

GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2014

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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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	worthy of credit
	errors of fact
S	misspellings
	errors of grammar, punctuation and expression
	omissions
	irrelevant material;
?	improbable or confused statements
	conspicuous repetition
L	illegible words/phrase
.....	Highlight as directed by PE or TL
	Extendable wavy line line
-----	Extendable straight line

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described for the individual unit:

AO1 40% Demonstrate Knowledge and Understanding

- recall and deploy relevant knowledge and understanding of literary, cultural, material, historical sources or linguistic forms in their appropriate contexts.

AO2 60% Analysis, Evaluation and Presentation

- AO2(a) analyse, evaluate, and respond to Classical sources (literary, cultural, material historical or linguistic) as appropriate;
- AO2(b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. You are required to identify a candidate's performance under each assessment objective and award marks accordingly.

Marking Scripts:

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

The points in the mark scheme are indicative content and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

QUERIES ON UNEXPECTED ANSWERS? Consult your Principal Examiner or your Team Leader.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort Highlight the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has taken of that page).
- Highlight errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by highlighting a section of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to Team Leaders/Principal Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

DO USE ticks to draw attention to anything worthy of credit [even single words].

DO NOT USE ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Highlighting: this is employed to indicate error, whether of fact or spelling.

QUALITY OF WRITTEN COMMUNICATION

- There are no separate weightings for AO2(a) and AO2(b).
- QCA guidelines stipulate that all three strands of Quality of Written Communication must be explicitly addressed. For further information, see the specification grids.
- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation, and other defects in English grammar (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your team leader.

MARK SCHEME

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1(a)	<p>Using this passage as a starting point, explain why omens and prophecies are important in the <i>Aeneid</i>.</p> <p>The omen in the passage is important because it:</p> <ul style="list-style-type: none"> • causes even more tension and suspense; • demonstrates the piety of the Rutulians; • is another example of the devious portrayal of the gods. <p>Other omens from the gods might include:</p> <p>Book 2:</p> <ul style="list-style-type: none"> • the signs which convince Anchises to leave Troy. Without these, Aeneas would never have left the city and begun his mission. <p>Book 6:</p> <ul style="list-style-type: none"> • Venus sends her two doves to lead Aeneas to the Golden Bough. This allows Aeneas to descend to the Underworld which enhances his heroic stature and is a turning point in his character. <p>Book 7:</p> <ul style="list-style-type: none"> • Ascanius' joke about eating the table reveals to Aeneas that he is in the land owed to him by the Fates. The various signs from the gods (flocks of bees, Lavinia's hair catching fire) have convinced Latinus to marry his daughter to a foreigner. <p>Book 8:</p> <ul style="list-style-type: none"> • The sow and the piglets is a sign that after 30 years Ascanius will found the city of Alba. This gives confidence to Aeneas that everything that Tiber has predicted will come to pass and instils greater confidence to Aeneas on the eve of battle. 	25	Accept any other prophecies and omens if candidates know them and use them appropriately.	<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>Book 12:</p> <ul style="list-style-type: none"> • When Juturna sees the Dirae, she knows that Turnus is doomed and ceases to lend her support. They also fatally weaken Turnus' spirit and ensures Aeneas' victory. <p>Prophecies play an integral part in the <i>Aeneid</i> in praising the Romans and promoting the Augustan regime. Areas for discussion might include:</p> <ul style="list-style-type: none"> • Book 1 Jupiter revealing the scrolls of Fate; • Book 6 The pageant of heroes; • Book 8 Vulcan's shield; • Book 12 Jupiter's prophecy. 			
1(b)	<p>'An excellent end to the epic.' To what extent do you agree with this description of Book 12 of the <i>Aeneid</i>?</p> <p>Book 12 contains many ingredients which are crucial for an excellent ending:</p> <ul style="list-style-type: none"> • the duel between Aeneas and Turnus is delayed which builds up suspense and tension; • this tension is heightened further by the wounding and subsequent withdrawal of Aeneas; • Aeneas hesitates and considers whether to kill Turnus or not. • Turnus is seen in his full Homeric glory one final time in Aeneas' absence; • Turnus also admirably realises that he must face Aeneas and refuses to shirk his duty, even though he knows that the odds are stacked against him. • Jupiter and Juno are finally reconciled and there is harmony in Olympus; • Juno's animosity has led to an even more favourable 	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>outcome as the Trojan name is abandoned in the final compromise between the deities.</p> <ul style="list-style-type: none"> • Aeneas avenges Pallas and removes the final obstacle. The audience knows through the various prophecies made throughout the epic what successes and glory the Roman race will win as a result of Aeneas' actions. <p>However, perhaps Book 12 is also ambiguous which is either a flaw or sheer genius. Areas for consideration might include:</p> <ul style="list-style-type: none"> • the portrayal of Turnus – he commands considerable respect from those around him (eg. Juturna, Amata) and sympathy in the way he is used by the gods and the way the epic ends in his soul unhappily descending to the Underworld; • Aeneas' blatant failure to observe Anchises' words to 'wear down the proud and spare the conquered'. At the bitter end, he returns to his Homeric nature and would appear to abandon everything for which he has been striving; • Juturna's despair at having to live an immortal life without her brother is tragic. 			
2(a)	<p>How effectively does Virgil create an emotional piece of narrative in Passage 2?</p> <p>Aeneas demonstrates considerable feelings for Creusa:</p> <ul style="list-style-type: none"> • he puts his life in jeopardy – 'even dared to call her name'. Note the use of metaphor 'filling the streets' to accentuate how desperate he was to find her; • his determination is seen in the repetition 'again and again', 'rushing', and in his refusal to accept that she had gone; • his fear on seeing her ghost is heightened by the 	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</p>

