**AQA**

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

# General Certificate of Education

# Classical Civilisation

## CIV5  Roman History and Culture

# Mark Scheme

## 2006 examination – June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers.  This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination.  The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way.  As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for.  If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper.  Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

**INTRODUCTION**

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those specified in the syllabus, is **not** required, but credit is to be given for their use if it aids the clarity and precision of the argument.

**DESCRIPTIONS OF LEVELS OF RESPONSE**

Unless otherwise indicated, these descriptions and bands of marks are applicable to all questions worth 15 marks.

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole

- work down through the descriptors to find the one which best fits

- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one year of study on the Advanced Subsidiary course, or two years of study on the Advanced Course, and in the time available in the examination.

Candidates are **not** required to respond to all the bullet points in order to reach Level 4, but to cover a sufficient range of material to answer the central aspects of the question.

**Level 5**   Demonstrates
- thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question
- clear and coherent understanding of the central aspects of the question
- ability to sustain a structured argument which effectively links comment to detail, adopts an almost wholly evaluative and/or analytical approach and reaches a reasoned conclusion.   **14-15**

**Level 4**   Demonstrates
- generally adequate accurate and relevant knowledge to support discussion of the central aspects of the question
- clear understanding of many of the central aspects of the question
- ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach   **10-13**

**Level 3**   Demonstrates
- a range of accurate and relevant knowledge
- some understanding of some aspects of the question
- some evidence of evaluation and/or analysis.   **7-9**

**Level 2**   Demonstrates
- a range of accurate and relevant knowledge.   **3-6**

**Level 1**   Demonstrates
- some patchy accurate and relevant knowledge.   **0-2**

**SYNOPTIC ASSESSMENT**

**Level 5**     Demonstrates
- thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question
- clear and coherent understanding of the central aspects of the question
- ability to sustain a structured argument which effectively links comment to detail, adopts an almost wholly evaluative and/or analytical approach and reaches a reasoned conclusion.     **37-40**

**Level 4**     Demonstrates
- generally adequate accurate and relevant knowledge to support discussion of the central aspects of the question
- clear understanding of many of the central aspects of the question
- ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach     **28-36**

**Level 3**     Demonstrates
- a range of accurate and relevant knowledge
- some understanding of some aspects of the question
- some evidence of evaluation and/or analysis.     **18-27**

**Level 2**     Demonstrates
- a range of accurate and relevant knowledge.     **8-17**

**Level 1**     Demonstrates
- some patchy accurate and relevant knowledge.     **0-7**

# CIV5 Roman History and Culture

**TOPIC 1** *Politics and Society in the Early Empire, Tiberius to Nero (AD 14-68)*

**EITHER**

**1**   **(a)**   *Give two functions of the equites or "order of knights" (line 4) in the early empire.*

**Two from**: undertook imperial administrative posts / civil service [1] such as governors of Egypt / elsewhere [1] acted as agents / procurators [1] e.g. managing emperor's property [1] handling finances of imperial provinces [1] judges [1] army officer [1] running the empire [1]

*(2 marks)*

**(b)**   *How far do you agree that Tiberius was generous both to individuals and on a public level?*

Tiberius might be seen as generous in the following instances:

- transfer of Aemilia Musa's estate
- when he handed over Pantuleius' property, honouring the will naming Marcus Servilius Nonianus as heir
- accepting bequests only from friends and not from those naming him to settle personal quarrels
- financial assistance to individual senators
- 200,000 sesterces to each of Hortalus' sons (= Hortensius')
- 100 million sesterces to alleviate loan crisis
- aid to Asia after earthquakes, especially Sardis promised 10 million sesterces + freedom from taxation for five years
- Magnesia-by-Sipylus also generously helped and other cities, e.g. Temnus, exempted from taxation
- aid to those suffering from Tiber floods and collapsed amphitheatre at Fidenae
- dedication of temples rebuilt by Augustus, e.g. Liber, Libera and Ceres, Janus, Hope
- 300 sesterces a head to the population after Germanicus' triumph
- fixed price of corn.

