



General Certificate of Education

Classical Civilisation

CIV4C Roman Epic

Report on the Examination

2010 examination – June series

Further copies of this Report are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2010 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

CIV4C: Roman Epic

General Comment

CIV4 has proved successful in attracting a diverse range of centres with different interests. CIV4C (Virgil) was by far the most popular option this year. On the whole, candidates showed appropriate skills of analysis, application of knowledge, evaluation and organisation of ideas, covering the whole range of mark levels. More care, however, should be taken by a minority, but a significant one, of candidates to read the rubric of the questions and to answer in a relevant way. Many good answers were received in response to the 40-mark synoptic questions, and in the best of these candidates showed an impressive grasp of wider issues.

Option A

Most candidates showed some knowledge of context in Question 01 and 02, but too many ignored Book 5, appearing not to know about the burning of the ships instigated by Juno. Some credit was given for reference to the earlier incident involving Aeolus. There was a wide range of quality in answers to Question 03. At a basic level, some appreciation of the passage was shown, but too many candidates simply described and paraphrased. Quoting to no purpose does not answer the question except in a superficial way. Better answers analysed in terms of the effectiveness of Virgil's portrayal, as requested, the best paying close attention to the structure of the passage as well as details. For example, in the passage Juno is described entirely from Venus' viewpoint.

The thematic essays for Question 04 received a wide variety of answers. The main weakness shown was the tendency to lapse into narrative. Many candidates, therefore, were able to show ample knowledge of what Juno and Venus do in *Aeneid*, but fewer looked closely at the relationship between the two women in an evaluative way.

Option B

Questions 05 and 06 were generally well done. However, there was again a wide range of quality in answers to Question 07. As with Question 03, weaker answers showed some appreciation of the passage, but too many candidates simply described and paraphrased. Brief quotations from a passage are a good idea if illustrating points, for example the draining of colour from the dying Lausus' face being precisely described by Virgil's use of the phrase 'strangely white'. However, these must be tied into the question. Once again, better answers analysed in terms of the effectiveness of Virgil's portrayal, as requested, paying close attention to the structure of the passages as well as details. For example, in the passage Mezentius is unaware that his son is dead. In Question 08 several examples of the father and son relationship were described, often in great detail, but the trigger phrase 'How typical...?' in the question was sometimes ignored.

Option C

Question 09 was successful in eliciting a range of responses which were often a joy to read. Most candidates saw Rome as to some extent the hero, especially if linked with Augustus, but equally Aeneas' qualities as a man were regarded as essential to the plot and wider meanings of the *Aeneid*.

Option D

Responses to Question 10 were also varied and interesting. Most candidates argued that there was more to praise than blame in Aeneas.