



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

Classical Civilisation 6021

CIV5 Roman History and Culture

Mark Scheme

2005 examination – June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those specified in the syllabus, is **not** required, but credit is to be given for their use if it aids the clarity and precision of the argument.

DESCRIPTIONS OF LEVELS OF RESPONSE

Unless otherwise indicated, these descriptions and bands of marks are applicable to all questions worth 15 marks.

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the ‘best fit’ rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one year of study on the Advanced Subsidiary course, or two years of study on the Advanced Course, and in the time available in the examination.

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

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

SYNOPTIC ASSESSMENT

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

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

- 1 (a) Give two reasons why the consulship was an important office during the Early Empire.**

Two from: *princeps* could take office for himself [1] convey it on others / power of *nominatio / commendatio* [1] including his heirs / members of his family [1] as a way of gaining / giving esteem [1] link with tradition [1] to show quasi – republican credentials [1] to those given the office came a sense of achievement / honour [1] need for public officials [1] as part of career path / *cursus honorum* [1] naming of year [1] use of *suffecti* widening number of those who could reach this office [1] but still relatively exclusive [1] only two at a time [1] highest office (of traditional power route) [1] little use of *nominatio / commendatio* by Augustus [1] but his relinquishing of consulship in 23 BC [1] etc.

(2 marks)

- (b) Both Germanicus and Drusus died relatively young. Explain which was the greater loss to Rome. Refer to both men in your answer.**

This can be argued either way and in terms of, for example, personal qualities, experience, achievements, policies etc. It is **not** expected that details before AD 14 will be included, but credit may be given for such information (e.g. Germanicus' successful service under Tiberius in Pannonia and Germany). E.g. **Drusus:** son of Tiberius; successfully suppressed revolt of Pannonian legions AD 14; consul AD 15; success in Illyricum AD 17-20; ovation; AD 21 second consulship; tribunician power AD 22; opposition to Sejanus; keen on the games; popular; bad reputation, e.g. cruelty. E.g. **Germanicus:** adopted son / nephew of Tiberius; popular; but seen as holding republican views; outward-going, unlike dour Tiberius; stayed loyal to Tiberius on mutiny of Rhine legions after Augustus' death; suppressed the mutiny, but some question of methods (e.g. indecisive and acceding to demands); expansionist policies anti-Augustan; campaigns against Marsi AD14, Chatti, Cherusci and Marsi AD 15; rescue of pro-Roman Segestes; recovery of standards lost by Varus AD 15; big losses against Cherusci AD 15; successful campaign against Arminius, but further big losses; recalled by Tiberius to triumph AD 17; proconsular *maius imperium*; consulship AD 18; campaigns in east, e.g. Cappadocia and Commagene brought to provincial status; entered Egypt against Tiberius' wishes AD 19; disagreements with Piso in Syria.

[MAX. FOUR for a purely descriptive answer]

[MAX. SIX if only one of Germanicus and Drusus is mentioned]

(8 marks)

- (c) *To what extent do you think that any problems caused by Tiberius' absence in Campania and Capri damaged his achievements as a whole?*

As one major element of this essay candidates are required to assess Tiberius' achievements, e.g. use of senate to transact business in co-operative spirit; attitude of respect and participation in debates; freedom of debate; extension of judicial functions of senate; appointment on merit; laws well administered, including law on treason, even if this was a problematic area; provinces well managed, any changes being within Augustan non-expansionist policy; main changes being in the east, where there was a move towards client-states becoming provinces (Cappadocia, Commagene, Cilicia); changes in Armenia; Vitellius' work in Judaea; Rhine-Danube frontier kept; his own lack of extravagance etc.

Problems caused by absence / retirement: not abreast of developments, e.g. business of senate; unable to act quickly; rise of Sejanus unchecked until much damage done; increase in treason trials etc. On the other hand, Tiberius could be seen as acting decisively against Sejanus in the end, still giving time to important issues, e.g. alleviation of financial crisis in AD 33, relief for Aventine fire, relief on sales-tax etc. The influence of Tacitus on subsequent assessments is also an important factor.

