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A-LEVEL

# Classical Civilisation

CIV4C Roman Epic

Mark scheme

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2020

June 2015

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Version V1 Final Mark Scheme

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## 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 given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the student uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

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

## DESCRIPTIONS OF LEVELS OF RESPONSE

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 students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

## QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the student's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

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**LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS**

<b>Level 4</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• accurate and relevant knowledge covering central aspects of the question</li> <li>• clear understanding of central aspects of the question</li> <li>• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion</li> <li>• ability generally to use specialist vocabulary when appropriate.</li> </ul>	<b>8-10</b>
<b>Level 3</b>	<p>Demonstrates</p> <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 analysis and/or evaluation appropriate to the question</li> <li>• some ability to use specialist vocabulary when appropriate.</li> </ul>	<b>5-7</b>
<b>Level 2</b>	<p>Demonstrates <b>either</b></p> <ul style="list-style-type: none"> <li>• a range of accurate and relevant knowledge</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>• some relevant opinions with inadequate accurate knowledge to support them.</li> </ul>	<b>3-4</b>
<b>Level 1</b>	<p>Demonstrates <b>either</b></p> <ul style="list-style-type: none"> <li>• some patchy accurate and relevant knowledge</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>• an occasional attempt to make a relevant comment with no accurate knowledge to support it.</li> </ul>	<b>1-2</b>

**LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS**

<b>Level 5</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• well chosen accurate and relevant knowledge covering most of the central aspects of the question</li> <li>• coherent understanding of the central aspects of the question</li> <li>• ability to sustain an argument which <ul style="list-style-type: none"> <li>has an almost wholly analytical and/or evaluative focus,</li> <li>responds to the precise terms of the question,</li> <li>effectively links comment to detail,</li> <li>has a clear structure</li> <li>reaches a reasoned conclusion</li> <li>is clear and coherent, using appropriate, accurate language and</li> <li>makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>19-20</b>
<b>Level 4</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• generally adequate accurate and relevant knowledge covering many of the central aspects of the question</li> <li>• understanding of many of the central aspects of the question</li> <li>• ability to develop an argument which <ul style="list-style-type: none"> <li>has a generally analytical and/or evaluative focus,</li> <li>is broadly appropriate to the question,</li> <li>mainly supports comment with detail and</li> <li>has a discernible structure</li> <li>is generally clear and coherent, using appropriate, generally accurate language and</li> <li>generally makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>14-18</b>
<b>Level 3</b>	<p>Demonstrates</p> <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 analysis and/or evaluation appropriate to the question</li> <li>• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar</li> <li>• some ability to use specialist vocabulary when appropriate.</li> </ul>	<b>9-13</b>
<b>Level 2</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• <b>either</b> a range of accurate and relevant knowledge</li> <li>• <b>or</b> some relevant opinions with inadequate accurate knowledge to support them</li> <li>• <b>and</b> sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>5-8</b>
<b>Level 1</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• <b>either</b> some patchy accurate and relevant knowledge</li> <li>• <b>or</b> an occasional attempt to make a relevant comment with no accurate knowledge to support it</li> <li>• <b>and</b> little clarity; there may be widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>1-4</b>

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## LEVELS OF RESPONSE FOR QUESTIONS WORTH 40 MARKS

These essays form the **synoptic assessment**. Therefore, the descriptors below take into account the requirement in the Subject Criteria for Classics and Specification that students should, in a **comparative** analysis, **draw together** their knowledge and skills to demonstrate understanding of the **links** between central elements of study in the context of the cultural, religious, social and political **values** of the classical world.

### Level 5 Demonstrates

- well chosen accurate and relevant knowledge from different sources which thoroughly covers the central aspects of the question
- coherent and perceptive understanding of the links between the central aspects of the question and the values of the classical world
- ability to sustain an argument which
  - is explicitly comparative,
  - has an almost wholly analytical and/or evaluative focus,
  - responds to the precise terms of the question,
  - fluently links comment to detail,
  - has a clear and logical structure
  - reaches a reasoned conclusion
  - is clear and coherent, using appropriate, accurate language and
  - makes use of specialist vocabulary when appropriate.

**37-40**

### Level 4 Demonstrates

- generally adequate accurate and relevant knowledge from different sources which covers many of the central aspects of the question
- sound understanding of many of the central aspects of the question, including the values implicit in the material under discussion
- ability to develop an argument which
  - makes connections and comparisons,
  - has a generally analytical and/or evaluative focus,
  - is broadly appropriate to the question,
  - mainly supports comment with detail and
  - has a discernible structure
  - is generally clear and coherent, using appropriate, generally accurate language and
  - generally makes use of specialist vocabulary when appropriate.