He might be seen as less generous in the following ways:

- initial reluctance to help Hortalus
- public austerity, e.g. regulations to limit games
- relatively limited building programme, simply carrying on Augustus' programme
- personal austerity.

(**MAX. FOUR** for a purely descriptive answer)

*(8 marks)*

(c) *To what extent can Tiberius' rule be described as beneficial?*

Issues covered may include the following:

- his support of senatorial protocol
- his refusal of personal honours from the senate
- the transfer of elections of magistrates to the senate and other attempts to extend its decision making, including enlargement of its judicial function
- on the other hand, his transfer of some senatorial provinces to imperial control
- also his interventions in senatorial debates and interference in nomination of candidates for office
- interference in treason trials and imposition of death penalty
- but in a limited number and ordering only five executions himself
- therefore, treason trials can be seen in different ways
- continuation of cautious Augustan provincial policy
- generosity / austerity in relation to the people
- his reliance on Sejanus, who was allowed to build power base
- two parts of his reign with a deterioration after he left Rome
- the bias of sources, especially Tacitus.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.    *(15 marks)*


**OR**

**2**   (a) *What official position did Suetonius hold?*

governor of Britain / successor of Aulus Didius

*(1 mark)*

(b) *What was the role of a procurator or 'imperial agent' (line 1)?*

handling finances / taxation (senior / assistant / deputy governor)

*(1 mark)*

(c) *In what ways do the outbreak, course and consequences of the rebellion of Boudicca reveal the strengths and weaknesses of Roman rule in Britain?*

Strengths might include the following:

- Suetonius' brave and swift action in taking troops to London
- his far-sighted strategy of abandoning London
- and choosing a site for battle near Mancetter
- where the superior discipline of Roman troops and Suetonius' tactics prevailed
- his inspirational speech (but critical comment on Tacitus' writing could be made)
- Classicianus' post-rebellion policy as enlightened (Tacitus' bias?)
- Polyclitus' intervention.

Weaknesses might include:

- Roman legions overstretched and Rome distant
- therefore difficult to deal with rebellion at a distance
- Catus Decianus' cruel treatment of Boudicca and daughters
- behaviour of Roman veterans in Camulodunum
- adverse impact of Temple of Claudius on British
- underestimation of Boudicca
- inadequate response (200 men) and flight of Catus Decianus
- one legion under Petilius Cerialis insufficient and routed
- Suetonius' ruthless policy after crushing the rebellion.

(**MAX. FOUR** for a purely descriptive answer)

*(8 marks)*

(d) ***In the parts of the empire other than Britain, how successful was Roman administration of its provinces under Nero's rule?***

The success of policy is open to interpretation. Areas to consider are the following:

- provinces generally successfully managed (but could be attributed to Claudius)
- Nero's lack of interest in the provinces, apart from Greece
- Armenia: the need to deal with Parthian intervention (Tiridates put on throne by Vologeses), Corbulo's appointment, his action in toughening troops and taking Artaxarta and Tigranocerta from Tiridates, establishment of Tigranes on throne, provocative action by Tigranes, intervention and defeat of Paetus by Parthians, Corbulo's settlement with Parthians at Rhandeia with Tiridates re-established as king of Armenia – basis of peaceful coexistence with Parthia
- eastern Pontus incorporated into Galatia
- plans for intervention in Caucasus shelved
- plans in Africa not carried through
- Palestine: old tensions surfacing, including anti-Roman feeling, leading to revolt in AD 66 starting in Judaea, appointment of Vespasian, who took control bit by bit, isolating Jerusalem.

