



GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2015

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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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SUBJECT SPECIFIC MARKING INSTRUCTIONS

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

Annotation	Meaning of annotation
BP	Blank Page – this annotation must 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	S	error of spelling
E	E	error of grammar, punctuation or expression
F	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	REL	irrelevant point
REP	REP	conspicuous repetition
L	L	illegible word or phrase

Question	Answer	Marks	Guidance																					
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1a	<p>Using this passage as a starting point, discuss how far the importance of family is emphasised in the first half of the <i>Aeneid</i>.</p> <p>The importance of family is stressed through some of the actions of Aeneas:</p> <ul style="list-style-type: none"> • He is prepared to enter the Underworld to visit the ghost of his father. The outpouring of emotion in the passage is indicative of the importance of his father as is the extent to which Aeneas is reliant upon Anchises' inspiration and advice. • He eventually goes to save his family in Book 2 and is finally convinced to leave the city after the omens. • He risks his life in re-entering Troy in search of Creusa. • He does not forget his son when he first meets Dido. • He leaves Dido so as not to deprive his son of his future. <p>It could also be argued that Venus generally shows the importance of family:</p> <ul style="list-style-type: none"> • She is emotional when appealing to Jupiter in Book 1. • Aeneas is stopped from killing Helen by Venus. • To ensure Aeneas stops defending Troy, she reveals to him the sight of the gods destroying the city. • She protects the other members of his family in Book 2. • Her appearance as the Spartan hunting girl and information about Carthage and Dido are useful. • She assists her son in the finding of the Golden Bough. <p>Other examples demonstrating the importance of family might include:</p> <ul style="list-style-type: none"> • Jupiter and Venus; • Priam, Hecuba and Polites; 	[25]		<p>AO1 = 10</p> <table> <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> </table> <p>AO2 = 15</p> <table> <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	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
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	<ul style="list-style-type: none"> • Anna and Dido; • Dido's desire for a little Aeneas. <p>The importance of family, however, is not always apparent, especially when Aeneas is ignoring his destiny and is set upon obtaining a heroic death at Troy. Other examples might include his protracted stay with Dido, the depth of his depression at the start of the epic, the manner in which Dido tricks and isolates herself from Anna. Venus refrains from giving her son the physical contact he desires and it is debatable whether making Dido fall in love with him has her son's best interests at heart.</p>																						
1b	<p>'Book 6 contains everything that makes the <i>Aeneid</i> a success.' How far do you agree?</p> <p>It might be argued that Book 6 encapsulates all that makes the <i>Aeneid</i> a success. It contains:</p> <ul style="list-style-type: none"> • some of Virgil's finest poetry – in the passage the description of the souls flocking around the river Lethe, the bittersweet reunion between father and son. Elsewhere – the entry into the Underworld, the scene at the river Styx, the meeting with Dido; • much religious thought, particularly in Anchises' speech which directly follows this passage; • intense patriotism in the pageant of heroes and the Roman mission of peace and government is proclaimed; • a crucial period in the development of Aeneas' character. Before and during the first half of Book 6 he is uncertain in resolution and overwhelmed by the sufferings of Palinurus and Dido. But by encountering the ghosts of his past and the revelation of the Roman future, it awakens a confidence and determination that he will not fail. 	[25]	<p>AO1 = 10</p> <table> <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> </table> <p>AO2 = 15</p> <table> <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	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>Book 6 also sets out or covers many of the themes which are apparent in the rest of the epic. It:</p> <ul style="list-style-type: none"> continues the harrowing description of warfare; promotes Augustan moral policies, especially seen in those who are being punished; contains much sympathy for Dido as victim of Roman destiny, the fate of Marcellus; questions Aeneas' heroic credentials – golden bough, leaving the Underworld through the gate of ivory. 																						
2a	<p>How successfully are Venus' powers of persuasion portrayed in Passage 2?</p> <p>Venus is persuasive both through her words and actions.</p> <p>There is the:</p> <ul style="list-style-type: none"> pejorative description of the fall of Troy – 'doomed', 'ravaged', 'suffered'; emphasis on the fact she did not ask for assistance through the repetition of the negative ('nothing...did not...did not') despite owing 'much' to the sons of Priam and 'often' weeping for her son; use of the superlative – 'dearest'; divine approval of Aeneas' destiny; attention she draws to her maternal bond – 'mother', 'son', 'those I love'; emphasis on the fact that it is within Vulcan's nature to grant requests – repetition of 'you yielded' to those whose claim was less than that of Venus'; the repeated use of the imperative ('look...look') to emphasise the dangers which are besetting Aeneas. 	[25]	<p>AO1 = 10</p> <table> <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> </table> <p>AO2 = 15</p> <table> <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	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>The powers of persuasion are also evident in her actions where she plays to her strengths as the goddess of love:</p> <ul style="list-style-type: none"> the divine love put into her voice; the choice of location in asking the favour in the bedroom; her confidence in her beauty; the repeated caresses. <p>Her power is also seen in Vulcan's response:</p> <ul style="list-style-type: none"> use of fire imagery; hyperbole – the 'marrow of his bones' melting; the use of a simile to show the effect Venus' words and actions are having upon him. 																						
2b	<p>'Virgil's characterisation of Venus is more effective than Homer's characterisation of Thetis.' How far do you agree?</p> <p>Venus' power as a goddess of love is very evident in this passage as well as in her plan and use of Cupid to make Dido fall in love with Aeneas, though for a goddess who already has an overview of Aeneas' fate, this seems an unnecessary and cold hearted action.</p> <p>Her maternal affection is evident throughout the epic:</p> <ul style="list-style-type: none"> crying to Jupiter; helping Aeneas to escape Troy; finding the Golden Bough; procuring the shield; supplying the dittany to heal Aeneas; removing the spear lodged in the stump; vehemently arguing her case with Juno. 	[25]	<p>Credit candidates who argue either side of the argument but look for a comparison between the two epics.</p> <p>AO1 = 10</p> <table> <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> </table> <p>AO2 = 15</p> <table> <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	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>In the passage Thetis is seen as a considerable figure of pathos.</p> <ul style="list-style-type: none"> • She has endured more misery than other gods. • She possesses strong maternal feelings – ‘I tended him like a plant in the crown of a garden’ but ‘will never welcome him back’, ‘unable to help in his present suffering’ and is therefore doing her best in obtaining weapons for him. <p>Elsewhere:</p> <ul style="list-style-type: none"> • her maternal bond is evident in that she hears her son cry out in grief and goes immediately to see what the matter is; • Hephaistos shows her to be compassionate in the lavish care she displayed towards him when he was ejected from Olympos; • she offers Achilleus physical consolation and emotional support; • she knows that she is going to lose her son; • her humility is shown in the presence of other Olympians – ‘I feel shame to mix with the immortals’; • she is obedient to Zeus’ commands by responding to his summons and taking his message to Achilleus. • she also offers her son practical advice for overcoming his grief. 			