**27-36**

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<b>Level 3</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• a range of accurate and relevant knowledge from different sources</li> <li>• some understanding of some aspects of the question, including some awareness of classical values</li> <li>• some evidence of analysis and/or evaluation appropriate to the question</li> <li>• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar</li> <li>• some ability to use specialist vocabulary when appropriate.</li> </ul>	<b>17-26</b>
<b>Level 2</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• <b>either</b> a range of accurate and relevant knowledge</li> <li>• <b>or</b> some relevant opinions with inadequate accurate knowledge to support them</li> <li>• <b>and</b> sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>8-16</b>
<b>Level 1</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• <b>either</b> some patchy accurate and relevant knowledge</li> <li>• <b>or</b> an occasional attempt to make a relevant comment with no accurate knowledge to support it</li> <li>• <b>and</b> little clarity; there may be widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>1-7</b>

## Unit 4C Roman Epic

### Section 1

#### Option A

**01 Describe the circumstances in which the storm has arisen. Make five points.**

Aeneas and the Trojans have left Sicily (happily) (1) en route to Italy (1) but because of the hatred (1) Juno (1) has for them, she has visited Aeolus (king of the winds) (1) and promised him a bride (1) if he will whip up a storm (1) which will sink their ships (1) Aeolus is graceful is Juno/Jupiter as the sources of his power (1) **Ganymede Golden Apple/apple, gave to destroy**  
 ...

**[5 marks]**

**02 In this passage how effectively does Virgil portray the storm and its effect on the Trojans?**

Points might include some, but not necessarily all of the following:

- The three winds working together, storm violent (from its bottom – most depths .....).
- Lots of action (men shouted ... ), darkness falling (clouds suddenly blotted out the light ...), contrast of dark and flashes of light from the lightning (lightning flashed again and again across the sky).
- Seriousness of situation (death stared them in the face), Aeneas' feeling (sudden chill...weak).
- Aeneas begins to pray, and wishes he had died at Troy, detail of the area around Troy (plains of Troy, river Simois,). Horror of armour and weapons.... **Simois**
- His prayer is interrupted by a blast of wind, a strong one (breaking the oars) spinning the ship (prow was wrenched round) and the visual image of the water towering above them (a sheer mountain of water), etc.
- Visual imagery and sounds combined
- Aeneas speaks like a Homeric hero e.g. Odysseus

Apply Levels of Response at beginning of Mark Scheme.

**[10 marks]**



**03 To what extent is Aeneas presented as a Roman hero before he arrives in Italy?**

**In your answer refer to the books of the ‘Aeneid’ you have read down to the end of Book 5.**

Points might include the following:

- First meeting with Aeneas, he is fearful, weak at knees and wishing he had died at Troy. Retrieves situation with his leader-like behaviour when ships make landfall – he hunts for his men and scouts out the land. Behaves well when he meets Venus (disguised), the pious Aeneas. We see him more as a hero through the eyes of his men when they meet Dido. We learn of his closeness to the gods and the way his mother looks out for him, indicative of a Homeric-type hero?
- Much more the old-fashioned hero – fighting against the odds, rushing off to fight and assuming he will die, almost succumbing to blood-lust when he sees Helen, then rescuing his family and leading them to safety, only to have to return to search for Creusa. We, and he, learn of his destiny again.
- Not quite the Homeric hero in Book 4, more a romantic leading man. Has to be reminded to leave by Mercury, displays more emotion than traditional heroes.
- Book 5 reveals the statesmanlike Aeneas who arranged for the women to stay in Sicily and holds funeral games in the old manner, being forced by the death of Anchises to assume a greater leadership role.
- Extent to which he displays Roman values *epiēlas etc.*

Attention should be paid to any negative as well as positive characteristics of being a hero.

Apply Levels of Response at beginning of Mark Scheme.

**[20 marks]**

**Option B**

**04 What is prophesied as a result of Lavinia's hair catching fire?**

Her fate (and fame) will be bright (1) but there will be a great war (1).

**[2 marks]**

**05 Immediately after this portent Latinus consults Faunus. What does Faunus tell him about Lavinia and the future? Give three details.**

That he should not seek to marry (1) his daughter to a local Latin suitor (ie Turnus) (1) but that strangers/foreigner will come to be sons-in-law (1). They will make the Latin race famous (1) and they will rule the whole world (1).

**[3 marks]**

**06 How effectively does Virgil portray the events of this passage?**

Points might include some, but not necessarily all of the following:

- Slow-paced beginning to set the scene.
- Importance of laurel tree established and connection with gods.
- Introduction of bees ('a cloud of bees'), description of the sounds they make and the way they move ('they floated ... liquid air'), all seems very calm and magical.
- Homely touch to describe them as hanging 'with their feet intertwined.'
- Second image, contrast, is more dramatic: Lavinia is introduced as 'chaste' establishing her as a worthy bride for Aeneas, and then the image of the fire burning in her hair, reminds us of the omen in Book 2 of the fire on Ascanius' head, but this is more dramatic as it comes out of a formerly peaceful scene.
- Strong visual images: 'wrapped in smoke', 'yellow glare', 'scattering fire.'

