



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

**General Certificate of Education**

**Classical Civilisation 6021**

**CIV5 Roman History and Culture**

**Mark Scheme**

*2007 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.

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## **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.

**Information in round brackets is not essential to score the mark.**

## 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.

<b>Level 5</b>	Demonstrates <ul style="list-style-type: none"><li>• thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question</li><li>• clear and coherent understanding of the central aspects of the question</li><li>• 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.</li></ul>	<b>14-15</b>
<b>Level 4</b>	Demonstrates <ul style="list-style-type: none"><li>• generally adequate accurate and relevant knowledge to support discussion of the central aspects of the question</li><li>• clear understanding of many of the central aspects of the question</li><li>• ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach</li></ul>	<b>10-13</b>
<b>Level 3</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li><li>• some understanding of some aspects of the question</li><li>• some evidence of evaluation and/or analysis.</li></ul>	<b>7-9</b>
<b>Level 2</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge.</li></ul>	<b>3-6</b>
<b>Level 1</b>	Demonstrates <ul style="list-style-type: none"><li>• some patchy accurate and relevant knowledge.</li></ul>	<b>0-2</b>

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**SYNOPTIC ASSESSMENT**

<b>Level 5</b>	Demonstrates <ul style="list-style-type: none"><li>• thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question</li><li>• clear and coherent understanding of the central aspects of the question</li><li>• 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.</li></ul>	<b>37-40</b>
<b>Level 4</b>	Demonstrates <ul style="list-style-type: none"><li>• generally adequate accurate and relevant knowledge to support discussion of the central aspects of the question</li><li>• clear understanding of many of the central aspects of the question</li><li>• ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach</li></ul>	<b>28-36</b>
<b>Level 3</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li><li>• some understanding of some aspects of the question</li><li>• some evidence of evaluation and/or analysis.</li></ul>	<b>18-27</b>
<b>Level 2</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge.</li></ul>	<b>8-17</b>
<b>Level 1</b>	Demonstrates <ul style="list-style-type: none"><li>• some patchy accurate and relevant knowledge.</li></ul>	<b>0-7</b>

## CIV5 Roman History and Culture

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

#### EITHER

- 1 (a) **What was a triumph and why is *Blaesus' Triumph* described as 'honorary' (line 1)?**

Reward for military success/victory / public recognition / a procession / a statue in Rome [1] to a military commander who was not the emperor / of the imperial family [1]

(2 marks)

- (b) **How significant were the rise and fall of *Sejanus* for *Tiberius' principate*?**

(a) Points should address the question of how significant to the principate of *Tiberius* *Sejanus' rise and fall* were and might include reference to the following: *Sejanus* was upwardly mobile son, in upwardly mobile family, of an *eques*; uncle *Blaesus* was *novus homo*; father was commander of Praetorian Guard; he was made co-commander in AD14 by *Tiberius*, who saw his ability; sole commander from 16 (17?) when father was made prefect of Egypt; moved P. Guard to central barracks near *Porta Viminalis* – implications of this; tensions with *Drusus* over favour of *Tiberius*; possible involvement in death of *Drusus* in AD 23; growth of influence after this; conflict with *Agrippina*; and elimination of opponents through prosecutions; hope of marriage to *Livilla* scotched by *Tiberius* in AD 25; instrumental in *Tiberius' retirement* from Rome in AD 26; the significance of this; increase in influence and elimination of potential successors to *Tiberius* with death of *Livia*, banishment of *Agrippina* and son *Nero* and imprisonment of second son *Drusus*; ambitions furthered with election as consul for AD 31 with *Tiberius*; *Tiberius*, warned by *Antonia*, took gradual action, e.g. bringing *Gaius* to *Capreae* and appointing *Macro* as commander of Praetorian Guard; sent letter to Senate denouncing unsuspecting *Sejanus*.