Accept examples from at least **two** areas.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. *(15 marks)*

**EITHER**

**3**      *How much influence did women of the imperial household and its freedmen have on the policies and events of the early empire between AD 14 and 68?*

It is possible to argue either that each had influence in a distinct sphere, that one of the two had greater influence or that neither had as much influence as some sources, e.g. Suetonius, claim.  What matter are clear arguments supported by examples. The following factors might be considered:

- the general role of freedmen in imperial bureaucracy
- the specific roles of the freedmen Narcissus (under Claudius) and Polyclitus (under Nero) in Britain
- Claudius' creation of centralised bureaucracy with important roles for freedmen
- Narcissus' role as Claudius' secretary
- Pallas' role as Claudius' treasurer
- Callistus' role dealing with petitions
- Polybius as Claudius' librarian
- Narcissus' influence over Claudius concerning over Messalina and Silius
- women's importance in marriage alliances and as bearing children
- Livia's influence on Tiberius' accession and on Tiberius
- Messalina's influence over Claudius (fears of conspiracy etc.)
- possible plot behind Messalina's affair with Silius
- Agrippina's influence over Claudius, his death and accession of Nero
- consideration of sources, especially Tacitus and Suetonius.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.    *(40 marks)*

**OR**

**4**      *Judging from the parts of the Annals you have read, to what extent are Tacitus' accounts of the reigns of Tiberius, Claudius and Nero unbiased?*

This essay requires a careful appraisal of Tacitus' writing. It is important, therefore, that specific examples are provided to support views on bias. The following factors might be considered:

- the influence of his own times on his treatment of e.g. Tiberius
- how his moralistic approach (in common with other historians of the ancient world) affects his judgements
- his acceptance of rule by one man but high regard for the Republic
- his awareness of the gap between claims in politics and what is actually done
- Tacitus' treatment of Tiberius, especially in terms of *dissimulatio* during the successful early years of his rule and the downward turn in AD 23 with the rise of Sejanus (*Annals* 4.1)
- his conventional portrayal of Claudius as influenced by wives and freedmen (ex-slaves) with emphasis (excessive?) on sexual scandal in relation to Messalina and the intrigues of Agrippina
- Claudius' portrayal in relation to the senate (more thoughtful?)
- Nero's initial success vividly contrasted with his later excesses
- servility of the senate in relation to Tiberius and Nero
- Tacitus' analysis of the relationship between Tiberius and Germanicus.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.    *(40 marks)*

**TOPIC 2** *Roman Architecture and Town Planning*

**EITHER**
**5**     **(a)**     *Identify the buildings marked A and B on the plan.*

A = theatre [1]
B = (Hadrianic) Baths [1]

*(2 marks)*

**(b)**     *To what extent does the forum complex labelled C differ from the forum labelled D? Give reasons for the differences.*

Points of similarity (implied) and/or difference might include the following:
- aligned differently
- both with open area of *forum* relatively large
- **C** (60 x 100 m.) bigger than **D**
- both rectangular
- temple(s) at ends of both *fora* and *basilica* at other, but different designs (e.g. Severan is octastyle and with spreading steps) even if all on *podia*.
- concentration on a single temple in **C** but several in **D**
- each has a temple to a different emperor, Septimus Severus in **C**, Augustus in **D**
- but Severus, as coming from Leptis, gave specific patronage
- *basilica* adjacent to both
- both showing unified style in different ways
- **D** Roman/ Punic (western) influenced (e.g. temples made from silver/grey limestone and peripteral on 3 sides), but **C** Greek / 'Asiatic' (eastern) influenced (e.g. lotus and acanthus capitals and acanthus ring at foot of column)
- wide range of expensive materials in **C** (e.g. red granite and red marble for temple)
- **C** single project, commemorative with limited functions; **D** evolved for longer period of time for wider range of functions
- use of colonnades etc.

