

## AS Level Classical Civilisation H008/11 The World of the Hero Sample Question Paper

### Date – Morning/Afternoon

Time allowed: 1 hour 30 minutes

#### You must have:

- the OCR 12-page Answer Booklet  
(OCR12 sent with general stationery)

#### Other materials required:

- None



#### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- This Question Paper contains questions on the following two options:  
Option 1: The *Iliad*  
Option 2: The *Odyssey*
- Choose **one** option. Answer all the questions in Section A and **one** question in Section B. Both questions must be from the same option.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write the number of each question clearly in the margin.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

#### INFORMATION

- The total mark for this paper is **65**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in questions marked with an asterisk (\*).
- This document consists of **12** pages.

**Option 1: The *Iliad***

Answer **all** the questions in Section A and **one** question in Section B.

**Section A**

Answer **all** the questions in this section.

Choose one of the following translations of the *Iliad* and answer the questions on the next page.

**Passage A: *Iliad*, 18. 509–526**

The other town was under siege from two armies, which were shown in their glittering armour. The besiegers were unable to agree whether to sack the place outright, or to take half the goods that the lovely town contained in return for surrender. But the townspeople had not yet given up: they were secretly preparing an ambush. Leaving the walls defended by their wives and little children, together with the older men, they advanced under the leadership of Ares and Pallas Athene. These were gold, wore golden clothes and looked as big and beautiful in their armour as gods should, standing out above their troops who were on a smaller scale. When the townsmen had found a likely place for an ambush in a river-bed where all the cattle came to drink, they sat down there in their shining bronze armour and posted two scouts in the distance to watch for the arrival of the sheep and cattle with their crooked horns belonging to the besieging army. These soon appeared in the charge of two herdsmen, who were playing on their pipes and suspected no trap.

*Trans: E.V.Rieu*

The other city was besieged by two armies clad in glittering armour. Their plan was to attempt to sack it, or accept instead a half of all its wealth. But the citizens resisted, and secretly were arming for an ambush, their beloved wives, the children, and the old left to defend the walls, while the rest set out, led by Ares and Athene, all made of gold. Tall and beautiful in their golden clothes and armour, as gods should look, they rose above the smaller warriors at their feet. Another scene showed them by a river, a watering place for the herds and a likely place to mount their ambush, and there they were seated in their bronze armour. Then in another two scouts were posted, waiting for sight of a herd of sheep or glossy cattle. Then there was shown the herds' arrival, with two herdsmen behind playing flutes, ignorant of the cunning ambush.

*Trans: A. S. Kline*

- 1 Give **two** details about the first town, described directly before this passage. [2]
- 2 a) Where is the image described in this passage displayed? [1]  
b) Why might Homer have used the image of these two cities here? [1]
- 3 How does Homer's use of language make this image especially vivid?  
Make **four** points and support each point with reference to Passage A. [8]

Choose one of the following translations of the *Iliad* and answer the questions on the next page.

**Passage B: Homer, *Iliad*, 24.553–573**

The old man godlike Priam replied:

‘Do not ask me to sit down, Olympian-born Achilles, while Hector lies neglected in your huts, but give him back to me without delay and let me set my eyes on him. Accept the great ransom I bring. May you enjoy it and return safely to the land of your fathers, since from the very first you spared my life.’

5

Looking blackly at him swift-footed Achilles replied:

‘Now don’t push me too far, venerable sir. I have made my mind up without your help to give Hector back to you. A messenger from Zeus came to me – my very own mother that bore me, daughter of the Old Man of the Sea. What’s more, I know all about you, Priam; you cannot hide the fact that some god brought you to the Greek ships. Nobody, not even a young man, would venture by himself into our camp. For one thing, he would never get past the sentries; and if he did, he would find it hard to shift the bar across the gate. So don’t provoke my grief-stricken heart any more, sir, or I may break the commands of Zeus and, suppliant though you are in my huts, fail to spare your life.’

10

So he spoke, and the old man was afraid and did as he was told. Then, like a lion, Achilles leapt out of doors.

15

*Trans: E. V. Rieu*

Do not ask me to sit down, beloved of Zeus,’ replied the aged king, ‘while Hector’s corpse lies neglected by the huts, but give him back to me swiftly so my eyes can gaze on him, and accept the ransom, the princely ransom, I bring. May you have joy of it, and return to your native land, since you have shown me mercy from the first.’