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

(15 marks)

OR

2

- (a) *Give one argument presented by senators, according to Tacitus, against admitting Gauls to the senate.*

One from: Italy can provide sufficient senators [1] in the past peoples closer to Romans were not senators [1] at a time when Roman government was glorious [1] appeal to ancient Roman character / values [1] we already have some Gauls / Venetian / Insubrian [1] we do not want more foreigners as senators [1] we do not want to take away possible careers for the surviving aristocracy / senators from Latium [1] rich grandsons / great grandsons of past opponents will take all the posts / become senators [1] must remember Romans killed by ancestors of these Gauls [1] by the Capitoline [1] let them simply become citizens [1] they would cheapen the senate's insignia / glory of office / reputation [1].

(1 mark)

- (b) ***Give one of Claudius' counter arguments, according to Tacitus, in favour of admitting Gauls to the senate.***

One from: experience of his ancestors [1] Clausus made citizen and patrician at the same time [1] to bring excellence to Rome from anywhere [1] examples of Julii / Coruncanii / Porcii [1] men from Italy / Etruria / Lucania were made senators [1] extension of Italy to Alps has brought in more peoples [1] reinvigoration of empire [1] through enfranchisement of provincials [1] stability / peace created [1] success with foreign powers [1] love of Rome by immigrants such as Cornelii Balbi [1] failure of Athens / Sparta through segregation [1] Romulus' wisdom [1] foreign kings [1] ex-slaves admitted to office [1] Gauls not the only enemies of Rome [1] not only Gauls defeated Rome in the past [1] Gallic war relatively short [1] peace with / loyalty of Gauls [1] assimilation of Roman customs [1] intermarriage [1] inflow of Gallic wealth [1] all innovations become tradition in the end [1] e.g. plebeians admitted / Latins / other Italians [1].

(1 mark)

- (c) ***How effectively did Claudius deal with the provinces during his Principate?***

There is scope for argument whether Claudius' policy was more, or less, effective, but e.g. expansionist frontier policy, adding several provinces (Britain, Thrace, Lycia, Mauretania); but partly in response to events, e.g. revolt in Mauretania (in Gaius' reign); revolts suppressed, e.g. in Mauretania; move to direct rule rather than policy of client-kings; promotion of efficient administration, e.g. equestrian procurator at Noricum; but mixed system in first phase of conquest of Britain; retention of Rhine frontier policy; Judaea back to provincial status; Armenian and Parthian problem not solved; liberal policy of citizenship, e.g. in Gaul and Mauretania; founding of colonies, e.g. Britain, Gaul, Germany.

[MAX. FOUR for purely descriptive answer]

(8 marks)

- (d) ***“Claudius failed to make the senate an effective partner in government.”***

How far do you agree with this statement?

How far Claudius failed or did not fail is open to discussion but points might include the following concessions: co-operation through use of *senatus consulta*; limited use of personal consulship; concessions on social matters, e.g. best seats in Circus; Achaea and Macedonia given senatorial control; some new provinces to be administered by senatorials, e.g. Britain; his attendance at meetings of senate. Less conciliatory measures include: revival of censorship, with Claudius himself in office 47-8; change of composition of senate (expulsions and admissions) not pleasing to reactionary senators; drive for efficiency, e.g. enforced attendance; creation of central administration with freedmen diminishing senatorial power; transfer of some quaestorial powers, e.g. at Ostia and Aerarium; interference in appointments; financial matters in senatorial provinces transferred to imperial procurators; prosecution of individual senators etc.

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

(15 marks)

EITHER

3

Gaius (Caligula) and Nero are both classified among “bad” emperors. How far do you consider this a fair judgement?