[MAX. FOUR for purely descriptive answer]

(8 marks)

- (c) **What insights does the conflict with *Tacfarinas* give into Roman provincial policy during the early empire? Refer to at least one area in addition to Africa.**

The question is open to interpretation. Factors include:

- *Tacfarinas' background* as Roman auxiliary then deserter
- his organisation of the *Musulamians* on Roman lines
- his persistence despite defeats by *Camillus* and *Blaesus*
- his change of tactics, e.g. use of guerrilla methods
- bias of *Tacitus' depiction* of *Tacfarinas*
- final defeat by *Dolabella*
- subsequent prosperity in Africa
- *Tiberius' extreme reactions* to him (see *Tacitus*)

Choice of additional area from e.g.:

- Roman intervention in Thrace and rebellions there in 21 and 25 which were crushed relatively easily
- rebellion in Gaul in 20 under Julius Florus and Julius Sacrovir involving Aedui and Treveri – economic and religious causes- easily crushed by Silius
- Rhine-Danube frontier area stable after mutinies of Roman troops crushed by Drusus and Germanicus and Germanicus' expansionist activities towards the Elbe curtailed
- whole Balkan area rationalised under one commander Poppaeus Sabinus
- East peaceful but with changes, e.g. Cappadocia and Commagene made into provinces after deaths of client-kings
- some client-kings still, e.g. on Armenian throne (through Germanicus)
- Calpurnius Piso as governor of Syria - tension with Germanicus, Germanicus' death etc. did not destabilise the region
- successful intervention of Vitellius in Judaea over Pontius Pilate's failures.
- Corbulo in the east
- invasion and settlement of Britain
- policies over boundaries of empire and how to maintain them.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(15 marks)**

OR

- 2 (a) ***What was a quaestorship and why is Narcissus' quaestorship described as 'honorary' (line 5)?***

Quaestor was one of the magistrates / senatorial office / financial official [1]  
 'honorary' refers to the emperor's control of the office / giving 'ornamenta' (marks of this office) to a freedman [1]

**(2 marks)**

- (b) ***Why did freedmen become so powerful during Claudius' principate?***

Points might include: All three were freedmen; freedmen used traditionally, and by e.g. Augustus, as administrators; but Claudius altered organisation of them; whereby one freedman was put in charge of a department; under a centralised system; independent of senate and equestrians ; therefore constituting a threat to their interests; and increasing the power of the emperor; no civil service in the modern sense, therefore a need of something to promote efficient administration for increasingly complex matters. e.g. new provinces; Narcissus was chief administrator ( *praepositus ab epistolis*); Pallas in charge of finance ( *a rationibus*); Callistus administrator dealing with petitions ( *a libellis*); political influence, e.g. Narcissus' activities in Gaul towards invasion of Britain in AD 43; and his part in Messalina's downfall; but losing influence to Pallas, who was involved with Agrippina and the promotion of her son Nero; Pallas also given an honorary praetorship (like Narcissus' 'honorary quaestorship'); Callistus did not aid Narcissus against Messalina and lost influence; freedmen having some economic power, e.g. Narcissus worth 400 million sesterces.

[MAX. FOUR for purely descriptive answer]

**(8 marks)**

(c) ***How far did the activities of Messalina and Agrippina undermine Claudius' achievements as emperor?***

Candidates need to strike a balance between discussion of the activities of Messalina and Agrippina and the achievements of Claudius. A range of opinions is possible. Discussion might include the following:

**Messalina**

- mother of Octavia and Britannicus, therefore fulfilling role as mother in terms of the succession
- the effect of her reputation for sexual depravity and cruelty
- possible political influence over Claudius, e.g. playing on fears of conspiracy after Scribonianus' plot in AD 42
- her marriage ceremony with Silius in AD 48 and probable plot behind it

**Agrippina**

- Agrippina married Claudius in AD 49 and given title Augusta
- supported by Pallas and Burrus, powerful allies
- persuaded Claudius to adopt her son Nero as guardian to his son Britannicus, thus securing her son's future
- is believed to have poisoned Claudius

**Claudius' Achievements**

- establishing himself as emperor despite disabilities and inauspicious start
- maintained stable government
- streamlined administration
- restored finances
- expanded empire, especially with invasion of Britain in AD 43
- assimilated groups within the empire, e.g. citizenship extended.