Fleet-footed Achilles, frowning answered him; ‘I need no urging, old man. I have decided to return Hector’s body to you. My own mother, the daughter of the Old Man of the Sea, brought me a message from Zeus. And I know in my heart, such things don’t escape me, that some god led you to our swift ships. No mortal man, not even a strong young warrior, would dare to venture into this camp, nor having done so elude the guards, nor shift the bar across the gate. So don’t try to move my heart further, lest I defy Zeus’ command and choose, suppliant though you are, not to spare even you.’

5

The old king, gripped by fear, was silent. Then the son of Peleus ran from the hut...

10

*Trans: A. S. Kline*

- 4 Which god was sent to take Priam to the Greek camp? [1]
- 5 Who told Achilles that Zeus wanted Hector returned to Priam? [1]
- 6 a) Give an example of an epithet in Passage B. [1]  
b) What effect does this epithet create? [1]
- 7 Explain how Homer contrasts the characters of Priam and Achilles in this passage. Make **four** points and support each point with reference to Passage B. [8]
- \*8 'In his treatment of Priam, Achilles shows a completely different side to his character that we haven't seen before.' To what extent do you agree?  
You may use **Passage B** as a starting point, as well as your own knowledge in your answer. [16]

**Section B**

Answer **one** question from this section.

**\*9** 'Homer's use of speeches is his most effective method of characterisation.' Evaluate this statement. **[25]**

**\*10** Evaluate the importance of Patroclus and Paris in the *Iliad*. **[25]**

**BLANK PAGE**

## Option 2: The *Odyssey*

Answer **all** the questions in Section A and **one** question in Section B.

### Section A

Answer **all** the questions in this section.

Choose one of the following translations of the *Odyssey* and answer the questions on the next page.

#### Passage A: *Odyssey* 19.470–490

Delight and anguish swept through her heart together; her eyes were filled with tears; her voice stuck in her throat. She lifted her hand to Odysseus' chin and said, 'Of course! You are Odysseus, my dear child. And I never knew till my hands passed all over my master!'

With this she turned her eyes in Penelope's direction, wishing to let her know that her own husband was in the room. But Penelope was not able to meet her glance or pay any attention because Athene had distracted her. In the meantime Odysseus' right hand sought and gripped the old woman's throat, while with the other he pulled her closer to him. 5

'Nurse,' he said, 'do you want to ruin me, you who suckled me at your own breast? I am indeed home after twenty years of grief and trouble. But, since a god has revealed it to you, keep your mouth shut and let not a soul in the house learn the truth. Otherwise I tell you plainly – and you know I make no idle threats – that if the gods deliver these fine Suitors into my hands I won't spare you, though you're my own nurse, on the day when I put the rest of the maids in my palace to death.' 10 15

*Trans: E.V. Rieu*

Joy and pain filled her heart at the same moment, her eyes filled with tears and her voice caught in her throat. She touched Odysseus' face and said: 'It is Odysseus, it must be. Child, I did not know you, until my hands had touched my master's limbs.'

As she spoke, she glanced towards Penelope, ready to tell her that her dear husband was home. But Penelope failed to meet her look with recognition, because Athene had distracted her attention. At the same instant Odysseus' felt for the woman's throat and gripped it with his right hand, while he drew her closer with the other, and whispered: 'Nurse, will you destroy me, you who suckled me at your breast? I am home indeed after twenty years of toil and sorrow, but now a god has inspired you and you have found me out be quiet and keep it from all the rest of the house. Otherwise I say, and it shall be so, that if a god delivers the noble Suitors into my hands, I will not spare you, though you nursed me, when I kill the other serving women in the palace.' 5 10

*Trans: A. S. Kline*



- 11 a) How has Eurycleia recognised Odysseus? [1]  
b) What impression of her relationship with Odysseus does this create? [1]
- 12 How are the guilty maids punished later? Give **two** details. [2]
- 13 Explain how Homer contrasts the emotions of Odysseus and Eurycleia in this passage. Make **four** points and support each point with reference to Passage A. [8]

Choose one of the following translations of the *Odyssey* and answer the questions on the next page.