As this is a synoptic essay candidates are expected to place their discussion within a framework which shows understanding of how well power was exercised by the *princeps* within a social and political context where various interest groups existed, including the senate, the praetorian guard, the rest of the imperial family and the people. There are a variety of positions that can be taken, but what matters, apart from the overall argument, is the provision of relevant examples and some understanding of primary sources, especially Tacitus in relation to Nero. Possible points include: **Gaius**: had the initial advantages of popularity with the army and the people and his Julian family background, but could be seen as having squandered this; some initial divisions in the senate and his youth were factors that he needed to deal with; which may account for some of his initial measures, e.g. reduction of tax and giving of handouts, provision of entertainments, pledge to senate of a policy of co-operation; he also stopped treason trials and strengthened finances of praetorian guard; but after his illness his attitude to power changed with disregard of senate and autocratic tendencies; consulship each year except AD 38; mint moved to Rome; cause of deaths of senators, e.g. Gemellus and Macro; reintroduction of treason trials, owing to extravagant spending; acceptance of honours, perhaps showing desire to rule as monarch; incest with, deification of Drusilla; public performances; provoked hatred of himself and conspiracies; unclear provincial policy, with puzzling expedition to Germany, strange and provocative behaviour in Gaul and aborted invasion of Britain; disastrous policy in Judaea, e.g. erection of statue; rebellion in Mauritania.

Nero: good start with the *quinquennium* (sources agree); influence of Agrippina balanced by guidance of Seneca and Burrus; e.g. Seneca as author of his first speech to the senate, and Burrus; promising in this speech, according to Suetonius to follow Augustan line and, according to Tacitus, to share government with senate and eliminate abuses of Claudian rule; elimination of Britannicus and Agrippina; death of Burrus; reintroduction of treason trials; influence of Tigellinus; interests in public performance, e.g. singing and introduction of Greek games; effect of the fire; revolt of Boudicca; extended war in Parthia; continuing popularity with people; opposition from Senate; Piso’s conspiracy; deaths of others, including Seneca and Thrasea Paetus; foray to Greece; revolt of Judaea etc.

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

(40 marks)

OR

4

How much influence did women of the imperial household have on the Principate between AD 14 and 68? Explain your answer.

As this is a synoptic essay it needs to be written with a framework of a general understanding of the role and situation of the women of the imperial household in the Early Empire. This includes the effect of Augustan reforms, expectations of motherhood, alliances through marriage and remarriage (easily affected), relative social freedom and lack of direct political power. Onto this should be grafted discussion of particular women, especially Messalina and Agrippina. Possible examples are: **Livia** (but details pre AD 14 not expected) as model woman, her influence on the succession of Tiberius, her relations with Tiberius AD 14-29; **Messalina** as Claudius' wife, highlighting weaknesses in his administration; the way she utilised / abused her position; bore two children, acquired reputation for depravity, bigamous marriage with Silius and its implications of take-over; role of Narcissus in her death; extent of her influence on Claudius, e.g. in instilling fears of conspiracy; **Agrippina**: her family connections and status, marriage to Claudius and grand manner, e.g. as Augusta, promotion of son Nero, adopted by Claudius, methods of intrigue, e.g. trials in private, cultivation of e.g. Seneca, death of Claudius (poisoned by her?), virtual co-regent with Nero on his accession, loss of allies and power, murder on Nero's orders. The sources should also be considered, especially in their expectations of what women could and should do based on cultural expectations etc.

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

(40 marks)

TOPIC 2 Roman Architecture and Town Planning

EITHER

5

(a) ***Give the name of the theatre shown in Drawing A and its date of dedication.***

Theatre of Marcellus [1] dedicated in 13 BC (allow 5 years either way) [1]

(2 marks)

(b) ***How far was the external appearance of the theatre shown in Drawing A made attractive and how far was access to the seats made safe?***

Discussion of e.g. approach made attractive by (probably) three storeys; in the first and second storeys, engaged columns with entablatures framing arches in a regular manner, probably 41 altogether; Doric order on ground level giving a visual impression of strength; Ionic on second level, which gives a lighter visual impression appropriate to this level; third level of uncertain composition, possibly Corinthian (problem of evidence, mention of which should be credited) etc.