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	<p>repeated use of short sentences, use of hyperbole ('my hair stood on end') and the extent to which her ghost has numbed and paralysed a strong hero.</p> <p>His reaction to her departure is also packed full of emotion:</p> <ul style="list-style-type: none"> • Aeneas is denied the opportunity to speak to his wife for one final time, despite 'longing to reply'; • there is no physical contact for which Aeneas longs; • the use of repetition highlights his desperation and the futility of his actions; • the use of metaphor 'melted in my arms' even further accentuates how Aeneas is being denied the physical contact; • the comparison to wind and sleep make this even more vivid. <p>Creusa's contribution adds to the range of emotions seen in the passage. She is:</p> <ul style="list-style-type: none"> • reassuring Aeneas that she still loves Aeneas – note the use of the present tense; • very detached and keen to distance herself from Aeneas – repeated use of 'I' and 'you', speaks of herself in the third person, takes time to explain why things which have taken place are for the best; • encouraging in the way she speaks in very favourable terms of what there is in store for Aeneas 'rich land of brave warriors', 'prosperity', 'royal bride.' She also exhorts him to 'not fail in your love for our son.' 			<table border="0"> <tr> <td>Level 4</td> <td>10–13</td> </tr> <tr> <td>Level 3</td> <td>6–9</td> </tr> <tr> <td>Level 2</td> <td>3–5</td> </tr> <tr> <td>Level 1</td> <td>0–2</td> </tr> </table>	Level 4	10–13	Level 3	6–9	Level 2	3–5	Level 1	0–2
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2(b)	<p>'Women are thought of more highly in the <i>Iliad</i> than in the <i>Aeneid</i>.' How far do you agree? 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>There is plenty of evidence of Aeneas valuing Creusa in the</p>	25	<p>Candidates need to make reference to the passages.</p> <p>Credit reference to women not in prescribed context books.</p>	AO1 = 10								