Apply Levels of Response at beginning of Mark Scheme.

**[10 marks]**

**07 How important are omens and prophecies in motivating Aeneas after he arrives at Cumae?**

**In your answer refer to books of the 'Aeneid' you have read from Book 6 onwards.**

Points might include some, but not necessarily all of the following:

- Sibyl foretelling arrival in Italy, the wars that will follow and Juno's part in them; (burial of Misenus); Venus's doves showing the location of the Golden Bough (6).
- Anchises showing Aeneas the destiny of the Trojans via the parade of Romans (6).
- Lavinia's burning hair and the omen of the bees; Trojans eating their 'tables' (Celaeno's prophecy from Book 3 becomes clear although Aeneas attributes it to Anchises); Juno's decree that the Trojans will reach Latium and Aeneas will marry Lavinia although her dowry will be war, Latinus predicting Turnus' defeat (7).
- Tiberinus foretelling the end of their journey in Latium and the portent of the white sow and piglets; Venus sends a flash of lightning and thunder from a clear sky in response to Evander's promise to send help; the pictures on the Shield as a form of prophecy (8).
- The 'tongue of fire' on Aeneas' head as he returns from his visit to Evander and the 'streams of fire' issuing from his shield like the 'gloomy, blood-red glow of a comet.'(10)
- Diomedes talks to Latinus' envoys about his 'lost comrades [who] taken to the sky on wings' and calls them hideous portents telling him not to take part in the battle against Aeneas (11).
- eagle sighted above the battlefield; Aeneas' spear caught in Faunus' tree stump; Jupiter telling Juno that the Trojans now will win; the Dira appearing to Juturna (12).

A selection of these and should be recalled along with a discussion on their importance to Aeneas' journey and the eventual outcome.

Apply Levels of Response at beginning of Mark Scheme.

**[20 marks]**

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## Section 2

### Option C

#### 08 'The main purpose of divine intervention in the 'Aeneid' is to glorify Rome.'

**To what extent do you agree? In your answer refer to the books of the 'Aeneid' that you have read.**

Points made may include some, but not necessarily all, of the following. Credit should be given for relevant points which do not appear here. Students may disagree with the proposition as most of the divine intervention is pre-Rome but the Roman values which are being protected are possibly subject to this intervention and the fact that most, if not all, gods are working to allow Rome to be founded is important.

- Juno's seemingly implacable hatred of the Trojans; Venus' conversation with Jupiter and his assurance that Aeneas will win in the end (1).
- Venus' protecting Aeneas from harm in Troy and urging him to leave (2).
- Juno's whipping up of the storm (1) and conspiracy with Venus to engineer the love between Dido and Aeneas (4) in order to delay Aeneas' arrival in Latium as long as possible.
- Her love for and pride in the building achievements of the Carthaginians, and her desire for Dido to become 'the slave of a Phrygian husband.' Juno seems or pretends, in Book 4, not to know that Aeneas is destined to reach Italy. Although Juno is prepared to use Dido to delay / stop Aeneas, she has pity on her at the end and sends Iris to release her soul.
- Juno persuades the Trojan women to burn the ships when they are in Sicily hoping to delay Aeneas further (5); Venus comments to Neptune on Juno's 'black hatred'.
- The role of Apollo's Sibyl in reassuring Aeneas of his destiny (6).
- Juno sends Allecto to Turnus and Amata (7) to stir up enmity and war; cursing them and admitting that she cannot stop them but wishes to delay them as much as possible and cause the greatest distress, making the war more difficult and therefore more glorious to win.
- Venus arranging for Aeneas to have divinely wrought armour (8).
- Jupiter berating the gods for going back on their word and causing war between the Trojans and Italians. Juno angered by Venus' accusations against her complaining that it is not Fate but Venus who is behind it all, she had nothing to do with it! Juno appears to have won when Jupiter claims he will not intervene in the battle but let Fate take its course; the nymphs (ships) telling Aeneas that Ascanius is being hard-pressed in battle; Hercules, prayed to by Pallas unable to help; Juno makes a false Aeneas to deceive Turnus and prolong his life; (10).
- Jupiter's will keeps the Trojans winning against Turnus' forces (11).
- Juno sends Juturna to assist Turnus in battle; Venus heals Aeneas' wound when Iapyx is unable to; Juturna takes the form of Turnus' charioteer and keeps him clear of Aeneas; Venus prompts Aeneas to attack Latinus' city; Aeneas tells his men that Jupiter is on their side (12).
- In midst of the final battle, Jupiter asks Juno why she is fighting against Fate and allowing Juturna to keep rescuing Turnus. He tells her she has done enough and that now it must stop. Juno acquiesces, admits she knows that Turnus must die, and she has now abandoned him. She negotiates with Jupiter that if she gives in now, the Latins do not have to be called Trojans nor change their language nor native dress. The people of Italy should be the real winners, and Troy can finally be laid to rest. In reply Jupiter

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agrees and tells her that the (future) Roman race will be second to none in their worship

of Juno (12).

