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A-LEVEL

# Classical Civilisation

CIV4C Roman Epic

Mark scheme

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2020

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Version: 1.0 Final

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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>

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**Unit 4C Roman Epic****Section 1****Option A**

**0 1** Describe the circumstances in which Aeneas leaves Carthage. Make five points. **[5 marks]**

Dido, (prompted by the gods) has fallen in love with Aeneas [1]. (During a hunting trip) they have consummated their relationship [1] and Aeneas has been helping Dido build her city/Carthage [1], until Mercury/ a messenger [1] sent by Jupiter [1] who is concerned by Aeneas' behaviour [1] has reminded him of his destiny (in Latium) [1] and he has made haste to leave [1] without explaining to Dido [1]. Rumour has spread the message [1] and Dido has confronted Aeneas and accused him of betraying her [1].

**0 2** How vividly does Virgil show Dido's state of mind in this passage? **[10 marks]**

- He shows that she is keen to know the whereabouts of the Trojans/three times she beat...tore her ...hair – dramatic physical response
- exclamation – O Jupiter!
- series of questions – Will.....Why....
- disbelief that her people are not rushing to stop the Trojans leaving
- series of orders – Move! Bring.....Give.....Heave...
- rhetorical questions / address to herself (apostrophe)
- blaming herself
- change from despair to anger – So much for....So much for (repetition)
- change of mood towards anger and grotesque, violent thoughts, reminiscent of Greek myths – Thyestes, Itys etc.

**0 3** 'The love affair between Dido and Aeneas was entirely due to the gods.'

To what extent do you agree? Support your answer by referring to Books 1, 4 and 6 of the 'Aeneid'.

**[20 marks]**

Arguments for divine intervention:

- Jupiter sends Mercury to make Carthage and Dido hospitable to the Trojans
- Venus in disguise, gives Aeneas background information on Dido / hides him in a mist so he can observe Dido and the new city of Carthage unseen
- Aeneas' sudden appearance, enhanced by Venus, causes amazement also sends Cupid, in the form of Ascanius, to inflame the heart of the queen. Virgil talks of 'doomed Dido'
- Juno and Venus cook up a plot to bring Dido and Aeneas together during the hunting trip – 'one woman has been overthrown by the arts of two gods'
- the storm which arises is divinely inspired by Juno to keep Aeneas away from Latium for a bit longer
- Jupiter sends Mercury to end the relationship after Iarbas' prayers

- Mercury is sent again to chivy Aeneas along as he rests after his discussion with Dido
- in the Underworld Aeneas claims that he only left Carthage because he was prompted by the gods.

Arguments against divine intervention:

- a recently widowed, exiled young woman might well be bowled over by the hero whose exploits she knew about already (see the temple doors and her comments to Aeneas about her situation as an exile being similar)
- she was enthralled by the story of Troy, and Aeneas' heroic exploits on his journey so far
- Anna's arguments about following her heart and ensuring the safety of her kingdom also encourage her
- Virgil describes her as a 'passionate woman' (Book 4) and her behaviour bears this out
- Aeneas is more interested in seeing his men when he first meets Dido/portrayed as passive in his reaction through much of the story. He does not seem to have been 'got at' by the gods in the same way.
- Aeneas' behaviour initially might be more realistic as he behaves in a relatively believable way until the sudden change after Mercury's visit.

### Option B

**0 4** Describe the circumstances which have led to Lausus' death. Make five points. **[5 marks]**

Lausus entered the battle against the Trojans with his father, Mezentius, [1] who took the place of Turnus in battle [1] after the death of Pallas [1]. Mezentius and Aeneas fight [1] and Mezentius taunts Aeneas [1] telling him he will give his armour to his son (Lausus) [1] but his spear fails to hit the mark [1]. Aeneas casts his spear and wounds Mezentius (in the thigh) [1], he then attacks with his sword but Lausus places himself between Aeneas and his father [1]. Aeneas reasons with Lausus [1] but he then runs him through with the sword [1].

**0 5** How effectively does Virgil portray Mezentius' feelings in this passage? **[10 marks]**

- Tense opening with Mezentius asking repeatedly about Lausus
- his feeling that something was wrong
- the way that the sounds of grief start in the distance then reach Mezentius
- he performs the usual grieving practices – dust in hair, raising hands to heaven, flinging himself on the body
- series of rhetorical questions/paradox of son dying before the father
- vivid imagery of a wound
- idea that he was so keen on death before and now that it affects him he sees the other side
- guilt that he is still alive and in debt to his dead son
- dramatic exclamation – But leave it I shall!
- indomitable spirit even in the depths of his grief.