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	<p>passage – he is endangering his life, overawed by her presence and upset that he cannot say farewell to her.</p> <p>Elsewhere Aeneas initially seems to value Dido. He:</p> <ul style="list-style-type: none"> • is impressed by her achievements; • delays his mission; • obeys her request to retell the story of Troy; • helps to dig the foundations of Carthage; • wears the clothes she makes for him; • wants to spend time with her in Book 6. <p>Turnus is also prepared to fight for the hand of Lavinia. He is 'distraught with love' for her.</p> <p>However the Dido episode also shows the opposite. Aeneas:</p> <ul style="list-style-type: none"> • is prepared to tell his men that he is leaving before breaking the news to her; • is not the most sensitive in telling her that he is leaving and is laconic in his speech; • knew he had to leave and could be argued to be using her. <p>In Aeneas' other encounter with Creusa she is on her knees, desperately begging her husband not to go back into Troy and he is prepared to die heroically rather than defend her.</p> <p>He would have killed Helen had it not been for Venus and there are no feelings expressed for his future wife. Candidates might also make reference to Camilla, Amata and Lavinia.</p> <p>The passage from the <i>Iliad</i> shows Hektor valuing his heroic reputation over his wife. However, he also says that the fate which awaits Andromache will cause him more</p>		<table border="0"> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> <tr> <td colspan="2">AO2 = 15</td> </tr> <tr> <td>Level 5</td> <td>14–15</td> </tr> <tr> <td>Level 4</td> <td>10–13</td> </tr> <tr> <td>Level 3</td> <td>6–9</td> </tr> <tr> <td>Level 2</td> <td>3–5</td> </tr> <tr> <td>Level 1</td> <td>0–2</td> </tr> </table>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1	AO2 = 15		Level 5	14–15	Level 4	10–13	Level 3	6–9	Level 2	3–5	Level 1	0–2
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	<p>suffering than that which will befall his father and brothers. It is because it will cause her so much pain that he wishes he was dead.</p> <p>There is tenderness in the way he strokes her and tries to reassure her.</p> <p>The manner in which he dismisses her back to the home should not be viewed as a sign that he does not value his wife. It is the opposite.</p> <p>Perhaps it could be argued that he spends more time eulogising about Astyanax at the expense of his wife.</p> <p>The image of Hektor placing 'his son in his dear wife's arms and the fact Andromache is 'smiling with tears in her eyes' is probably not of a wife who feels undervalued.</p> <p>Preceding the passage, Andromache's words that Hektor is a 'father and honoured mother and brother to me, as well as my strong husband' merit discussion. Her reaction to the news of Hektor's death is also worth discussing. In other areas of the <i>Iliad</i> there is more of mixed response to women.</p> <p>Hektor refuses Hekabe's attempts to detain him from the battlefield but calls her 'dear mother' and values her contribution in going to the temple to pray.</p> <p>Priam asks Hekabe's opinion about going to visit Achilles and promptly disregards her advice.</p> <p>Helen would seem to be valued by Paris in some way in the way she can detain him from fighting. Hektor realises she is important in the influence she has over her husband in</p>			

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	<p>getting him to fight. She also says of Hektor in Book 24: 'dearest to my heart by far of all my husband's brothers.'</p> <p>Credit candidates who argue either side of the argument but look for a comparison between the two epics.</p>			
3	<p>'Duty, heroism or love.' Which of these do you think was the most important to Aeneas?</p> <p>Candidates will need to consider all three parts of this statement and to evaluate which aspect is the most important to Aeneas.</p> <p>Aeneas demonstrates a sense of duty to his mission in leaving Troy and Carthage and pushing on to reach Italy and defeating Turnus.</p> <p>How important this is to Aeneas is debatable. He takes a lot of convincing to leave Troy, seems to have forgotten his mission in Carthage and tells Dido that he 'unwillingly' left her shores.</p> <p>Aeneas regularly demonstrates his duty to the gods in the regularity of his sacrifices, his reliance upon them in times of trouble and his obedience to them.</p> <p>He is also dutiful to his men in Book 1 in trying to encourage them after the storm, leads the survivors out of Troy, avenges Pallas, prefers to fight Turnus in a duel to prevent unwanted suffering. That said, he is also prepared to knowingly lead his band of soldiers to their deaths in Troy, seems to forget about his men in Carthage and fatally overlooks his responsibility to Pallas in the battlefield.</p> <p>Aeneas demonstrates plenty of examples of his heroism, both Homeric and Roman. Examples of the former are often seen in the first half of the epic and also in his</p>	50		<p>AO1 = 20</p> <p>Level 5 18–20</p> <p>Level 4 14–17</p> <p>Level 3 9–13</p> <p>Level 2 5–8</p> <p>Level 1 0–4</p> <p>AO2 = 30</p> <p>Level 5 26–30</p> <p>Level 4 20–25</p> <p>Level 3 14–19</p> <p>Level 2 6–13</p> <p>Level 1 0–5</p>