Discussion of e.g. strong substructure of stone and concrete; with concrete barrel-vaults giving firm basis; radially disposed barrel-vaults dispersing the large numbers; in system of ascending ramps and annular corridors giving ease of access etc.

[MAX. FOUR for a purely descriptive answer]

(8 marks)

- (c) ***To what extent did the design and decoration of the inside of Roman theatres suit the needs of performers, audience and sponsors?***

Discussion of overall shape aiding acoustics and sight-lines (semi-circular – or thereabouts – audience area, orchestra, stage-building); stage (*pulpitum*) relatively deep; and wide, extending across *cavea* on both sides, allowing action to flow; *cavea* in strict semi-circle, small *orchestra* enclosed within semi-circle, being an extension of audience seating rather than performance area, giving some sense of intimacy; three / four steps taking up space on outer part of *orchestra* semi-circle; ends of stage marked by *versurae*, walls which connected the *cavea* to the *scaenae frons*; vaulted passages under *cavea* opening into *orchestra* and bottom part of *cavea*; sometimes special seating (like executive boxes) replaced upper part of *cavea*; an enclosed structure, e.g. audience not able to see over stage-building to views beyond; elaborate decoration, with e.g. columns, entablatures, niches, *aediculae* for statues, pleasing sponsors; and two different types, ‘western’ with fronting columns and recessed *exhedrae* and rectilinear ‘eastern’; several doors in *scaenae frons*, allowing stage ‘business’; large curtain (*aulaeum*) certainly in some theatres; smaller curtains (*siparia*); wooden roof or awning (*velarium*), adding to closed nature; covered porticoes for audience, at top of *cavea*, and/or at ground level; Roman theatres often free-standing e.g. Marcellus; therefore system of vaulted passages and *vomitaria*; sometimes the removal of stage and some seating to accommodate animal fights etc.

Candidates are not expected to know the Latin or Greek terms.

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

(15 marks)

OR

6

- (a) ***Identify the temple shown in Drawing B, and give its date.***

Pantheon [1] Any date between 118 and 128 AD / Hadrianic [1]

(2 marks)

- (b) ***Why is the inscription on the portico misleading?***

Two from: it refers to Agrippa [1] who died before this was built [1] who built previous version [1] date wrong [1] in fact Hadrian built it [1]

(2 marks)

- (c) ***What impact might the visible architectural features have had upon a viewer standing in the forecourt of this temple?***

Discussion of e.g. length of forecourt (probably 300-400 feet long); forecourt paved; propylon for entry at north end; central triumphal arch depicting imperial conquest; north, east and west sides covered by stoas / colonnades; five marble steps leading up to octostyle Corinthian portico with red and grey granite columns 11.8 m. high; above which to both sides symmetrically positioned top corners of rectangular block connecting portico to the circular cella of the Pantheon (43.3 m. high); not visible, so arousing expectation of a traditional temple; topped by dome of roof (*oculus* not visible) etc.

[MAX. TWO for a purely descriptive answer]

(6 marks)

- (d) ***How successful, in your opinion, were the designers of this temple in creating an interior that combined strength and aesthetic appeal?***

Discussion of e.g. strength of cylindrical wall (6.2m. thick) and dome made mostly of concrete; use of vaults made of tile-shaped bricks running over ground level niches and enclosed chambers above to distribute weight over eight piers; brick-facing; single entrance through huge bronze doors framed by marble; quality of barrel vaults and white marble Corinthian pilasters of entrance bay; centralised design with vertical axis extending from centre of floor up to *oculus*; therefore, all views from this axis being equal radii to cylindrical wall of rotunda; equal height of cylinder and dome; equal radius and height of cylinder; two unequal zones divided by cornice and second cornice dividing top zone from dome; eight recesses in first zone symmetrically positioned (entrance bay, apse and six others each fronted by two marble columns); *aediculae* masking the supporting piers and projecting between the eight niches; creating a theatre-like wall; richly coloured marble veneer of cylinder; also richly coffered ceiling; with effective play of light from the *oculus* etc.

