glaukos and Diomedes, Hector and Achilles; personifications: 'with him sailed Egypt and the power of the East', 'jubilant Discord strode along in her torn cloak with Bellona at her heels cracking her bloody whip'. This again is a common Virgilian device, although also used effectively in the description of Tartarus in Book 6. Homer tends to use deities in place of personifications (candidates may comment on the context of the two cultures); candidates may comment on Death and Sleep at Sarpedon's death; Homer makes use of straightforward description and speeches, e.g. Diomedes and Glaukos, Hektor and Achilles. Candidates may feel the set piece duels, especially the speeches, are unrealistic. 	[25]
Section A Total		[50]

Section B		
Question Number	Answer	Max Mark
	<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>	
3	<p>Does the <i>Aeneid</i> provide a damning indictment of war?</p> <p>Discussion may include:</p> <ul style="list-style-type: none"> • horrific descriptions: Virgil's effective description as a result of experience of gladiatorial contests; • effect on non-combatants: less subtle in the <i>Aeneid</i> than the <i>Iliad</i>: examples might include Euryalus' mother's lament, Evander's reaction to Pallas' death, Priam's death, Coroebus' response to Cassandra's rape; • effect on combatants: the end of the epic, perhaps in comparison with Aeneas' portrayal in Book 2; • description of peace: advantages of peace shown by progress Dido has made in Book 1; Elysium depicts peaceful pursuits for heroes; funeral games as 'phoney-war' in Book 5; • similes: emotional and sensual impact of Virgilian similes, notably in Book 2; • history of dead characters: adds variety to catalogues of dead, gives even minor characters an identity; • context: the civil war context of the <i>Aeneid</i> may be mentioned, as well as the fact that honour was often gained through military prowess for aristocratic Romans. 	[50]
4	<p>'The heroes in epic are concerned first and foremost with their own reputation.' Consider to what extent this is true both of the <i>Iliad</i> and the <i>Aeneid</i>.</p> <p>Candidates should draw on evidence from both epics as appropriate for their argument.</p> <p>Candidates may consider any of the following characters: Aeneas, Achilles, Hector, Priam, Glaukos, Diomedes, Turnus, Mezentius and Pallas.</p> <p>They might also consider the following incitements: family, gods, desire for peace, meeting their Fate.</p> <p>Candidates may choose to focus on one major hero from each of the epics and balance this with a discussion of a range of incitements and examples. Equally successful essays may discuss a greater number of heroes from each of the epics. In this case they may discuss fewer incitements and examples. Credit must be given for any relevant approach provided the argument is clear and coherent.</p>	[50]
Section B Total		[50]
Paper Total		[100]

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	Total
1(a)	10	15	25
1(b)	10	15	25
2(a)	10	15	25
2(b)	10	15	25
3	20	30	50
4	20	30	50
Totals	40	60	100

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: 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) – i.e. bullet points 1 and 2 to decide the appropriate Level descriptor band. They should then consider the evidence of QWC to help them decide where in the Level descriptor band 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 descriptor band.

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>	
	9-10	17-20	<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 5	9-10	17-20	<ul style="list-style-type: none"> Specific factual knowledge, selected with care; Fully relevant to the question; Well supported with evidence and reference where required; Strong awareness of context as appropriate.
Level 4	6-8	12-16	<ul style="list-style-type: none"> Generally well chosen factual knowledge; Relevant to the question; Usually supported with evidence and reference where required; Awareness of context as appropriate.
Level 3	4-5	8-11	<ul style="list-style-type: none"> Some factual knowledge, not always well chosen; At least partially relevant to the question; Some supporting evidence and reference where required; Limited awareness of context.
Level 2	2-3	4-7	<ul style="list-style-type: none"> Restricted selection of factual knowledge, possibly including some inaccurate detail; Little evidence of relevance to the question; Occasional use of appropriate supporting evidence; Context occasionally or very superficially indicated.
Level 1	0-1	0-3	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.

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	13-15	25-30	<ul style="list-style-type: none"> • Perceptive, well supported analysis leading to convincing conclusions; • Very well balanced evaluation based on clear engagement with sources/task; • Argument incisive, very well structured and developed; technical terms accurately and effectively used; • Sustained control of appropriate form and register; • Legible, fluent and technically very accurate writing.
Level 4	9-12	18-24	<ul style="list-style-type: none"> • Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • Argument well structured and developed; technical terms accurately and effectively used; • Good control of appropriate form and register; • Legible and technically accurate writing, conveying meaning well.
Level 3	6-8	12-17	<ul style="list-style-type: none"> • Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or under-developed; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly.
Level 2	3-5	6-11	<ul style="list-style-type: none"> • Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured.
Level 1	0-2	0-5	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.

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