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	<p>response to the killing of Pallas and in the death of Turnus. Examples of the latter might include his decision to quit Troy, Dido, respect for his father, obedience to the gods etc.</p> <p>There are also plenty of examples of Aeneas demonstrating love to:</p> <ul style="list-style-type: none"> • Anchises; • Creusa; • Ascanius; • the gods; • Dido. <p>However, the importance of women to him could be called into question – losing Creusa, using Dido.</p> <p>Candidates might also very well consider that these qualities are not mutually exclusive and that there is a large amount of fluidity between the three qualities. For instance, candidates might argue that Aeneas' dedication to his mission and observing what the gods want and his love for his family are all essential to his pietas and are essentially what makes him a Roman hero. Therefore, heroism is the most important because it encapsulates all three categories.</p>													
4	<p>Which epic do you consider to be the more powerful in its portrayal of war and its effects, the <i>Iliad</i> or the <i>Aeneid</i>?</p> <p>Areas for consideration might include in the <i>Iliad</i>:</p> <ul style="list-style-type: none"> • the glory to be won in battle; • the effect war has on the family – Andromache has lost everyone and the fate of Astyanax; • the grief experienced at an individual level – Achilles' reaction to the death of Patroklos, the effect Hektor's death has on his family; 	50	<p>It is entirely up to the candidate to define what they consider to be a powerful portrayal of warfare. Credit personal response to the question, close reference to both epics and attempts to make direct references between the epics.</p>	<p>AO1 = 20</p> <table border="0"> <tr> <td>Level 5</td> <td>18–20</td> </tr> <tr> <td>Level 4</td> <td>14–17</td> </tr> <tr> <td>Level 3</td> <td>9–13</td> </tr> <tr> <td>Level 2</td> <td>5–8</td> </tr> <tr> <td>Level 1</td> <td>0–4</td> </tr> </table>	Level 5	18–20	Level 4	14–17	Level 3	9–13	Level 2	5–8	Level 1	0–4
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Question	Answer	Marks	Guidance	
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	<ul style="list-style-type: none"> • the need for revenge - Patroklos; • the way it brings out savage emotions and behaviour – the way Achilleus’ despoils Hektor’s corpse, Agamemnon exhorts his brother to kill all the Trojans; • reconciliation between enemies in Book 24. <p>Virgil:</p> <ul style="list-style-type: none"> • the glory to be won in Book 2 and in Elysium; • the effect the Trojan war has had on Aeneas – he is reluctant to recall the battle to Dido; • the way the war is started through small beginnings in Book 7; • the political propaganda element to be observed in the depiction of the battle of Actium in Book 8; • the skills of Aeneas and Turnus are showcased in Book 10; • both warriors are also capable of behaving in a savage way in connection with Turnus; • the grief is also seen in Juturna leaving Turnus. <p>There are also plenty of actual battle scenes from both epics for candidates to select and discuss in relation to the question.</p>			<p>AO2 = 30</p> <p>Level 5 26–30</p> <p>Level 4 20–25</p> <p>Level 3 14–19</p> <p>Level 2 6–13</p> <p>Level 1 0–5</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
	<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
	<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
	<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. 	

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