Discussion of Tacitus' motives in highlighting the more lurid aspects of the activities of Messalina in particular is also relevant, as is any other aspect of bias.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(15 marks)**



**EITHER****3      *What qualities and skills did an emperor need in order to be successful?  
To what extent did Gaius and Nero demonstrate such qualities and skills?***

As this is a synoptic essay candidates are expected to place their discussion within a social and political framework, showing the criteria, qualities and skills, by which success, or lack of success, can be judged. No particular line is expected but candidates should justify their opinions, supply evidence and attempt to evaluate the evidence of sources, especially Tacitus. Success, or lack of success, might be seen in terms of, for example, the following:

- maintaining stable government, including relations with the senate, equestrian order, the populace of Rome, through diplomatic skills
- family name and how skilfully this was used
- exerting authority as head of state
- holding on to power through the Praetorian Guard and control of the legions
- skills of communication
- age on accession
- understanding provincial policy
- understanding economics and providing financial stability
- looking to the succession.

**Gaius** might be discussed in terms of the above, with reference to his initial acceptance by all interest groups, his youth/inexperience, perhaps explaining his handouts and provision of entertainments, his promising start (up to his illness), including his cooperation with the senate and stopping of treason trials, his increasingly autocratic tendencies and disregard for the senate (after his illness) along with the reintroduction of treason trials, his increasing extravagance and acceptance of honours, perhaps evidence of monarchical tendencies, attitudes towards deification, his treatment of individuals, e.g. Macro, his unclear provincial policy with e.g. his aborted invasion of Britain and disastrous policy in Judaea, the relative shortness of his rule.

**Nero:** initial *quinquennium* favourably received by sources; influence of Agrippina counteracted by guidance of Burrus and Seneca; first speech to the senate offering collaboration and an end to abuses under Claudius (according to Tacitus); elimination of Britannicus and Agrippina; treason trials; influence of Tigellinus; love of Greek culture and public performance; effect of the fire in Rome; revolt of Boudicca in Britain; war in Parthia; revolt in Judaea; popularity with people but senatorial opposition, Piso's conspiracy; deaths of Seneca and Thrasea Paetus.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(40 marks)**

OR

4 ***'The relationship between the emperors of the early empire (AD14-68) and the senate was always a difficult one.'* How far do you agree with this opinion? Give reasons why difficulties arose.**

As this is a synoptic essay it needs to be written within a framework of general understanding of the social and political forces that held the emperor and senate in a relationship of power over the whole period of the early empire (AD 14-68).

Aspects of the relationship could include:

- the power of the emperor
- the autonomy of the senate
- the senate as a check and balance
- the senate as providing administrative, judicial and military personnel
- how other interest groups, e.g. freedmen, emperor's family, Praetorian Guard, affected the relationship

The main focus is how difficult, or not, the relationship was. Leading from this there is also the question of possible differences between particular emperors and their relationship with the senate. Examples might include:

#### **Tiberius**

Co-operation between Tiberius and senate on model of Augustus (sources, e.g. Tacitus); e.g. Tiberius' regard for procedures and extension of senate's administrative and judicial duties, e.g. prosecutions of *maiestas*; initial independence of senate; but limit to powers recognised, therefore a shift of attitude; servility regretted by Tiberius; influence of his character; his interference, e.g. intervening in debates.

#### **Gaius**

Held consulship each year except AD 38, therefore limiting possibilities for senators; transferred elections from senate to people; transfer of legion in Africa to imperial legate from proconsul; deprived two consuls of office; rumour of making horse consul may show something of his attitude; got rid of individuals like Macro; showed monarchical tendencies, affecting balance of relationship.