(**MAX. FOUR** for a purely descriptive answer)

*(8 marks)*

**(c)**     *How far is the development of Leptis Magna typical of other Roman cities you have studied?  Refer to both layout and range of public buildings provided.*

In order to avoid excessive straight narrative candidates should concentrate on how typical Leptis Magna is, which calls for references to other sites.  Points might include:

- typical Roman grid pattern based on axial street, like Pompeii and other cities
- starting with a forum (Old Forum) with typical features, e.g. open space, temples, adjacent basilica, like fora in Rome, Pompeii etc.
- alignment taking into account what was there before (Punic city in this instance)
- Old Forum from Augustan period with temple dedicated to Augustus, showing his impact, as in Rome
- local factors, materials and dedications in Old Forum (which can be taken as typical in a general sense but atypical in having a specific N. African context, e.g. names of local sponsors)
- survival of Old Forum intact, with developments occurring in space further south west, unlike crowded Rome

- piecemeal, rapid growth in context of peaceful Augustan world, e.g. markets (8 B.C.), theatre (A.D.1-2), Chalcidicum (A.D. 11-12)
- types of building typical and individual features of them, e.g. theatre , including e.g. porticoed foyer as at Ostia, macellum as at Pompeii etc.
- renovations and new buildings in marble under Hadrian and later, e.g. Hadrianic Baths (based on Roman model, but with limited concrete vaulting), reflecting uniform changes over empire
- Severan building programme atypical in that Severus and his praetorian prefect came from Leptis, e.g. Severan Forum, basilica, harbour, baths, fountain-building, four-way arch.
- but Severan buildings typical types
- typical use as symbols of imperial pride and patronage, e.g. buildings in Rome erected by emperors.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.    *(15 marks)*

**OR**

**6    (a)    *Identify the features marked 1 and 2 on the plan.***

1 =  courtyard / open area [1] 2 = shop [1]

*(2 marks)*

**(b)    *'Apartment blocks (insulae) were not just for the poor.'  How far do you agree with this view?***

Points might include the following:
- flights of stairs to reach upper storey(s), e.g. in Plan B, showing use of high density housing in Ostia, therefore a possible range of types of people living in them
- windows and doorways, solving problem of light (concern of more prosperous?)
- Plan B consists of one block with central courtyard containing cistern (aiding problem of obtaining water and possibly indicating relative prosperity)
- while L-shaped block in Ostia shows two smaller blocks without courtyards and one deeper block which has a courtyard leading onto the relatively large garden it shares with the other two blocks, showing relative wealth to be able to afford a garden in urban area (also shown in Garden Houses at Ostia)
- evidence of toilets, relatively large, in Plan B, improving quality of life for better off
- balconies, e.g. House of Diana possibly aesthetic more than practical, therefore indicating relative prosperity
- modest apartments above shops, e.g. flanking baths in Pompeii, presumably for those working in the shops
- large blocks like that backing onto *palaestra* at Herculaneum – apartments above shops and businesses but possibly separate from them
- poorly built (*opus craticium* – criticised by Vitruvius as shoddy) blocks like Trellis House, Herculaneum, presumably for the poor as built of cheap materials, but other examples have more solid ground floor
- use of sturdy materials, especially brick, e.g. House of Diana, Ostia – implications for cost
- evidence of decoration, more likely for better off
- Martial and Juvenal may have concentrated on jerry-built blocks to fuel their satire rather than to give accurate account of what actually existed
- poorer people at the top reflecting social difference.

(**MAX. FOUR** for a purely descriptive answer)

*(8 marks)*

**(c)** *What were the advantages and disadvantages of the domus as compared to the insula? Refer to specific examples.*

Candidates should look at both advantages and disadvantages of the *domus* as compared to the *insula*. Advantages might include the following:

- cut off from dirt and noise of street, including barrier of shops
- one main entrance for security
- more spaciousness for comfort and ease of movement than in *insulae*
- relatively large *atrium* for reception of clients and to display patron's importance, not possible in *insulae*
- chance for innovation and display of wealth, e.g. two *atria* of House of the Faun
- cooling effect of e.g. *impluvium* not present in *insulae*
- room for slaves
- spacious dining arrangements, e.g. House of Vettii
- kitchen away from e.g. *atrium* but near *triclinium*, e.g. House of Tragic Poet
- larger walls for decorative paintings
- chance to keep up with fashion more easily, e.g. development of four painting styles

Disadvantages might include:

- upkeep of large property very expensive in comparison to *insulae*
- expense and pressure of keeping up with fashion and status not so likely in *insulae*
- lack of light, solved to some extent by *compluvium* and *peristyle*
- need to find a suitable site but *insulae* could be fitted in as high-density housing for a range of different types of people
- need to adapt to the size of the available site
- proximity to street despite attempts at insulation.