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

(15 marks)

EITHER

7

What does the evidence of the domus and insulae in Roman towns and cities indicate about the political, social and cultural values of the inhabitants? Refer to particular examples of domus and insulae in your answer.

Candidates should show awareness of requirements for a synoptic approach. The wording of the question does give some guidance in this respect, suggesting a framework for the essay, which should be evaluative rather than relying on description of evidence. There is very wide scope here and discussion might include e.g. axial layout of *fauces*, *atrium*, *tablinum* providing impressive area for the *salutatio* in the *atrium*, accentuated by light coming down from outside into the *impluvium* (e.g. House of the Faun, Pompeii); different styles showing various influences, e.g. in *atrium* (Vitruvius defines five types); Greek cultural influence with the *atrium* (e.g. columns in House of Castor and Pollux, Pompeii) and peristyle (e.g. House of Faun); *domus* cut off from street showing private side to family life or desire of men to have balance between private / public roles; desire to display prestige and wealth in e.g. doorway (e.g. Villa of Julia Felix, Pompeii); *tablinum* as room (study) that could be partitioned off (e.g. House of Wooden Partition, Pompeii); function of smaller rooms next to street, e.g. separated off as *tabernae* (e.g. House of Pansa, Pompeii) indicating social change (e.g. changes in land value) from earlier examples opening into house; social importance of *cena* in *triclinium* (e.g. House of Stags, Herculaneum); separate smaller rooms for slaves / storage (e.g. off second *atrium* in House of Vettii); size of kitchen (e.g. House of Vettii); toilets and washing areas relatively small, perhaps reflecting practice of public bathing; a few baths discovered (e.g. House of Faun), reflecting wealth; wall painting (four Pompeian styles) visually impressive and based on cultural factors, e.g. mythology, theatre; some poorly built (*opus craticium*) housing for the less well off (e.g. Trellis House, Herculaneum), but trend towards *insulae* in Rome (e.g. evidence of third century AD *forma urbis* plan); then in Ostia clearly not only for the less well off (e.g. House of Diana and Garden Houses); trend later to go back to building of *domus* (e.g. House of Cupid and Psyche, Ostia), showing further social changes and changing cultural values (e.g. use of marble and provision of central heating) etc.

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

(40 marks)

OR
8

What priorities did the Romans have in planning and developing their towns and cities? How far did these priorities change to suit different sites and circumstances? Refer to particular examples in your answer.

Candidates should show awareness of requirements for a synoptic approach. Clearly they need to give a reasonable range of priorities as a basis on which to build the rest of their essay. These include: the use of a grid ('checkerboard') system based on the *cardo* and *decumanus*; maintaining religious tradition through rituals of designation, consecration and protection; provision of areas for housing and commerce; provision of places of recreation (e.g. theatres, amphitheatres and baths); positioning of *fora* as focal point and to contain public buildings such as *curiae*, basilicas and temples for political, judicial and religious functions etc. This leads to the more complex part of the question where change might be seen as sudden (e.g. opportunities provided by the fire at Rome during Nero's rule) gradual or organic over time or influenced by significant changes such as the transition from republic to empire (e.g. the propaganda element of the *forum Romanum*; construction of the *forum Augusti*). Some unchanging elements might also be identified such as pride in Roman tradition or the maintaining and propagation of Roman values throughout the empire (e.g. Leptis Magna) etc.