#### **Claudius**

Tried Augustan approach of co-operation; use of *senatus consulta*; limited consulships for himself; privileges to senators, e.g. seats in Circus; attendance at meetings; adverse effect of him taking role of censor, as he could adjust membership of senate; reactions to admitting Gauls to senate; restoration to senate of province of Achaea and Macedonia; enforced attendance in drive for efficiency; effect of Claudius' new bureaucracies on morale, attitudes and his relationship with senate.

#### **Nero**

Favourable initial relationship; limited adoption of consulship for himself; Seneca's management of senate, giving it a semblance of power but preserving Nero's position; frustrations and dissent shown amongst senators by plot of Piso.

Wherever possible candidates should refer to Tacitus.

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 areas marked 1 and 2 on Plan A.**

1 = *atrium* / central room / living area [1]; 2 = *peristyle* / colonnaded garden area [1]

**(2 marks)****(b) How typical of the Roman domus is the example shown in Plan A?**

Candidates are expected to show knowledge and understanding of the *domus* and to discuss the House of the Vettii in relation to it, citing examples. Points might include:

Typical of *domus*

- entrance/*atrium*/peristyle axis and a variety of surrounding rooms (e.g. House of Tragic Poet, Pompeii)
- emphasis on large dining areas (e.g. House of Surgeon)
- regard for light, *compluvium* and peristyle
- regard for comfort with space, gardens, water features etc.(e.g. House of the Faun)
- visually beautiful, e.g. wall paintings (e.g. House of M. Lucretius Fronto has similar later style)
- insulated from street

Not typical of *domus*

- no *tablinum*
- stairs to upper storey
- no shops on edge of plan
- scale and richness
- two peristyles
- two entrances from the street
- two *atrium*

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

**(8 marks)****(c) 'The Romans were successful in providing living accommodation to suit a wide variety of needs.' How far do you agree with this opinion?**

Candidates are expected to produce arguments in reaction to the quotation and should supply a range of examples to illustrate these. Points might include:

- many *domus* in towns, e.g. Pompeii, to accommodate the better off
- grid system fully used, showing need for such housing
- wide range of sizes and shapes, reflecting wealth, status and other factors (e.g. House of Vettii and House of Faun at top end of market, e.g. House of Surgeon smaller)
- changes over time (e.g. development of House of Sallust) to suit needs
- *insulae* fitted into limited space, e.g. in Rome, to accommodate the poor
- *insulae* also for better off (e.g. in Ostia), reflecting living styles
- houses with market gardens, e.g. in Pompeii, reflecting living styles
- rich could afford *domus* in town but also had holiday homes
- *domus* suitable for *salutatio*

- accommodation for slaves in *domus*, reflecting social system etc.
- accommodation with workshops

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(15 marks)**

**OR**

**6 (a) Identify the areas marked 1 and 2 on Plan B.**

1 = *palaestra* / exercise area [1]; 2 = *tabernae* / shops [1].

**(2 marks)**

**(b) To what extent do you think that the baths complex shown in Plan B fitted its functions?**

After entering the baths the male bathers came conveniently first to the *apodyterium*/changing room, from which, being appropriately positioned, they could gain access to either the domed *frigidarium*/cold room (furthest away from the boiler room) or the *tepidarium*/warm room (nearer to the boiler room). There was therefore a choice, each room having a particular function. There was access to the *caldarium* (nearest to the boiler room), with one end half domed and a plunge bath at the other, from the *tepidarium* (next door for a gradual transition, if required). The boiler conveniently lay between these men's baths and the women's, hot air being drawn from the furnace under a tiled floor to flues in the walls. It makes sense that the hottest room was nearest to the furnace and the coldest furthest away. The separate entrance to women's baths reflects a special separation between man and women, also shown in separate baths with fewer rooms and fewer refinements, the women's being much smaller, reflecting e.g. different status and relatively low public profile. The function of the complex as a sports centre is shown in the *palaestra* and commercial enterprise in the surrounding shops. The appropriateness of material (e.g. for barrel vaults) and decoration is another area for discussion.

