

A LEVEL

Examiners' report

CLASSICAL CIVILISATION

H408

For first teaching in 2017

H408/11 Summer 2019 series

Version 1

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates. The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report. A full copy of the question paper can be downloaded from OCR.

Paper 11 series overview

In the first year of the new specification candidates were well prepared in terms of their knowledge and understanding of Greek and Roman epic and many seemed to have enjoyed engaging with scholarly views and having the opportunity to argue their own point of view.

Candidates took many different routes through this paper. Whatever the route, timing was clearly an issue. The least common route was to tackle the questions in numerical order, although this was often the most successful route. Many decided to target the higher tariff questions first, but this sometimes led to more time being spent on these questions at the expense of the lower tariff questions. Either candidates ran out of time or they did not keep track of which questions they had answered.

Questions 5, 6 and 7 were sometimes omitted for these reasons. Long general introductions to Questions 1, 3, and 5 did not help with timing issues and are not necessary for this type of question.

Some general points to note:

- There was a fair amount of misnaming of characters, for example Aeneas for Odysseus and Achilles, especially in Questions 4, 6, 7
- Many used Greek names of gods in the *Aeneid* questions, and occasionally there were Roman names in the *Iliad* and *Odyssey* questions
- There was a widespread lack of capital letters for names of characters and places
- The language and tone of an examination answer needs to be formal and so 'mum' and 'dad' are not useful expressions for Anticleia and Anchises
- It is not appropriate to shorten names of key characters to O and A in the body of an answer
- Very few candidates chose to spend time planning their answers to the higher tariff questions
- Plans, however brief, often led to successful responses
- There was some very challenging handwriting this year, including scripts where the pen was so thick that the ink went through several pages.

Section A overview

There was a marked preference for the *Odyssey* over the *Iliad*, but this did not result in a better quality of script overall. The questions on the *Iliad*, however, were marginally better answered than those based on the *Odyssey*.

Candidates generally displayed good knowledge and understanding of concepts from the Homeric world, ranging from *kleos* to *nostos* and the significance of both in the heroic code and the household. These terms were generally used with accuracy, but candidates should take care to make sure that an understanding of what a piece of terminology means is communicated in their response.

In the 10-mark questions there were many wasted words before candidates actually started to answer the question. There is no need to include an introduction or a conclusion in this type of question, candidates need to get straight down to answering the question with reference to the passage and not outside events. Questions 2 and 4 were closely read and most candidates successfully identified 'at least three points' to present and develop with supporting evidence.

Question 1

- 1 Explain how sympathy is created for Achilles in this passage. Use references to **Passage A** to support your answer. **[10]**

The question based on the passage from the *Iliad* was typically answered well, with candidates identifying a strong selection of examples which create sympathy for Achilles, covering points such as Achilles' desire to embrace Patroclus, and the disappearance and 'gibbering' of Patroclus. There was much good work on the quality and extent of Achilles' grief, how long the weeping lasted and the fact that Achilles' reaction prompted a prolonged period of mourning among the Myrmidons.

Surprisingly few candidates responded to the fact that Patroclus' spirit asks for the vessel to hold 'our bones' and the foreshadowing of Achilles' own death, even though they did note the precious metal from which it was made. The stronger answers were able to explain how the language and literary techniques were able to evoke sympathy, and some also drew on the words of Patroclus to emphasise Achilles' fate.


Although the AO1 was generally good, some candidates were more concerned to collect data from the passage than to interpret it, thus limiting the AO2 mark. Weaker responses offered background information rather than simply focusing on the passage alone, as the question demands.

Exemplar 1

much Achilles has lost. In this passage it is as if Achilles loses Patroclus for a second time and this would stir great sympathy. Homer even ensures that the disappearance of Patroclus' ghost is made prominent through the use of the ~~the~~ epic ~~simile~~ simile "like smoke". It characterises how easily Patroclus disappeared and how easily Achilles loses so much. By emphasising this part, Homer evokes sympathy for Achilles.

Finally, the length and size of the mourning for Patroclus shows how devastated Achilles and his men are. Achilles' grief is able to stir in all his men a "desire to weep" which shows just how emotional Achilles was, also the men weep until "dawn found them" which shows how huge the lamentation for Patroclus was. Homer characterises great sympathy for Achilles' loss in this passage.