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**To what extent is the relationship between Mezentius and Lausus different from other relationships between fathers and sons in the second half of the ‘Aeneid’?**

**Support your answer by referring to Books 7, 8, 10 and 11 of the ‘Aeneid’.**

**[20 marks]**

In addition to looking at the relationship between Mezentius and Lausus students should explore the relationships between some of the following:

- Mezentius and Lausus – Mezentius a bloodthirsty tyrant but one who loves his son dearly, he has a ‘presentiment of evil’ at Lausus’ death suggesting a close relationship. He vows to clothe Lausus in Aeneas’ armour calling him a trophy. When Aeneas wounds Mezentius, Lausus steps in to protect him and steps between Aeneas and his father. Mezentius calls for his horse and resolves to kill Aeneas or die trying. His final request is to be buried with his son despite all his former cruelties
- Aeneas and Ascanius – Iulus/Ascanius there at key moments eg the eating of the tables (Book 7), when Anchises is remembered too. Aeneas’ grief at the death of Pallas a father/son response. Aeneas fighting to secure his son’s future destiny
- Aeneas and Anchises – Aeneas referred to as Father Aeneas, recalling his status as son and father. References to lifting shield onto shoulders metaphorical for the fame and fate of his descendants, (Book 8) recalling him carrying Anchises out of Troy
- Evander and Pallas – almost the ideal father/son relationship but doomed
- Evander’s speech over Pallas’ corpse ideal recalling relationship between Aeneas and Ascanius and contrasting with earlier references to Lausus not deserving Mezentius as a father
- Aeneas and Pallas, where Aeneas is a substitute father for Pallas appointed by Evander, since Aeneas’ own son, Ascanius, must survive.

Also: Turnus’ references to Latinus as ‘father’ (Book 11).

Students may feel that the close relationship between Mezentius and Lausus is used as a foil to highlight the importance of the relationship between Aeneas and Ascanius / Iulus or that it is a device for highlighting the futility of war.

**Section 2**

**Option C**

**0 7** How effectively does Virgil shape the events of the ‘Aeneid’ to emphasise the political and cultural values of Augustan Rome?

**Support your answer by referring to the books of the ‘Aeneid’ that you have read.**  
**[40 marks]**

This question should act as a stimulus to range widely over the various elements of the Aeneid.

Students may discuss some, but not necessarily all of the following:

- written in a time of political unrest now being brought to a close by Augustus and containing some overt references to Augustus and civil strife eg Neptune calming the storm (Book 1), the parade of heroes (Book 6), the shield of Aeneas (Book 8)
- references to specifically Roman practices, eg Dido’s behaviour at sacrifices before she begins behaving like a Bacchant (Book 4)
- the differences between Romans and ‘others’ eg as shown in Dido’s behaviour or the consistently acceptable behaviour of Evander
- references to Roman locations in Book 8 during Evander’s tour and to local stories eg Cacus, Hercules
- Book 6: the procession of Roman heroes, references to the sort of heroes Rome should have eg Brutus, Fabius Cunctator, Marcellus and then Marcellus, Augustus’ recently deceased nephew who could not fulfil his promise
- Book 4: Mark Antony and Cleopatra being referred to under cover of the Dido and Aeneas story
- the comments by Jupiter in his promise to Venus (Book 1) regarding the “empire that will know no end”, volte face by Juno to be one of the most important deities (Book 12)
- the emphasis on Aeneas’ displaying Roman qualities eg pietas, etc.

Apply Levels of Response at beginning of Mark Scheme.

**Option D**

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**‘In the ‘Aeneid’ none of the mortals consistently displays Roman values.’**

**To what extent do you agree with this assessment? Support your answer by referring to the books of the ‘Aeneid’ that you have read.**

**[40 marks]**

This question should act as a stimulus to range widely over the various elements of the Aeneid.

Students may discuss some, but not necessarily all of the following:

- Creusa who accepts her changed situation. Is her emotional outburst in Book 2 acceptable because she is doing it to keep Iulus / Ascanius safe?
- Anchises finally accepting that he must bow to the gods and destiny and leave Troy, taking the penates (household gods) with him, thus taking his history with him – mos maiorum – while also making a new start
- Dido behaves in an over emotional way towards Aeneas (like a Bacchant) but manages a proper Roman death in the end
- Dido makes sacrifices in Roman style and to Roman gods in Carthage before Juno and Venus intervene
- Aeneas has a “wobble” in Book 4 but returns to Roman ideals of acceptance of Destiny after Mercury’s visit
- Trojan mothers in Book 5 who wish to stay in Sicily rather than continue their journey to the destined place
- mention in Book 6 of the purpose of the Romans “to govern the peoples of the world....to impose a settled pattern of peace, to pardon the defeated and war down the proud.’ Does Aeneas always follow these precepts?
- Latinus wishes to bow to Destiny and marry his daughter as prophesied by Faunus but is in a dilemma because of Turnus
- Aeneas’ furor after Pallas’ death and his intention to sacrifice the sons of Sulmo in his anger
- Camilla is fine while she is fighting but falls when she is taken in by the resplendent armour of Chloereus
- Mezentius not behaving like a Roman at all but does display Roman attitudes towards his death
- Amata’s over emotional response to Aeneas and the battle and her suicide
- Lavinia, rather a colourless character, but one who displays emotion in the proper way?
- Juno’s promise in Book 12 that she will cease her anger towards the Trojans as long as they merge equally with the Latins and take on the customs of the land and confirming that the gods are with the Trojans/Romans.

Agreement or disagreement is acceptable as long as specific examples are used and a coherent argument emerges which has reference to Roman values.

Apply Levels of Response at beginning of Mark Scheme.

**Assessment Objectives Grid****Unit CIV4C Roman Epic****Section 1****Either  
Option A**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>01</b>	05		05
<b>02</b>	4	6	10
<b>03</b>	8	12	20
<b>TOTAL</b>	<b>17</b>	<b>18</b>	<b>35</b>

**or  
Option B**

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

**Section 2****Either  
Option C**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>07</b>	16	24	40
<b>TOTAL</b>	<b>16</b>	<b>24</b>	<b>40</b>

**or  
Option D**

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

**Overall**

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