[MAX. FOUR for purely descriptive answer]

**(8 marks)**

**(c) 'The Romans were purely practical in their collection and use of water'.**

**How far do you agree with this opinion? In your answer refer to materials, methods of construction, buildings and the uses to which they were put.**

Candidates need to show how water was deployed (aqueduct system and pipes) and for what (baths, drinking water, fountains, irrigation of gardens (topic about **urban** architecture etc.). They need also to address the question of how far the Romans were 'purely practical'. Points might include the following:

Purely practical:

- aqueducts lined to prevent leakage
- regard for gravity (principle on which flow operated)
- open conduits for access
- arches only small proportion of total length of aqueducts
- arch system used for practical reasons, e.g. crossing rivers, an approach to

towns

- use of concrete developed by Romans
- practical considerations in design of baths, e.g. heating flues
- wells
- *impluvia* / *compluvia* (but could also be seen as not only practical)

Not purely practical:

- aesthetics of arches, e.g. in aqueducts (even if in effect not intention)
- spacious rooms in baths
- some luxurious materials used
- people going to baths an expression of Roman way of life not necessarily purely practical
- water features in the *domus* as sources of relaxed pleasure, e.g. fountains, *nymphaea*

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(15 marks)**

## EITHER

### 7 ***How much variation occurred, over time and across the Empire, in the design of forums and the buildings positioned around them? Give reasons for any variation that occurred.***

Candidates should show awareness of requirements for a synoptic approach. The wording of the question does give them some help in this respect, asking them to look at developments both over time and over a widespread geographical area, which brings into the foreground possible cultural difference, albeit under a unified imperial system. They are not expected to cover all possible examples; they can be selective in the examples they choose to illustrate discussion.

Arguments might include the following:

- Some essential features remained, e.g. open space, typically rectangular (e.g. Pompeii), in town centre, used for business etc., flanked by public buildings, each having a function: basilica, temples, market, senate-house, speakers' platforms, and with colonnades on two or more sides.
- changing political situation driving change, especially in Rome with shift to imperial system, reflected in Forum of Augustus
- followed in Rome by other imperial forums, e.g. Trajan (plan influenced by Forum of Augustus)
- size and complexity to display power, e.g., Forum of Trajan
- imperial pattern of symmetrical square with colonnades and temple, dedicated to Jupiter/Juno/Minerva/imperial cult prominent at one end, sometimes with transverse basilica (e.g. Trajan)
- provincial slant given to this, e.g. in Leptis Magna with Severan forum, showing too the extent of time factor
- variation through lie of the land or limited space, e.g. Forum of Augustus.
- use of local materials and benefactors. e.g. Leptis Magna
- building under Septimius Severus at Leptis Magna.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(40 marks)**

OR

**8** *How far is it possible to understand the significance of Roman amphitheatres and theatres without considering the political, social and cultural values of the Romans as well?*

Candidates should show awareness of requirements for a synoptic approach. Clearly they need to show knowledge and understanding of theatres and amphitheatres in terms of construction methods and materials but they also need to see this within a political, social and cultural framework even if arguing that studying building design and construction in isolation is possible. The question of significance needs to be addressed directly and not merely implied.

Discussion might include the following:

- can study building methods, e.g. arch and vault system, and use of materials, e.g. concrete, brick and marble, for themselves from a technical point of view
- can look at design, e.g. sight lines, and safety, e.g. complex entry system, in isolation
- can look at 'pure' aesthetics, e.g. articulation on façade of Colosseum (use of columns in ascending order of Doric, Ionic, Corinthian to give a sense of lightness)
- consideration of political values, e.g. imperial patronage, e.g. huge and lavish Colosseum showing emperor as at top of power structure and engendering pride in Romans as being at centre of the system
- social values (in so far as they can be separated from political ones), e.g. entry system designed to keep classes apart, e.g. in Colosseum, with senators at ground level and least important at the top and with emperor having best arena level view but also visible to all as focal point
- cultural values in the wide range of activities in e.g. theatres with wide range of shows such as plays, mimes, fights
- cultural values in savagery of arena contests, e.g. gladiatorial combat and *bestiarii* with design of e.g. Colosseum underground area keeping wild animals ready to be brought up by lift system