In the concluding paragraphs of the response in Exemplar 1, the candidate has stayed focused on the question, picked out apt examples from the passage and commented on them appropriately.

	AfL	Candidates should be encouraged to answer the question directly and keep a careful eye on the time spent on this type of question. There is no need to include an introduction or a conclusion in this type of question.
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Question 2

- 2*** Explain who, or what, is most important to Achilles in the *Iliad*. In your answer you should discuss **at least three** points. You may use **Passage A** as a starting point in your answer. **[20]**

There were many good answers here which recognised the complexities of the question, and identified *kleos*, *time*, revenge, Briseis and Patroclus as possible contenders for being most important to Achilles, with Patroclus featuring in all almost all responses. Candidates were largely confident in offering appropriate material in support of the points they were making, but many forgot to consider Achilles in Book 24, and even his killing of Hector, putting emphasis on Books 1, 9, 16 and 18. There were some impressive treatments of the embassy to Achilles with very detailed knowledge on display. Weaker responses saw Briseis as important to Achilles, but did not fully understand what she represents. More successful answers argued that while Achilles genuinely cares for her, whatever their relationship, it is the theft of his war prize and the slight to his honour that is important to him rather than the girl herself. Some excellent answers argued that what is important to Achilles' changes throughout the poem and other interesting essays also suggested his parents and his life were important to him.

Many answers lacked a clear judgement at the start and, therefore, were not able to draw on this throughout the essay, merely going through each one by one and then stating their judgement at the end, without really arguing it throughout.

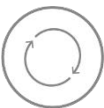
Candidates were keen to show their knowledge of technical terms, although some did not draw a clear distinction between *kleos* and *time* or grouped them together rather than attempting to explore any relationship between the two.

A small but significant proportion of candidates did not appear to understand what is meant by 'most important' and so did not come to a conclusion, insisting that three separate things/people are 'most important' to Achilles.

Exemplar 2

Q2		<p>The critic M. Silk claimed that Homeric characters "show no capacity for change ... conceived in static [state]". Yet this statement is hardly just considering the character development of Achilles throughout the 'Iliad', who, or what, is most important to Achilles in the 'Iliad' also changes as the character himself undergoes the phases during his transformation. While at first heroic and blessed, he is humbled the hero, after his desire for revenge is fulfilled, Achilles is left with his acute awareness of mortality and his nihilistic view on the world and human life. Thus, it is arguable that at the end of the Iliad Achilles has lost all the values and the people whom are ^{are} important to him.</p>
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The candidate has begun the answer with a quotation from a scholar, which is not required in this question, but it makes a convenient starting point for this response which explores how what is important to Achilles changes over time.

	AfL	<p>Candidates need to make sure that they read the requirements of a question carefully so that they include the required number of points; many responses only covered two points when the question asked for three.</p> <p>This year, Questions 2 and 4 both asked for three points to be made. This was done to narrow the questions so that they could be answered in the time available for the 20-mark question (c. 28 minutes). Centres must note that while this approach was taken by examiners in this year's paper, future examinations will not necessary require three points to be made.</p>
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Question 3

- 3 Explain how sympathy is created for Odysseus in **Passage B**. Use references to the passage to support your answer. [10]

The question on how sympathy is created for Odysseus was generally done well in terms of AO1, but the cited examples were too often not unpacked well or in any detail. There was a variation of ideas, with some of the more interesting arguing that Odysseus' childlike appearance in this passage made him more sympathetic.

A good selection of quotations was used, although there was some repetition and over-explanation with not much substance. The strongest answers clearly explained how their selection managed to create sympathy so effectively. Some strayed into discussing sympathy in general, making good points about how sympathy was created for Anticleia, but failing to link this to the question.

Many picked up on the 'three times' but did not draw out what this repetition signifies. Few answers identified what the effect would have been on Odysseus listening to the details of what happened to his mother after she died. Again, very few noted the comparative in 'even sharper pain'. Fairly frequently, candidates would get themselves tangled up talking about a literary technique (e.g. 'Homer uses similes in this passage') and struggle to link it back to the question. At times, they were clearly uncomfortable to make basic points without using technical terms, and due to their desire to use technical language ended up not actually making the point they were aiming for.