**Passage B: *Odyssey* 10.112–133**

When they entered his palace they were confronted by Antiphates' wife, a woman of mountainous proportions; the sight of her appalled them. She called her husband, the famous Antiphates, from the assembly-place, who promptly made his murderous intentions clear, pouncing on one of my men to eat him for supper. The other two sprang back and fled, and managed to make their way back to the ships. 5

Meanwhile Antiphates raised a huge cry through the town, which brought countless numbers of powerful Laestrygonians running up from every side, more like Giants than men. Standing at the top of the cliffs they began pelting my flotilla with lumps of rock such as ordinary men could barely lift; and the din that now rose from the ships, where the groans of dying men could be heard above the splintering of timbers was appalling. They carried them off like fishes on a spear to make their loathsome meal. But while this massacre was still going on in the deep harbour, I drew my sword from my hip, slashed through the hawser of my blue-prowed vessel, and shouted to the crew to bend to their oars if they wished to save their lives. With the fear of death upon them they struck the water like one man, and to our relief and joy we shot out to sea and left those frowning cliffs behind. My ship was safe. But that was the end of the rest. 10 15

*Trans: E. V. Rieu*

On entering his fine palace, they found his wife there, massive as a mountaintop, and they were shocked. She called her husband, mighty Antiphates, straight from their gathering place, and he embarked on their cruel destruction. He promptly seized one of my men, and prepared to eat him, while the other two sprang up and fled to the ships. Then Antiphates roused the city, and hearing his cry the huge Laestrygonians crowded in from all sides, a countless host of Giants not men. 5

From the cliffs they pelted us with the largest rocks a man could lift, and from all the ships there rose the groans of dying men and the splintering of timbers. Spearing the men like fishes, they carried them off to their loathsome feast. While they were killing those in the harbour's depths, I drew my sharp sword and cut the cable of my dark-prowed vessel. Then calling to my men I ordered them to the oars, so we might escape from danger. With the fear of death on them they thrashed the sea with their blades, and to our joy the ship shot away from the towering cliffs, leaving the rest to founder where they were.' 10

*Trans: A.S. Kline*

- 14 a) Odysseus is the speaker in this passage. Who is he speaking to? [1]
- b) Why might Homer have chosen to have Odysseus act as the narrator of his adventures? [1]
- 15 How have Odysseus and his men ended up in the land of the Laestrygonians? [2]
- 16 Explain how Homer makes Antiphates seem particularly monstrous in this passage. Make **four** points and support each point with reference to Passage B. [8]
- \*17 Which part of Odysseus' journey do you feel is the most horrifying? You may use Passage B as a starting point and should justify your response with reference to at least two of the events of Odysseus' journey. [16]

### Section B

Answer **one** question from this section.

- \*18 To what extent do you agree that Penelope is portrayed as completely without fault in the *Odyssey*? Justify your response. [25]
- \*19 Evaluate the role of immortal females in Odysseus' success in returning home and recovering his kingdom. [25]

---

Copyright Information:

Option 1: Passage A: Homer, *The Illiad*, Book 18 lines 509–526, translator E V Rieu, *The Illiad*, Penguin Books Ltd, 1969, © E V Rieu 1969, by A. S. Kline TRANSLATOR, Copyright ©

Passage B: Homer, *Iliad*, Book 24 lines 553–573, translator E V Rieu, *The Illiad*, Penguin Books Ltd, 1969, © E V Rieu 1969, by A. S. Kline TRANSLATOR, Copyright ©

Option 2: Passage A: *Odyssey* Book 19 lines 470–490, translator E V Rieu, *The Illiad*, Penguin Books Ltd, 1969, © E V Rieu 1969, by A. S. Kline TRANSLATOR, Copyright ©

Passage B: *Odyssey* Book 10 lines 112–133, translator E V Rieu, *The Illiad*, Penguin Books Ltd, 1969, © E V Rieu 1969, by A. S. Kline TRANSLATOR, Copyright ©

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge

**OCR**

Oxford Cambridge and RSA

**...day June 20XX – Morning/Afternoon**

**AS Level Classical Civilisation**

**H008/11 The World of the Hero**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 30 minutes

**MAXIMUM MARK 65**



**This document consists of 32 pages**

**MARKING INSTRUCTIONS****PREPARATION FOR MARKING ON SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *Scoris Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>.
3. Log-in to Scoris and mark the **required number** of practice responses ('scripts') and the **required number** of standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the Scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the Scoris messaging system.
5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Where candidates have a choice of questions across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)
8. There is a NR (No Response) option. Award NR (No Response) if:
  - there is nothing written at all in the answer space
  - OR there is a comment that does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

9. The Scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your Team Leader, use the phone, the Scoris messaging system, or e-mail.

10. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

## SUBJECT–SPECIFIC MARKING INSTRUCTIONS

### Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### Information and instructions for examiners

The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

### Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

### Information and instructions for examiners

The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.