- The gods are keen for Rome to be founded according to the precepts set down in Jupiter's prophecy in Book 1.
- The extent to which the gods are subject to fate

In order to satisfy the requirement for synopticity students should use examples from across the whole set text to support their argument.

Apply Levels of Response at beginning of Mark Scheme.

**[40 marks]**

**Option D****09 ‘The ‘Aeneid’ is nothing more than propaganda for Augustan Rome.’**

**To what extent do you agree? In your answer refer to the books of the ‘Aeneid’ that you have read.**

Points made may include some, but not necessarily all, of the following. Credit should be given for relevant points which do not appear here.

**Effective propaganda****Elements relating to Aeneas himself:**

- He is dutiful (‘pius’), and tries to put his own needs after the good of the State / Trojans.
- He looks after/feeds his men when they are shipwrecked in Libya – as Augustus looks after Rome.
- Virgil describes Neptune as being like a man who calms civil disorder when he calms the storm (1)
- He displays human characteristics (flaws) – hesitates in Troy when told to leave, allows himself to become involved with Dido.
- But he manages to extricate himself from the affair with Dido (unlike Mark Antony with Cleopatra).
- He is loyal to his family (father, wife etc) – cf Augustus’ moral legislation.
- He has a divine mother (as Augustus is ‘descended’ from Venus via Julius Caesar).
- He has military and diplomatic skill (eg he manages to persuade Evander to ally himself with the Trojans).
- He will found a lasting city and race from a defeated people (as Augustus has turned the horrors of the Civil Wars into a new Golden Age).
- He is human, a hero for a new age, showing moments of frenzy (‘furor’) in the battles in 10 and 12 and by killing Turnus at the end but mainly overcoming his flaws.

**Ineffective propaganda:**

- Aeneas is sometimes weak and indecisive or taken over by frenzy (‘furor’) and lack of mercy (‘clementia’): eg nearly killing Helen (2), preparing to sacrifice captives, after death of Pallas (11), killing of Turnus (12).
- There are moments when Virgil seems to be likening Aeneas unfavourably to Augustus in terms eg his disregard of Anchises who told him to be merciful to the defeated.

**Elements relating to the story as a whole:**

- The story is a foundation myth which connects the Romans to the Italian peoples.
- It allows them to see themselves as having the right to have conquered places such as Greece and Asia Minor since they either originate from there or are gaining rightful revenge.
- It allows Augustus to be ‘seen’ as a second Aeneas refounding the Roman state, a second Golden Age.
- It sets the Roman people in a continuum and allows Virgil to set out a ‘manifesto’ for the Roman Empire (6).
- Aeneas exits the Underworld through the Gates of False Dreams (ivory) – is this significant?

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- Prophecies from Jupiter and involvement of the gods show Aeneas / Augustus in a heroic light.
  - Some reference is historical context.
  - Reference to Shield of Aeneas – Book 8.

Students should consider what else the Aeneid is.

- Tragedy – the deaths of Dido, Pallas, Turnus etc
- A powerful story
- A moral analysis of warfare/heroism
- An analysis of life and death.

In order to satisfy the requirement for synopticity students should use examples from across the whole set text to support their argument.

Apply Levels of Response at beginning of Mark Scheme.

**[40 marks]**

**Assessment Objectives Grid**  
**Unit 4C Roman Epic**

**Section 1**

**Either**  
**Option A**

	AO1	AO2	TOTAL
01	5	-	5
02	4	6	10
03	8	12	20
<b>TOTAL</b>	<b>17</b>	<b>18</b>	<b>35</b>

**Or**  
**Option B**

	AO1	AO2	TOTAL
04	2	-	2
05	3	-	3
06	4	6	10
07	8	12	20
<b>TOTAL</b>	<b>17</b>	<b>18</b>	<b>35</b>

**Section 2**

**Either**  
**Option C**

	AO1	AO2	TOTAL
08	16	24	40
<b>TOTAL</b>	<b>16</b>	<b>24</b>	<b>40</b>

**Or**  
**Option D**

	AO1	AO2	TOTAL
09	16	24	40
<b>TOTAL</b>	<b>16</b>	<b>24</b>	<b>40</b>

**OVERALL**

	AO1	AO2	TOTAL
<b>TOTAL</b>	<b>33</b>	<b>42</b>	<b>75</b>
<b>%</b>	<b>44%</b>	<b>56%</b>	<b>100%</b>