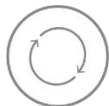
There were several misconceptions, ranging from those who thought that Anticleia had committed suicide to those who took Anticleia's reference to fire as her burning in Hell rather than the cremation process, from who thought that Homeric heroes did not show emotion to those misread 'Why do you not wait for me?' as 'Why did you not wait for me?', thus creating an inaccurate assessment of the situation.

Few candidates showed awareness of the Greek religious conceptual equivalence between light and life, which feeds into the presentation of the underworld as a shadowy place and Anticleia's instruction to Odysseus to 'seek the light', – leave the underworld and live.

Exemplar 3

3		Book 11 takes place in the underworld, a place where spirits are rewarded or punished by the gods. In the translation by E.V. Rieu we we are introduced to the spirit of Odysseus' mother. We are given a scene of Odysseus reuniting with someone he has missed and hasn't seen in over ten years. ^{- his mother} We can
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In this exemplar, the candidate sets the scene of the passage which is not necessary to answer this type of question.

	AfL	Candidates should be encouraged to answer the question directly and keep a careful eye on the time spent on this type of question. There is no need to include an introduction or a conclusion in this type of question.
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Question 4

- 4* Explain who, or what, is most important to Odysseus on his travels in Books 5–12 of the *Odyssey*. In your answer you should discuss **at least three** points. You may use **Passage B** as a starting point in your answer. [20]

This was an open question which allowed candidates to take different approaches to this question. The best responses focused on just the three points the question asks for, even though some managed to link the different points. Some divided their points into what was emotionally important to Odysseus and what was practically important to him. Ithaca, Penelope, *kleos*, *nostos* were the most favoured points discussed with good work also on the Phaeacians, Circe's advice, Tiresias, Athene and his men.

Unsurprisingly, many claimed Penelope to be of great importance to Odysseus and there was an overemphasis on Odysseus' pining for his family, which does not come through strongly in Books 5–12, but better answers argued that Ithaca was of prime importance, with Penelope being part of the whole Ithacan concept. There were a few very perceptive responses that acknowledged that his priorities change and are changed at different points in his travels, identifying that his desire for *kleos* and gifts has an effect on the length of his journey and imply something about the strength of his *nostos*, showing a real understanding of the poem and its hero.

Some adopted a book by book approach, simply retelling the stories of sections of Books 5–12, with relevant ideas appearing incidentally, rather than linking this explicitly to the question, but this approach did not usually result in high AO2 marks.


As with Question 2, some candidates did not understand the term 'most important' and so were reluctant to commit themselves to identifying one point as the most important in their conclusion.


Exemplar 4

However, to conclude I think Nausicaa is the most important person Odysseus encounters on his travels. This is because she gives him food and clothes when he washes up on Phaeacia, and tells him to go to her father's palace and supplicate Arete. Homer describes the other girls Nausicaa is with as being afraid of him - she is the only one brave enough to approach him. The encounter

with Nausicaa allows Odysseus not only to ensure his *kleos* by telling his adventures after Troy (very important for a Homeric hero) but ultimately to get home to Ithaca. She is the one who leads to his homecoming, therefore she must be the most important to him.

In this exemplar, the candidate starts by using the passage to discuss Odysseus' encounter with his mother and how he learns of the effects of his absence on his home and family and how this drives him on. The answer went on to examine the importance to Odysseus of Tiresias, Circe and Calypso, before concluding with a section on Nausicaa. The response comes to a firm conclusion as to who was most important to Odysseus.

	<p>AFL</p>	<p>Candidates should be encouraged to read the question carefully so that they know what they have to do before they start to write their response:</p> <ul style="list-style-type: none"> • a number of responses only covered two points when question asked for three points. <p>This year, Questions 2 and 4 both asked for three points to be made. This was done to narrow the question so that it could be answered in the time available for the 20-mark question (c. 28 minutes). Centres must note that while this approach was taken by examiners in this year's paper, future examinations will not necessary require three points to be made.</p> <p>Candidates should use technical terms from the specification with care:</p> <ul style="list-style-type: none"> • some shoehorned all the technical terms into their responses even when they did not quite fit • some conflated Odysseus' wish to gain/show off <i>kleos</i> as a desire for <i>xenia</i> • some argued that his desire to be with his family and his desire for <i>nostos</i> were two separate things.
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	Misconception	Many candidates misunderstood the question and answered a question focusing on what was important to Odysseus' travels, so plot, rather than important to <i>Odysseus</i> on his travels.
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Section B overview