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3	<p>Whom do you consider to be the more inspiring and admirable hero, Aeneas or Hektor?</p> <p>Aeneas – Inspiring and admirable:</p> <ul style="list-style-type: none"> • worship and obedience to the gods; • dedication to his duty at the cost of his own personal happiness – most apparent in his dealings with Dido; • family orientation; • leadership qualities, especially in desiring to finish the war in Latium with a duel; • compassion (at times), for instance in allowing a truce for the burial of the dead. <p>Less inspiring and admirable:</p> <ul style="list-style-type: none"> • his handling of the Dido affair, especially his departure; • failure to look after Pallas; • his more Homeric outbursts, particularly during the fall of Troy, after the death of Pallas and in killing Turnus; • his (over-)reliance upon the lead of others – Anchises, the Sibyl; • losing Creusa on leaving Troy. <p>Hektor – Inspiring and admirable:</p> <ul style="list-style-type: none"> • military prowess and desire for glory in battle; • dedication to fighting – he ignores the opportunities to rest in Book 6; • defiant – ‘I shall not run from Achilleus in the grim crash of war’ despite his parents’ entreaties; • prepared to stick to his word about facing Achilleus even though he is scared so as to avoid the shame of retreating; • knows that he is going to die when he is tricked by Athene; • brotherly bond; 	[50]	<p>It is entirely up to the candidate to define what they consider to be the necessary qualities for an inspiring and admirable hero. Credit personal response to the question, close reference to both epics and attempts to make direct references between the two heroes.</p> <p>Candidates will profitably consider the differences between the viewpoints of an ancient and modern day audience on what is inspiring and admirable about the heroes.</p>	<p>AO1 = 20</p> <table> <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> <p>AO2 = 30</p> <table> <tr> <td>Level 5</td> <td>26 – 30</td> </tr> <tr> <td>Level 4</td> <td>20 – 25</td> </tr> <tr> <td>Level 3</td> <td>14 – 19</td> </tr> <tr> <td>Level 2</td> <td>6 – 13</td> </tr> <tr> <td>Level 1</td> <td>0 – 5</td> </tr> </table>	Level 5	18 – 20	Level 4	14 – 17	Level 3	9 – 13	Level 2	5 – 8	Level 1	0 – 4	Level 5	26 – 30	Level 4	20 – 25	Level 3	14 – 19	Level 2	6 – 13	Level 1	0 – 5
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	<ul style="list-style-type: none"> obeys Helenos to go back to the city. He is prepared to speak his mind to Paris; devoted husband and father. This is more than apparent in his final farewell to Andromache and Astyanax; religious as the sacrifices he has made are recounted by the gods. Zeus speaks well of him; he is all the more inspiring when his behaviour is set against that of some of Achilleus' actions. <p>Less inspiring and admirable:</p> <ul style="list-style-type: none"> strips Patroklos' corpse; tries to steal the body; gainsays Poulydamas even though the latter is far better with words. The tragic consequences of this action are more than evident; runs away from Achilleus. 			