Option 1: The *Iliad*

## Section A

Question	Indicative Content	Marks	Guidance
1	<p><b>Give two details about the first town, described directly before this passage.</b></p> <p>Two from: a town in peacetime (1) Weddings (1) feasts (1) a murder trial / court (1)</p>	<p><b>2</b> <b>(AO1)</b></p>	
2a	<p><b>Where is the image described in this passage displayed?</b></p> <p>On the shield of Achilles (1)</p>	<p><b>1</b> <b>(AO1)</b></p>	
2b	<p><b>Why might Homer have used the image of these two cities here?</b></p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• highlights the destruction of war (1)</li> <li>• creates <i>pathos</i> for Troy (1)</li> <li>• emphasizes that war is as much a part of life as peace (1)</li> <li>• makes war seem insignificant (the rest of the Shield has things like the stars and sea on) (1)</li> </ul>	<p><b>1</b> <b>(AO2)</b></p>	<p><i>All legitimate answers should be credited</i></p>

<p><b>3</b></p>	<p><b>How does Homer’s use of language make this image especially vivid? Make four points and support each point with reference to Passage A.</b></p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="338 408 1283 651"> <tr> <td data-bbox="338 408 416 501">2</td> <td data-bbox="416 408 1283 501">expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td data-bbox="338 501 416 593">1</td> <td data-bbox="416 501 1283 593">expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td data-bbox="338 593 416 651">0</td> <td data-bbox="416 593 1283 651">Point is not valid, or none are drawn</td> </tr> </table> <p>Examples might include:</p> <ul style="list-style-type: none"> <li>• Use of descriptive terms (AO2) <ul style="list-style-type: none"> <li>○ <i>Glittering armour</i> (AO1)</li> </ul> </li> <li>• Level of detail about the actions of the armies, more than just a visual description (AO2) <ul style="list-style-type: none"> <li>○ <i>The besiegers were unable to agree whether to sack the place outright / Their plan was to attempt to sack it, or accept instead a half of all its wealth.</i> (AO1)</li> </ul> </li> <li>• Pathos inducing image of the walls protected ... (AO2) <ul style="list-style-type: none"> <li>○ <i>... by their wives and little children, together with the older men / their beloved wives, the children, and the old left to defend the walls</i> (AO1)</li> </ul> </li> <li>• Involvement of the gods makes it seem impressive and significant (AO2) <ul style="list-style-type: none"> <li>○ <i>they advanced under the leadership of Ares and Pallas Athene / while the rest set out, led by Ares and Athene</i> (AO1)</li> </ul> </li> <li>• Repetition of ‘gold’ and ‘golden’ (AO2) <ul style="list-style-type: none"> <li>○ <i>These were gold, wore golden clothes / all made of gold. Tall and beautiful in their golden clothes and armour</i> (AO1)</li> </ul> </li> <li>• Evocative image of an ambush in a usually peaceful place (AO2) <ul style="list-style-type: none"> <li>○ <i>where all the cattle came to drink / a watering place for the herds</i> (AO1)</li> </ul> </li> </ul>	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn	<p><b>4</b> <b>(AO1)</b></p> <p><b>4</b> <b>(AO2)</b></p>	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.								
0	Point is not valid, or none are drawn								

	<ul style="list-style-type: none"> <li>• Pathos for the herdsmen (AO2) <ul style="list-style-type: none"> <li>◦ <i>suspected no trap / ignorant of the cunning ambush</i> (AO1)</li> </ul> </li> </ul>								
4	<p><b>Which god was sent to take Priam to the Greek camp?</b> Hermes (1)</p>	1 (AO1)							
5	<p><b>Who told Achilles that Zeus wanted Hector returned to Priam?</b> Thetis (1)</p>	1 (AO1)							
6a	<p><b>Give an example of an epithet in Passage B.</b> One from: godlike Priam / Olympian-born Achilles / swift-footed Achilles (1)</p>	1 (AO1)							
6b	<p><b>What effect does this epithet create?</b> Answers may include:</p> <ul style="list-style-type: none"> <li>• creates a sense of Priam as honourable/authoritative/respected (1)</li> <li>• emphasises Achilles' semi-divine status (1)</li> <li>• makes Achilles seem quick/nimble/dynamic/physically impressive (1)</li> </ul>	1 (AO2)	<i>All legitimate answers should be credited.</i>						
7	<p><b>Explain how Homer contrasts the characters of Priam and Achilles in this passage?</b> <b>Make four points and support each point with reference to Passage B.</b></p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 5%; text-align: center;">2</td> <td>expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td style="text-align: center;">1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td style="text-align: center;">0</td> <td>Point is not valid, or none are drawn</td> </tr> </table> <p>Examples might include:</p> <ul style="list-style-type: none"> <li>• Priam is much older than Achilles (AO2) <ul style="list-style-type: none"> <li>◦ <i>the old man godlike Priam / aged king</i> (AO1)</li> </ul> </li> <li>• Priam is made to seem polite (AO2)</li> </ul>	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn	<p>4 (AO1)</p> <p>4 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.								
0	Point is not valid, or none are drawn								