Responses to the questions on the *Aeneid* showed that candidates had clearly gained great enjoyment from their reading of the epic, but that they found it more challenging to write with confidence on Virgil's poem than the Homeric epics. It was common for candidates to provide a range of well-selected material and receive good AO1 marks, but then not fully analyse the material in the context of the question. Some responses made vague statements such as 'the simile helps the reader to visualise what is happening'.

There is no need for an introduction in the 10-mark questions, but candidates should aim to communicate their response in more than a list of bullet points. Responses tended to be clearer if there was a new paragraph for each new point in the response. Some included scholarly ideas in these questions; this is fine as long as they are included as part of the analysis rather than for the sake of referencing them.

Question 5

- 5 Explain how Virgil successfully conveys emotions in **Passage C**. Use references to the passage to support your answer. [10]

A good range of emotions such as joy, longing, love, pride, desperation and sadness were identified in response to this question. The highest scoring answers worked methodically through the passage and were supported with close reference to the text. There were some effective references made to the use of language and literary techniques and how they support the emotion within the scene. The emotions, however, had to be identified; too many responses claimed 'this is emotional' without identifying the particular emotion displayed. A few candidates analysed the description of souls around the river Lethe and were able to explain how this conveyed a sense of optimism or hope for Aeneas.

There were many answers which wrote about pathos and sympathy which did not really answer the question; it seemed as although some were answering the same question as Questions 1 and 3

Some candidates got the characters and their actions/responses mixed up when offering 'tears streaming' and 'cheeks were washed with tears' as examples. Others misread 'copses' as 'corpses', which gave a different meaning to the last part of the passage.

Exemplar 5

5. Explain how Virgil successfully conveys emotions in passage C, use references to support your answer.

Emotions are conveyed through:

- "Eager...Tears streaming down his cheeks" - shows immense relief and catharsis at ability to see his father again
- "Three times" Tries 3 times even though it is futile.
- Imperative "Do not avoid my embrace" and yet he cannot hug his father's ghost - like in Homer.
- "Give me your hand, father" emphasis of father role:
- Contrast the sadness of not being able to embrace his father with the happy similes of the "many coloured flowers and crowding round the gleaming white lillies."
- Rhetorical question "Am I allowed to look upon your face, my son to hear the voice I know so well and answer it with my own?" Answer is no, because can't touch ghost.
- "Broke from his mouth" - as if unintentional, uncontrolled emotion overcoming him.

Here the candidate has wasted time in typing out the question. While there are some precise examples selected from the passage, the bullet point nature of the response reads more like a plan and the answer is not fully developed.

Question 6

- 6* Discuss how committed Aeneas was to his mission of reaching Italy. You may use **Passage C** as a starting point in your answer. [20]

This question was not answered as well as the parallel questions on the *Iliad* and the *Odyssey*. All answers dealt with Book 4, in varying amounts of detail, and what this revealed about the strength of Aeneas' commitment. Just as Dido was a distraction for Aeneas, she also proved to be a distractor for quite a number of candidates who did not go beyond the events of Book 4. Many candidates did not remember that Mercury visited Aeneas twice and that Aeneas did not leave immediately. There was a wide variance in the amount of time that Aeneas was believed to have stayed in Carthage. Better answers discussed the advice given by Hector, Venus and Creusa in Book 2, even though there was some confusion about who says what. A very pleasing number of candidates showed awareness that Aeneas had not travelled to Carthage direct from Troy and did not journey directly from Carthage to Italy, being able to add points to both sides of their argument vis-à-vis Aeneas' level of commitment.

A minority picked up on Aeneas' wish to have died at Troy during the storm, but far fewer showed any awareness of his exhortatory speech to the Trojans on landing in Libya, of those only a handful noted that his positive, and committed, words were a mask over his own doubts.