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

(40 marks)

TOPIC 3 *Roman Epic*

EITHER

9 (a) ***Give two details of Venus' disguise.***

Two from: girl [1] hunting [1] in Spartan dress [1] like Thracian / Harpalyce like Carthaginian / Tyrian [1] carrying weapons [1] bow (hanging from shoulders) [1] hair unbound / streaming in the wind [1] dress above the knee [1] wearing lynx skin [1] (quiver) hanging [1] from belt [1].

(2 marks)

(b) ***What information has Venus provided to help Aeneas? Give two details.***

Two from: while pretending to be Tyrian [1] telling him that the people are Tyrian / Phoenician [1] the city is Tyrian / Phoenician [1] called Carthage [1] ruled by Dido [1] an exile [1] after death of husband / Sychaeus [1] telling him he is not hated by the gods [1] telling him to go to Dido [1] telling him his men are restored to him [1] his ships are safe [1] through the portent of the twelve swans [1] told him how to get to Carthage [1]

(2 marks)

- (c) *How effectively does Virgil in this passage illustrate the relationship between Venus and Aeneas and any differences between them? Support your answer by reference to the passage.*

Discussion of e.g. description of her as a goddess through several individual features; neck, dress, hair, walk; each being distinctive in the way imagery is used; how her neck ‘shone’ (‘glowed’); divine connotation of ‘ambrosia’ (‘Heaven’) as applied to her hair; how her dress ‘flowed free’ (‘trailed down’); no distinct imagery applied to her walk, just simple recognition, which is effective as a contrast to the use of imagery in the previous aspects; appeal to the senses of sight and smell in aspects above; her silence in contrast to Aeneas, who shouts, but is not described; the onus being on him as a mortal (son) to appeal to her as a goddess (mother); hence his use of questions only and the fact that they are unanswered; his words showing that she has the power; he has no power / is dependant; she is ‘cruel’, which shows divine unconcern for human suffering; but that he as a son expects her to show maternal feeling etc.

(MAX. TWO for a purely descriptive answer with no attempt to show **how effectively** Virgil illustrates the relationship.)

(6 marks)

- (d) *How important is the contribution of Venus to the Aeneid? Explain your views and support them with details from the books of the Aeneid which you have read.*

Venus’ importance can be seen in terms of her commitment to her son Aeneas and the Trojans, as part of the divine dimension of the poem, in terms of plot etc. Examples include: her help to Aeneas in Book 1, firstly in telling him where he is and what to do next, hiding him in a mist, and secondly in ensuring that Dido falls in love with him by sending Cupid to replace Ascanius; in Book 2 preventing Aeneas from killing Helen, blaming the gods; in Book 4 coming to an agreement with Juno on effecting the union of Dido and Aeneas, whilst seeing through Juno’s intentions; in Book 8 her intervention with Vulcan, asking him to make weapons for Aeneas, and her presentation of these weapons, including the shield, to her son; in Book 10 her complaint to Jupiter that the Trojans are surrounded, her acceptance of fate and her appeal to Jupiter to allow her to protect Ascanius. Book 12: Venus puts plant into water Iapyxuses in order to heal Aeneas; Venus pulls his spear from the tree stump.

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

(15 marks)

OR

10

- (a) *Who was Lavinia? Give two details.*

Two from: daughter of Latinus [1] daughter of Amata [1] princess of Latium / Laurentians [1] intended bride of Turnus [1] destined / future bride of Aeneas [1]

(2 marks)

- (b) *Just before this incident a swarm of bees had settled on a laurel tree. How had this portent been interpreted?*

Two from: a stranger / strangers arriving [1] with an army [1] coming in the same direction [1] making for the same place [1] gaining control of [1] the citadel [1]

(2 marks)

- (c) ***In this passage how vividly does Virgil portray Lavinia's hair catching fire and King Latinus' visit to the oracle?***