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4	<p>'The Aeneid celebrates the tragedy of human suffering more than the triumph of Rome's imperial destiny.' How far do you agree with this statement?</p> <p>Elements of human tragedy in the <i>Aeneid</i> include the fates of:</p> <ul style="list-style-type: none"> • Dido; • Pallas; • Lausus; • Mezentius; • Turnus; • Creusa; • Amata; • Marcellus; <p>and the way in which the people close to them are affected and react.</p> <p>It could also be argued that Aeneas himself cuts a tragic figure in the way he has to subordinate his own personal wishes to follow destiny.</p> <p>The portrayal of warfare is intensely tragic and high in the cost of human suffering.</p> <p>The greatness of Rome's imperial destiny is seen in :</p> <ul style="list-style-type: none"> • the scrolls of fate; • pageant of heroes; • Vulcan's shield; • the development of Aeneas' character as he comes to represent a Roman hero. 	[50]	<p>Credit reference to examples from non-context books.</p> <p>It does not matter whether the candidate agrees or disagrees with this quotation. Look for a consideration of both sides of the argument and close reference to the epic.</p>	<p>AO1 = 20</p> <table> <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> <p>AO2 = 30</p> <table> <tr> <td>Level 5</td> <td>26 – 30</td> </tr> <tr> <td>Level 4</td> <td>20 – 25</td> </tr> <tr> <td>Level 3</td> <td>14 – 19</td> </tr> <tr> <td>Level 2</td> <td>6 – 13</td> </tr> <tr> <td>Level 1</td> <td>0 – 5</td> </tr> </table>	Level 5	18 – 20	Level 4	14 – 17	Level 3	9 – 13	Level 2	5 – 8	Level 1	0 – 4	Level 5	26 – 30	Level 4	20 – 25	Level 3	14 – 19	Level 2	6 – 13	Level 1	0 – 5
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