Some showed confusion over Aeneas' *katabasis* seeing it as a self-indulgent deviation from his mission, although many correctly identified it as a turning point in his commitment to his mission. There were some interesting discussions about whether it was his commitment to his mission or his piety to his father that drove him to the underworld, and a few commented on the resistance of the golden bough as emblematic of Aeneas not yet being fully committed. Many candidates went on to discuss Books 7–12 of the *Aeneid*, which were not relevant to this question.

Exemplar 6

		<p>A reason to suggest Aeneas is not committed to his mission comes from book 4. Here, he and Dido are both described as becoming "the slaves of lust"; and he remains with Dido instead of and to helps with the building of Carthage instead of setting off for Italy. Surely if Aeneas was truly committed to his mission, he would have left Dido earlier. Unlike Dido, there was no divine intercession to influence his feelings towards her, meaning he remained in Carthage for a long time out of his own choice. This makes the reader question his commitment to his mission. Whilst he may be pious and devoted to the gods, here he seems to choose Dido over his fated mission. This is again emphasised when Jupiter has to send Mercury to tell him to remember his mission and to leave Carthage - surely</p>
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	<p>someone devoted to their mission wouldn't need this. Aeneas' apparent shock at Mercury's words suggest he has indeed forgotten, therefore is not at all committed.</p> <p>However, although in book 4 we see that a less committed Aeneas, the fact that he does leave Dido means he must be committed. Whilst he doesn't feel the same way about her due to the gods making her infatuated with him, Aeneas does love Dido. Therefore, when he leaves Carthage after Mercury's intervention, it shows his commitment to his mission. Perhaps it is the fact that Mercury tells him he owes Ascanius the land of Latium that causes him to restate reiterate his commitment which he chooses over his love for Dido, which would have been the easy option. By going to</p>
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In this exemplar, the candidate created a plan before starting to write the answer. The passage was used as a starting point for the answer, even though there is no requirement to do so. Note that the answer is not just presenting information, but is clearly making the information relevant and really tackling the question posed. In addition, there was a strong conclusion.

	<p>AfL</p>	<p>Candidates should be encouraged to read the question carefully so that they know what they have to do before they start to write their response:</p> <ul style="list-style-type: none"> • many candidates picked out the word 'mission' and discussed it in general terms rather than within the parameters set out in the question • 'reaching Italy' was regularly read as 'founding Rome'.
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Section C overview

The essay questions were worded in such a way as to invite lots of discussion and opinion, the scripts that did do this were by far the most interesting and showed the greatest depth of understanding of the epics.

Candidates had clearly engaged with ideas from modern scholarship and while they were not always able to fit them comfortably into the argument, the will was there and often led to some degree of success. Better answers used quotations/ideas to back up a point or to present a point they were going to work with, but then analysed whether the scholars' opinions supported their viewpoints and the reasons for this. A significant number simply inserted a quotation and let it sit without exploring its relevance to the point being made.

A range of scholars was referred to in the essay questions; Camps, Gransden, Graziosi, Jenkyns and Williams were common. Sometimes scholarship which was not entirely appropriate to the title was introduced and as a result the candidate went on to answer a different question than the question set. For some the introduction of scholarship was used as a substitute for evidence from the poems with relevant scenes/characters being merely name-checked, for example 'as can be seen in the Nisus and Euryalus episode'. A substantial number of responses did not include any scholars at all, while other responses referred to the York Notes as a scholar.

Examiners did not always agree with those cited as scholars in some answers; while some of the named individuals are clearly experts in their own fields, for example Jurgen Klopp, Pep Guardiola and Nigel Farage, they have not contributed to the academic debate about Greek and Roman epic.

Question 7

- 7 In which passage are the societies' beliefs and values put across more effectively? You should refer to the passage from the *Aeneid* and the passage from the work of Homer you have read. [10]

This question asked candidates to derive information from the passages about the beliefs and values of the societies portrayed and formulate a conclusion as to which passage does this more effectively. The strongest answers were able to identify and discuss family bonds and values, and there was some good work on the presentation of the underworld and funeral and mourning rituals. Less commonly identified was the sense of optimism in the *Aeneid* passage's description of death, the afterlife or the comparative emotional intensity. Those who went into great detail on *pietas* and fathers and sons struggled to find similar ideas in the *Iliad* or *Odyssey* passages. Too many, however, simply off-loaded what they knew about Greek and Roman culture and ignored the passages completely or used information not in the passages as a way of stating the passages were ineffective in showing the societies' beliefs and values.