Discussion of e.g. the initial straightforward description of a ritual act of piety with no hint of what is to come – except in the reference to ‘torches’ (‘pine-brands’); the sudden change with ‘fearful sight’ (‘the horror of it! was seen’); the concentrated imagery of fire in ‘caught fire’ (‘catch the flame’), ‘crackling in the flames’ (‘burn away in crackling fire’), ‘was blazing’ (‘were alight’) etc; together with the contrasting imagery applied to her hair and head, e.g. ‘long hair’, ‘crown with all its lovely jewels’ (‘splendid, jewelled crown’); the observation of this by others, in particular by prophets; linking this portent to fate / destiny and a war; the description of Faunus as ‘fate-predicting’ (‘prophetic’); the repetition of ‘Albunea’ and/or vivid descriptions of the place with its ‘holy spring’ (‘sacred fountain’); the contrasting description of the ‘vapour’ etc.

(MAX. FIVE if Latinus not mentioned)

(MAX. TWO for a purely descriptive answer with no attempt to show **how effectively** Virgil portrays the miraculous nature of the incident.)

(6 marks)

- (d) ***How important are portents and omens in the Aeneid? Explain your views and support them with details from the books of the Aeneid which you have read.***

The importance of portents and omens can be seen to lie in their non-verbal symbolism (unlike prophecies), their expression of the will of gods and fate, their use as a plot device, the colour they add to the poem, what they mean for Aeneas etc. A clear distinction between the two is not expected, but may be attempted. Examples include: the flame on Iulus' head and the thunderbolt in Book 2; signs from Heaven at union of Dido and Aeneas in Book 4; the bees and the flames on Lavinia's head (see passage) in Book 7; the eating of tables in Book 7; the sow and piglets in Book 8; the shield in Book 8; the flames on Aeneas' head in Book 10; the eagle of Jupiter in Book 12.

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

(15 marks)

EITHER

11

To what extent, in your opinion, would contemporaries of Virgil have admired his portrayal of Aeneas? Explain your views and support them with details from the books of the Aeneid which you have read.

This is a synoptic essay and, therefore, understanding of the context is required. Specifically candidates should make connections between Virgil's portrayal of Aeneas and how this would have been received by his contemporaries who were steeped, as he was, in Roman values at a time when Augustus was using tradition to make his regime acceptable in a post-war era. Different approaches and shades of opinion are expected but points to admire (or, in some cases, not necessarily to admire) might include the following: Aeneas' concern for his family, e.g. in looking for Creusa in Book 1 and in his relationships with his father Anchises, as shown in e.g. Book 1 and Book 6, and his son Iulus / Ascanius; his prowess as a warrior in Book 2, when he shows *furor*; but allowing himself to be governed by his mission in response to divine intervention and a growing sense of *pietas*; his human qualities, e.g. in having the affair with Dido in Book 4 and in Book 12, when he does not show clemency to Turnus; his willingness to follow what gods and fate dictate; his qualities of leadership; his skills in diplomacy, e.g. with Evander etc.

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

(40 marks)

OR

12

"The most important issues raised by Virgil in the Aeneid are loyalty and human responsibility."

How far do you think the Romans at the time of Augustus would have agreed with this view? Explain your views and support them with details from the books of the Aeneid which you have read.

In order to fulfil the synoptic requirement candidates should demonstrate understanding of the social and political context of Augustan Rome and link this to the issues of loyalty and human responsibility raised in the *Aeneid*. Some of these are: attempting to save the present or looking to the future, as shown in Aeneas' struggles in Book 2, especially in the pain of losing Creusa, but having Ascanius' future to secure; how to be a good father / family member; devotion to a mission, especially in Aeneas' acceptance of his, but after neglecting it in Book 4; Aeneas' relationship with Dido and the issues raised by his abandonment of her; how to fulfil one's mission, e.g. through building alliances, as Aeneas did with Evander; the influence of gods and fate; how much free will humans have; the role of the individual; conduct in war, e.g. whether to exercise clemency etc.

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

(40 marks)