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(40 marks)**

**TOPIC 3 Roman Epic****EITHER**

- 9 (a) **How had Dido been made to fall in love with Aeneas? Give two details.**

**TWO** from: Venus' intervention [1]; Venus sent Cupid [1] disguised as Ascanius / Aeneas' son [1] to charm Dido [1]

**(2 marks)**

- (b) **What part does Dido's sister play in the events of Book 4? Give two details.**

**TWO** from: Anna listens to Dido's confession that she loves Aeneas [1] offers advice on the advantages of marriage to him [1] is asked by Dido to ask Aeneas to delay (his departure) [1] intervenes with Aeneas on Dido's behalf [1] plea rejected by Aeneas [1] unsuspecting (of suicide) helps Dido to build a pyre [1] is blamed by Dido for causing her suffering [1] is distraught when she finds out the truth of Dido's intentions [1] holds the dying Dido in her arms [1].

**(2 marks)**

- (c) **In this passage, how effectively does Virgil show Dido's passion for Aeneas?**

E.g. physical aspect of the 'wound' love depicted as an active force; the heat of love described vividly as 'fire'; aspects of Aeneas' attractiveness, his 'valour', aristocratic credentials, looks and speech, listed as on her mind; and adding to her impassioned state by reference to the opposites of 'peace' and 'rest'; beautiful description of new day giving sense of (false) hope, e.g. as driving away the dark; a returning reference to the state Dido is in; her solidarity with her sister as someone who might help.

**(MAX. TWO** for a purely descriptive answer with no attempt to show **how effectively** Virgil shows Dido's passion.)

**(6 marks)**

- (d) **'The reader's sympathies are more with Dido than with Aeneas.' How far do you agree with this opinion? Explain your answer, and support it by reference to the text.**

Candidates are encouraged to express their own opinions so long as they are based on careful appraisal of the appropriate sections of the *Aeneid* and illustrated with examples. Discussion might include the following:

Sympathy for Dido:

- A human manipulated by the goddesses Venus and Juno by becoming a pawn in their schemes
- especially through being made to fall in love with Aeneas by Venus
- on her own and vulnerable in Carthage
- widow of Sychaeus, who was murdered
- trusted Aeneas but was let down by him when he tried to leave without saying and later when he rejected Anna as go-between
- the fact she was so upset she was driven to suicide
- her reunion in the Underworld with Sychaeus

Sympathy for Aeneas:

- it was not his fault that the goddesses used Dido in the way they did
- he also was used by the goddesses
- he had to obey Jupiter, especially as he was reminded through Mercury of his mission
- it was a difficult dilemma between his mission and his human feelings for Dido
- they were two adults both going open-eyed into a fresh relationship
- he saw Dido with Sychaeus in the Underworld and was an outsider to their relationship
- the burden of memory he had to bear.

It is also possible to argue that they deserve equal sympathy.

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

OR

10 (a) ***How had Aeneas come to be wounded in the leg?***

**TWO** from Aeneas was trying to stop his men from breaking the treaty [1] he was hit by an arrow [1] sent by an unknown hand [1]

**(2 marks)**

(b) ***Explain why Turnus had run away.***

**TWO** from the sword shattered [1] on the armour of Aeneas [1] which was divine / given by Vulcan [1] This was Metiscus' sword [1] he had picked up by accident [1] instead of his own/ his father's [1]

**(2 marks)**

(c) ***In this passage, how effectively does Virgil convey the excitement and terror of the chase?***

E.g. the contrast between the effect of Aeneas' wound and his desire to pursue Turnus; the vivid description of his actual stop/go chasing; the contrast between his angry determination and Turnus' terror; the extended simile appropriately comparing the pursuing Aeneas to a hunting dog and the fleeing Turnus to a stag; vivid details of simile showing the stag/Turnus trapped by various hazards: the river bend, a red 'scare' and the river bank; the words used to show Turnus' terror; the contrast between the hound's/ Aeneas' unerring chase and the stag's / Turnus' desperate meanderings in his attempt to escape; the build-up of all these things.