Most did respond to the 'effectively' aspect of the question either with detailed discussion or broad assertion. The most successful responses compared the two passages directly rather than discussing one passage in general terms and then the next.

Where questions were tackled in a different order, this question was commonly left to the end or was omitted completely.

This exemplar is part of a strong response in which the candidate has explored several aspects of both passages, including the bond between child and parent, the gods and the portrayal of the underworld. Note how there is a clear comparison between the passages signalled by words such as 'also', 'likewise'. In addition, the candidate came to a well-reasoned conclusion.

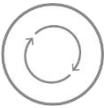
Question 8

8* 'Women are at the heart of the epic.' Evaluate how far this is true of the way mortal women are depicted in the *Iliad*. [30]

This essay was generally well answered, with most candidates able to identify a range of mortal women and comment on what each contributes to the epic. As there are relatively few female characters, a depth of knowledge was needed: there was good work on women's domestic roles and their use as prizes; women's roles in religious worship and in lamentation were well discussed; there was some very perceptive work on Andromache and good analyses of Helen. Some candidates seemed more confident in offering information about Briesis and Chryseis which was a little odd given the appearances and importance of the royal women. Overall, a pleasing number saw women as being more than mere plot devices – for instance the idea of women showing the impact of war or the female role in creating pathos and emotion appeals to the audience as something anyone can relate to below the plain of heroism and violence.

The best responses were able to successfully argue that women both were and were not at the heart of the epic, partly through defining carefully what they took the 'heart of the epic' to be, weaker ones never really got to grips with offering their understanding of 'heart of the epic'. Some rather simplistic responses claimed that women were not important in the epic because they were viewed by men as objects. Counter arguments included that the *Iliad* is more about Achilles' wrath, the depiction of fighting or an exploration of heroism.

Many candidates were impressed by scholarly views on the objectification and marginalisation of female characters, unfortunately so much so that they claimed some female characters were silenced and generally analysed the female characters in terms of their role (e.g. wife, mother) but did not acknowledge anything that the female characters say or misrepresented it (i.e. Hecabe asking Hector to sit and drink wine was seen as an attempt to prevent him fighting rather than make him rest and provide sustenance for him to fight).

	AfL	<p>Candidates should be encouraged to read questions and rubrics carefully:</p> <ul style="list-style-type: none"> • several candidates answered the question about women in the <i>Odyssey</i> • others wrote about women in the <i>Aeneid</i> • many included irrelevant material about immortal women such as Athene and Hera.
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Question 9


9* 'Athene's role in the *Odyssey* is essential for the success of the epic.' Assess how far you agree with this statement. [30]

The essay on Athene's role in the *Odyssey* was not as well answered as the other essays. Many candidates assumed the question was asking about Athene's role in helping Odysseus achieve his *nostos*, and as a result many essays just explained what she did and how that helped the hero. While there was some incredibly detailed knowledge displayed, this approach did not make for good AO2 marks and made the incorporation of meaningful scholarship difficult.

Some candidates seemed reluctant to define 'the success of the epic' or only implicitly defined it. Those who did address this generally produced quality, focused answers, for example, the success of the epic rests on its multiple plots, with the role of Athene in each being examined; the success of the epic rests on its fantastical elements, with Athene's contribution as a goddess and master of disguise assessed.

Essays which explored Athene's close relationship with Odysseus in terms of how his craftiness, *metis*, and resourcefulness matches hers, how her support for Odysseus is part of what makes him appear heroic, how she adds to the entertainment, enables characters such as Telemachus to develop, alongside her contribution to the plot, enabled a more complex and interesting discussion to emerge which also drew on other factors which aided the success. Counter arguments suggested that the success of the epic is down to the character of Odysseus himself, or the characters he meets during his adventures or his revenge on the suitors.