Apply descriptions of Levels of Response as at beginning of Mark Scheme but essay will need to include reference to insula as well. *Insulae'* should be explicitly referred to as well. **(15 marks)**

**EITHER**

**7**       *In their design and provision of leisure facilities and places of entertainment, how far did the Romans take account of the needs of sponsors and users? Support your answer with examples from Rome and other sites.*

Candidates should show awareness of requirements for a synoptic approach. Here they need to consider social, political and cultural values in order to avoid essays which concentrate excessively on straight description. The key phrase is the 'needs of sponsors and users', ranging from the emperor's desire to project himself as a public benefactor to the comfort of the lower classes etc. The main areas from which examples will be gathered are public baths, theatres and amphitheatres. Particular points might include the following:

- exterior articulation of Colosseum (four tiers with non-supporting columns of different orders) to show power of empire and benefaction of emperor to approaching crowds
- system of entrances to facilitate crowd flow and maintain safety and comfort
- separate entrances and levels for classes, showing relative importance, e.g. with emperor at level nearest to action and where he could be seen by all
- design and building materials allowed accommodation of large numbers
- good unimpeded view for all
- awning to keep off sun
- ingenious means of lifting contestants into arena, helping organisers
- gladiators looked after but liable to be killed, ditto animals
- amphitheatres, mainly in west of empire, of similar design, e.g. Arles, Nimes
- theatres, e.g. Theatre of Marcellus, Rome, with good view for all
- accommodation for large audiences in theatre
- similar access and egress as to Colosseum
- classes seated separately in theatre too
- similar articulation of exterior
- baths catering for large numbers, e.g. baths of Caracalla
- careful gradation from *apodyterium* onwards to cater for bathers' needs
- baths as social and commercial area
- separate baths for men and women, e.g. at Pompeii
- bathing complexes across whole empire
- allow Circus Maximus.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.    *(40 marks)*

**OR**

**8**    *How innovative were the Romans in their design, construction and decoration of religious buildings?  What reasons can you suggest both for adhering to tradition and for any innovations that were introduced?  Refer to examples from Rome and elsewhere in your answer.*

Candidates should show awareness of requirements for a synoptic approach. In the first part of the question the extent of innovation should be discussed and in the second reasons, including social and political, should be given.  Points about innovation might include the following, but do not expect examples of particular temples for some innovations (check specification):

- the traditional 'Tuscan' type with podium, steps, deep and wide entrance, *cella*, relatively square proportions and back wall, not peripteral e.g. Capitolium
- adaptation in 2nd century BC of Greek orders but retention of traditional plan, e.g. Doric for Temple of Hercules at Cori
- later influence of Greek model, e.g. elongated shape of Temple of Jupiter Stator but also retaining traditional features
- e.g. round temple of Hercules Victor
- use of marble and development of Corinthian Order in Augustan temples
- Mars Ultor as example of fusion of traditional and Greek elements, e.g. high podium, Corinthian Order etc.
- pseudoperipteral Maison Carree on podium with Corinthian columns
- variety around the empire, including use of local materials, e.g. Leptis Magna
- Pantheon as having traditional features, e.g. podium, Greek, e.g. columns, and innovation in use of materials, especially concrete in combination with relieving brick arches.