**(MAX. TWO** for a purely descriptive answer with no attempt to show **how effectively** Virgil conveys the excitement and terror of the chase).

**(6 marks)**



**(d) 'It is impossible to sympathise with Turnus.'**

**How far do you agree with this opinion? Explain your answer, and support it by reference to the books of the Aeneid which you have read.**

Candidates are required to show how much, if any, sympathy they have for Turnus. This will bring in his relationships with other characters, but the main emphasis should be upon him. Arguments need to be illustrated by supporting examples. Discussion might include:

Reasons for not sympathising:

- Turnus is set against Aeneas, the hero of the epic
- he disregards Latinus in declaring war
- he kills young Pallas without remorse and callously takes his belt
- his behaviour in killing Pallas contrasts with Aeneas' killing of Lausus (Aeneas' sorrow)
- Turnus' action in killing Pallas unleashes Aeneas' savagery
- in facing Aeneas, Turnus should know his limitations

Reasons for sympathising:

- is a significant leader whose hopes, e.g. with Lavinia, are dashed by the arrival in Italy of the outsider Aeneas
- he is a brave warrior, e.g. in facing Aeneas
- he is at the mercy of fate and the gods
- he is shown as human and vulnerable in the denouement in Book 12.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(15 marks)**

**EITHER**

**11** ***How do you think Virgil's readers in the reign of Augustus would have reacted to his portrayal of Roman legend and history? Explain your answer, and support it by reference to the books of the Aeneid which you have read.***

This is a synoptic essay and, therefore, understanding of the context is required. This can be reached through the wording with the reference to the attitudes of the readers. So it is necessary for candidates to work out what possible attitudes might have been prompted by Virgil's portrayal of Roman legend and history. In order to do this they must also work out what legend and history is portrayed. Thus content and evaluation are bound together.

Discussion might include the following:

- pride at the portrayal of Aeneas as aiming to fulfil a mission
- recognition of how difficult this was at times, e.g. with Dido
- feeling Aeneas deserves to be labelled with the Roman quality of *pietas*
- awe of the gods and their interventions, e.g. Venus, and linking this with their own times
- realising that Homeric Greek originals have been adapted to suit Roman legend, e.g. Turnus as a Hector figure or Aeneas, like Odysseus, visiting the Underworld
- pride in the pageant of Roman history in Book 6, linking early history with contemporary events, and in a similar way the scenes depicted on shield of Aeneas

- special regard for Augustus as bringing peace after civil war
- satisfaction at the specific link made between Aeneas and Augustus.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(40 marks)**

**OR**

**12**

***How important to the Aeneid are the relationships between parents and children and what was the significance of these relationships to readers in the reign of Augustus? Explain your answer, and support it by reference to the books of the Aeneid which you have read.***

In order to fulfil the synoptic requirement candidates should show understanding of relationships between parents and children both in the framework of the poem and within the context of Augustan Rome. Hence ways of linking discussion of the poem with the historical and social context should be sought.

Discussion might include the following:

- relationship between mothers and children less prominent but including Venus/Aeneas, who gives help to her son, e.g. with provision of armour and is used to drive the plot forward, e.g. in Book 1
- link also between Venus and Julian family
- father/daughter relationship between Latinus and Lavinia
- father/ son relationship pervasive, starting with idea of Aeneas as *pater*, linked to Augustus as *pater patriae*
- patriarchal culture, e.g. Aeneas escaping from Troy with his father and as the father of his own son - Creusa lost
- linked to prophecy and religion in Underworld with Aeneas meeting with shade of his father
- Evander/Pallas parallel with Aeneas/Ascanius
- contrast between Aeneas' regret at killing Lausus, Mezentius' son and Turnus' callous treatment of Pallas – complex web of father/son relationships
- *Aeneid* as patriotic poem embodying Roman patriarchal values but also upholding family relationships
- relationships between parents and children in Roman society.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(40 marks)**