	AfL	<p>Candidates should be encouraged to read questions and rubrics carefully:</p> <ul style="list-style-type: none"> a few candidates answered the question about Athene in the <i>Iliad</i>.
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	Misconception	<p>Many candidates thought that Athene was Odysseus' mother.</p>
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Question 10

10* 'The portrayal of warfare and its effects are completely negative.' Discuss to what extent this is true of the portrayal of warfare in the *Aeneid*. [30]

The question on war in the *Aeneid* was by far the most popular of the three essays, with approximately half of the cohort offering their views on the subject. It was also generally better answered than the other two essays and usually produced more analytical responses with greater, and more successful, incorporation of modern scholarship.

Candidates displayed sound knowledge and understanding of the poem and most were confident in supporting their ideas with detailed reference to specific episodes. There was some very impressive knowledge of the later books of the *Aeneid* on show, and a real appreciation of aspects like Virgil's use of pathos in his descriptions of young warriors dying, with good use of the flower similes. The deaths of Camilla, Pallas, Nisus and Euryalus were frequently referenced [the death of Turnus was often omitted] as were the responses of Evander and Euryalus' mother. Some perceptive answers differentiated between the portrayal of warfare and the portrayal of its effects, drawing on the Book 2 and highlighting the fact that Aeneas narrates the fall of Troy from a personal perspective, thus drawing attention to the suffering experienced in war. A few astute responses argued that Virgil presents negative aspects of war on both sides

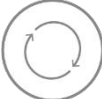
While this essay was generally well done, with some very sensitive and insightful handling of ambiguous material, there was a tendency to neglect to explain whether such evidence was being used in support of an argument for the positive or negative portrayal of war. A surprising number of responses did not provide any counter argument at all, although the majority of candidates did identify the idea that peace was the ultimate result of warfare and was, therefore, a positive effect. Generally, candidates found it more difficult to write about the positive aspects of war, but most were able to refer to the shield of Aeneas and a significant number also referred to the scrolls of fate in Book 1 and the pageant of heroes in Book 6.


Although many had a firm grip on the Augustan context of the poem, some often got easily side-tracked into discussions of Augustus and Augustan propaganda, and this sometimes led to material on him being used and analysed more than the *Aeneid* material, resulting in weaker points that were difficult to draw back to the question. Enthusiasm for the idea of the subversive Virgil who undercuts the Augustan propaganda programme often encouraged extended discussions of the parallel between Aeneas and Augustus that strayed away from the title.

Exemplar 8

10	<p>Where Virgil constructs an extended examination of the negative effects and the costs of war and Aeneas' imperial destiny, it can be argued that Virgil's exploration of any positive effects of war are significantly subverted. Mendelsohn's identification of the 'Optimistic' view, arguing that Virgil presents war as a necessary means of achieving fate, and the 'pessimistic' view, the notion that Virgil undercuts the imperial fate and interrogates the horrors of war, proves useful in this discussion. Ultimately, this essay will argue that Virgil's positive portrayal of warfare is merely ostensible, fulfilling a secondary purpose of pleasing Augustus, and rather, the portrayal of warfare and its effects emerge as mostly negative.</p>
	<p>Indeed, Harrison's compelling view that Virgil is was interested in the artistic portrayal of violence, contingent due to the fact the Roman audience delighted in gladiatorial shows whereas a modern audience would perceive this as horrific, may presuppose the argument that Virgil portrays war as positive to some extent. Certainly, Braund's identification of the Iliadic similes attributed to Turnus, such as him being described as a lion, a bull and a tiger, specifically when he enters the Trojan camp; demonstrate how the use of epic tropes associated with war excite the audience. Further to this, the epic catalogues employed in describing the Italian tribes aiding Turnus in Book 7 and Aeneas' allies in Book 10 would likely have pleased Virgil's contemporaries who could recognise their own</p>

In this exemplar, the candidate has incorporated scholars right at the beginning of the response to identify the parameters of the approach to be taken in the response. Note that the candidate does not use direct quotation, but makes close reference to the ideas appropriate to the question.

	AfL	<p>Candidates should be encouraged to practise citing scholarship in their extended writing. There is no need to use quotations; close reference to an idea is acceptable.</p> <p>Candidates should be encouraged to include an introduction and a conclusion in their essays:</p> <ul style="list-style-type: none">• an introduction to outline their ideas in brief• a conclusion to assess their overall argument and give a personal response to the question.
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	Misconception	Many candidates thought that Aeneas founded Rome.
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