Reasons might include:

- extension of empire, including Greece
- admiration for Greek culture
- desire to show off power and wealth
- aesthetic considerations
- to foster pride in the population of Rome and empire
- Augustan desire to show establishment of *pax Augusta*
- but with republican connotations
- desire to show patronage
- development of new materials, especially concrete
- development of new techniques, especially the arch / vault system etc.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.    *(40 marks)*

**TOPIC 3  Roman Epic**

**EITHER**

**9**  **(a)**  *Who is the "Maid" (line 9, Knight) / "virgin priestess" (line 9,West)?*

The Sybil / priestess of Apollo/ priestess of Cumae [1]

*(1 mark)*

**(b)**  *What explanation does she give in response to the question Aeneas asks at the end of this passage?*

**Three from**: this is (pool of) Cocytus [1] and (marsh of) Styx [1] crowd are unburied (souls) [1] which are helpless [1] ferryman is Charon [1] those ferried across have been buried [1] no one can be ferried across till (bones / properly) buried [1] instead they (the unburied) wander for 100 years [1] fluttering round the shore [1] after which time they are allowed to go to the pools [1]

*(3 marks)*

**(c)**  *In this passage, how effectively does Virgil build up the atmosphere of despair? Support your answer with details from the passage.*

Discussion of e.g. listing of those in the crowd; who cover the range of humanity; some described poignantly with just a few well-chosen words (e.g. 'unmarried girls' and 'sons laid on pyres / the pyre'); use of two similes with no break in between in order to build up the effect; showing transience and huge numbers; the first likening the souls to autumn leaves; the second likening them to birds in winter seeking warmer climes; both full of evocative vocabulary (e.g. 'first chill'); some contrasting (e.g. 'cold season'/ 'the cold of the year' contrasted with 'lands bathed in sun'/ 'sunshine lands'); which emphasises the difference between life and death; the added contrast of the description of the supplicating actions of the souls on the bank in contrast to the cruel and apparently arbitrary actions of the ferryman; Aeneas' amazed reaction to this; leading to his question; the accumulation of images emphasising despair.

(**MAX. TWO** for a purely descriptive answer with no attempt to show how effectively the atmosphere of despair is shown.)

*(6 marks)*

**(d)**  *How far can Aeneas' visit to the Underworld be regarded as the main turning point in the Aeneid?  Explain your views and support them with details from the books of the Aeneid which you have read.*

Although there is scope for a variety of responses, it is likely that candidates will see Book 6 as a turning point to some degree. Points might include the following:

- Aeneas' visit as a climax, preceded by climactic moments in Books 2 and 4
- the visit occurring in Book 6, halfway through the poem
- dividing the first half, which is modelled on the *Odyssey*, from the second influenced by the *Iliad*
- marking Aeneas' arrival in Italy
- transition from Aeneas' wanderings and despair to a sense of mission

- transition in Aeneas' character
- the pivotal meeting with the ghost of his father Anchises
- meetings with ghosts, e.g. Deiphobus and Anchises, which look backwards and into the future
- the future of Rome
- the human cost, e.g. Dido
- religious connotations  etc.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.   *(15 marks)*


**OR**

**10**    **(a)**    *Who is Pallas?*

Son of Evander / Arcadian prince / protégé of Aeneas / friend of Aeneas

*(1 mark)*


**(b)**    *What is the 'trophy' (line 1, Knight) / 'spoil' (line 1, West) which Turnus has taken?*

Pallas' baldric / belt

*(1 mark)*


**(c)**    *Explain what will happen later to make Turnus 'hate' (line 4, Knight) / 'bitterly regret' (line 4, West) this day.*

**Two from**: in the fight between Aeneas and Turnus [1] Aeneas will recognise the belt as that of Pallas [1] being worn by Turnus as a trophy [1] and in revenge (for Pallas) [1] will kill / not take pity on Turnus [1]

*(2 marks)*


**(d)**    *In this passage, how does Virgil portray Turnus and Pallas?*

Discussion of e.g. the pair of verbs showing Turnus triumphant ('exulted'/ 'rejoiced' and 'gloried'); and victorious; in contrast to Virgil's/ the narrator's general comment on man's 'blindness'/ 'lack of knowledge', which is clearly referring to Turnus specifically as well as to humanity; reinforced by reference to the twin powers of 'fate' and 'fortune'/ 'futurity'; as punishing immoderate human behaviour; pairing of Pallas and Turnus to show the former's mistake; repetition of 'spoil' ('trophy'/ 'spoils') for emphasis; vivid, economically worded description of Pallas' comrades carrying his dead body away; the narrator's direct address to Pallas giving a sense of immediacy and pathos; contrast of 'grief'/'bitter pain' and 'glory'/ high pride' drawing in Pallas' father who is not present; contrast between Pallas going to war for the first time and dying; as well as contrast between his death and the death he has brought on the enemy.