	<ul style="list-style-type: none"> <li>○ <i>May you enjoy it and return safely to the land of your fathers, since from the very first you spared my life. / May you have joy of it, and return to your native land, since you have shown me mercy from the first (AO1)</i></li> <li>● But, Achilles is rude and aggressive (AO2) <ul style="list-style-type: none"> <li>○ <i>I may break the commands of Zeus and, suppliant though you are in my huts, fail to spare your life / lest I defy Zeus' command and choose, suppliant though you are, not to spare even you (AO1)</i></li> </ul> </li> <li>● In the last sentence, Priam seems frail and fragile (AO2) <ul style="list-style-type: none"> <li>○ <i>the old man was afraid and did as he was told / The old king, gripped by fear, was silent (AO1)</i></li> </ul> </li> <li>● Whilst Achilles seems powerful and dynamic (AO2) <ul style="list-style-type: none"> <li>○ <i>Then, like a lion, Achilles leapt out of doors. / Then the son of Peleus ran from the hut (AO1)</i></li> </ul> </li> <li>● Despite his grief Priam manages to be respectful (AO2) <ul style="list-style-type: none"> <li>○ <i>Do not ask me to sit down, Olympian-born Achilles, while Hector lies neglected in your huts, but give him back to me without delay and let me set my eyes on him. Accept the great ransom I bring. / Do not ask me to sit down, beloved of Zeus, ' ... 'while Hector's corpse lies neglected by the huts, but give him back to me swiftly so my eyes can gaze on him, and accept the ransom, the princely ransom, I bring (AO1)</i></li> </ul> </li> <li>● But Achilles' grief makes him angry and short tempered (AO2) <ul style="list-style-type: none"> <li>○ <i>don't provoke my grief-stricken heart any more / So don't try to move my heart further (AO1)</i></li> </ul> </li> </ul>		
*8	<p><b>'In his treatment of Priam, Achilles shows a completely different side to his character that we haven't seen before.' To what extent do you agree? Use Passage B as a starting point, as well as your own knowledge in your answer.</b></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>● Book 24 and Priam and Achilles meeting (some evidence from Source A might be used)</li> <li>● Book 1 and the quarrel with Agamemnon</li> </ul>	8 (AO1)	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 16-mark extended response.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be</i></p>

	<ul style="list-style-type: none"> <li>• Book 19 and the reconciliation with Agamemnon</li> <li>• Book 9 and his interactions with the Embassy</li> <li>• His relationship with Patroclus as shown in Books 9, 16, 18 and 23</li> <li>• His duel with Hector and treatment of his body in Books 22, 23</li> </ul> <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Achilles' treatment of Priam as different to his character elsewhere: <ul style="list-style-type: none"> <li>○ Shows empathy here, which he doesn't elsewhere</li> <li>○ Takes a respectful tone on the whole and asks that Hector's body be treated well, which is unusual</li> <li>○ Shows flexibility in his ability to forgive, unlike his implacable rage at Agamemnon</li> <li>○ Achilles elsewhere is very warrior like and depicted as a fighting man, here he seems far more domestic</li> </ul> </li> <li>• Achilles' treatment of Priam as in keeping with character elsewhere: <ul style="list-style-type: none"> <li>○ Achilles loses his temper at Priam and threatens him, which is typical behavior</li> <li>○ The only reason Achilles is forgiving or able to change his mind about the treatment of Hector's body is because he is made to by the gods, so his behavior cannot truly be called different</li> <li>○ Achilles also shows gentleness in his dealing with Phoinix and Patroclus, not only Priam</li> </ul> </li> <li>• Candidates might discuss how different audiences might respond to Achilles' character, an ancient audience might see him as consistently following the expected heroic code, whilst a modern one might not understand this context</li> </ul>	<p><b>8</b> <b>(AO2)</b></p>	<p><i>penalised if they offer a full and detailed response which does not do so.</i></p>
--	--	----------------------------------	--