(**MAX. TWO** for a purely descriptive answer with no attempt to show how Virgil portrays Turnus and Pallas.)

(**MAX. FOUR** if only one hero covered)

*(6 marks)*

**(e)**   *'Turnus and Pallas are equally important to the Aeneid.'  How far do you agree with this opinion? Support your views with details from the books of the Aeneid which you have read.*

Importance can be interpreted in different ways, so no one way should be given priority. What matters is that arguments, whatever they are, should be supported by specific examples. Points might include the following:

- Pallas is important to Aeneas as the son of his ally Evander
- Aeneas feels responsible for Pallas
- Pallas is important as a young man, perhaps a model for Aeneas' own son Ascanius
- Pallas should represent the future but is killed by Turnus
- Pallas is important as the person who must be avenged by Aeneas, shown by the belt worn as a trophy by Turnus
- Turnus as an important rival on a personal level, especially after Pallas' death
- Turnus as a rival for Italy and the hand of Lavinia as daughter of Latinus
- Turnus as a worthy rival
- Turnus as representing the past, while Aeneas sees himself as having a predestined future.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.   *(15 marks)*

**EITHER**

**11**   *To what extent do you think Virgil's audience regarded the Aeneid as having political and social meanings relevant to their own time?  Explain your answer, and support it by reference to the books of the Aeneid which you have read.*

This is a synoptic essay which requires a broad approach covering both political and social factors, although not necessarily in equal proportions. It is also important that candidates support arguments with specific illustrations from the poem. Points might include the following:

- on one level an exciting story of heroes, gods and monsters
- political and social not always therefore explicitly drawn out
- Jupiter's speech in Book 1 as predicting Roman supremacy
- pageant of important future Roman leaders in Book 6
- Evander showing Aeneas site of future Rome
- Aeneas as *pius* and *pater* – some equation with Augustus
- importance of family as cohesive force, despite loss of Creusa in Troy
- marriage alliance  as important social cement , e.g. Aeneas' marriage with Lavinia looking to the future
- Dido as not right for Aeneas
- father and son relationships, especially Anchises-Aeneas-Ascanius as continuous line
- other social values, e.g. *mos maiorum* etc.
- shield in Book 8
- moral values such as pietas etc.
- sympathy
- credit knowledge of Augustan regime.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. *(40 marks)*

**OR**

**12** *'Women cause trouble and men sort it out.' How applicable is this statement to what males and females, including gods and goddesses, do in the Aeneid?*

There is complexity in this synoptic essay from the requirement to discuss the roles of both mortal women and goddesses as well as the gender division of male / female. Therefore, a wide range of responses is expected. Arguments need to be supported by appropriate illustrations from the poem. Points might include:

- Juno's actions e.g. in Book 1 in raising the storm which Neptune quells, and in Book 7 in unleashing Allecto and warfare, which Jupiter finally stills
- Juno and Venus sending the storm to get Aeneas and Dido together in the cave, while Jupiter, on Iarbas' plea, sends Mercury to remind Aeneas of his mission
- but Venus' positive help in securing Aeneas' shield from Vulcan
- Creusa as not causing trouble in willing Aeneas to meet the future as she is lost
- Dido as a temptation to Aeneas, but pushed by Venus and Juno, and turning on herself in committing suicide – with the reminder of her in Book 6
- Lavinia as being in a position as marriage material competed for by Turnus and Aeneas, and as such not herself causing trouble deliberately
- Aeneas bearing some responsibility for the trouble Dido finds herself in
- Turnus causing trouble by competing with Aeneas and, in particular, by killing Pallas
- trouble caused by Mezentius etc.
- Amata
- Allecto
- Sybil.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. *(40 marks)*