**Guidance on applying the marking grids for the 16-mark extended response**

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	4	7–8	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• good knowledge and understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	3	5–6	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	3–4	<ul style="list-style-type: none"> <li>• sound knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>• a sound response to the question containing some relevant points leading to tenable conclusions</li> <li>• some points are supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1–2	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>• limited engagement with the question, any points or conclusions made may be weak and/or limited in relevancy</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
0	0	No response or no response worthy of credit		0	No response or no response worthy of credit



### Guidance on applying the marking grids for the 25-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	13–15	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7–8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	10–12	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>



<b>2</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
<b>1</b>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
	<b>0</b>	no response or no response worthy of credit		<b>0</b>	no response or no response worthy of credit



### Guidance on applying the marking grids for the 25-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	13–15	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7–8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	10–12	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

<b>2</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
<b>1</b>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
	<b>0</b>	no response or no response worthy of credit		<b>0</b>	no response or no response worthy of credit

Option 2: The *Odyssey*

## Section A

Question	Indicative Content	Marks	Guidance						
11a	<b>How has Eurycleia recognised Odysseus?</b> She noticed his scar (1)	1 (AO1)							
11b	<b>What impression of her relationship with Odysseus does this create?</b> Answers may include: <ul style="list-style-type: none"> <li>• She knows him very well (1)</li> <li>• She has known him since he was very young (1)</li> <li>• She has always taken great care of him (1)</li> <li>• Sense of tenderness and closeness (1)</li> </ul>	1 (AO2)	<i>All legitimate answers should be credited.</i>						
12	<b>How are the guilty maids punished later? Give two details.</b> Two from: Odysseus ordered them to carry out corpses (1) and clean up the blood (1) then to be killed by the sword (1) but instead Telemachus hangs them (1) outside or in the courtyard (1)	2 (AO1)							
13	<b>Explain how Homer contrasts the emotions of Odysseus and Eurycleia in this passage.</b> <b>Make four points and support each point with reference to Passage A.</b>  Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.  <table border="1" data-bbox="338 1050 1274 1294"> <tbody> <tr> <td>2</td> <td>expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> </tr> </tbody> </table> Examples might include: <ul style="list-style-type: none"> <li>• Eurycleia's emotional response is emphasised (AO2) <ul style="list-style-type: none"> <li>○ <i>Delight and anguish swept through her heart together / Joy and</i></li> </ul> </li> </ul>	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn	4 (AO1) 4 (AO2)	<i>AO1 marks are awarded for the selection of material from the source.</i>  <i>AO2 marks for the interpretation, analysis and interpretation.</i>  <i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.								
0	Point is not valid, or none are drawn								

	<ul style="list-style-type: none"> <li>○ <i>pain filled her heart at the same moment (AO1)</i></li> <li>○ <i>her eyes were filled with tears / her eyes filled with tears (AO1)</i></li> <li>• She is tender and loving in her response (AO2) <ul style="list-style-type: none"> <li>○ <i>lifting of hand to his face (AO1)</i></li> <li>○ <i>'my dear child' (AO1)</i></li> </ul> </li> <li>• Odysseus's response is a harsh contrast, with physical, aggressive motions (AO2) <ul style="list-style-type: none"> <li>○ <i>gripped the old-woman's throat / felt for the woman's throat and gripped it (AO1)</i></li> <li>○ <i>pulled her closer / drew her closer with the other (AO1)</i></li> </ul> </li> <li>• speech is full of threats and menace (AO2) <ul style="list-style-type: none"> <li>○ <i>I won't spare you (AO1)</i></li> <li>○ <i>you know I make no idle threats / it shall be so (AO1)</i></li> </ul> </li> <li>• He does not show her the same tenderness and orders her about angrily and aggressively (AO2) <ul style="list-style-type: none"> <li>○ <i>let not a soul .. keep your mouth shut / be quiet and keep it from all the rest of the house (AO1)</i></li> </ul> </li> </ul>		
<b>14a</b>	<b>Odysseus is the speaker in this passage. Who is he speaking to?</b> The Phaeacians / court of Alcinous (1)	<b>1</b> <b>(AO1)</b>	
<b>14b</b>	<b>Why might Homer have chosen to have Odysseus act as the narrator of his adventures?</b> Answers may include: <ul style="list-style-type: none"> <li>• Makes the narrative more exciting because Odysseus is personally involved with his tale (1)</li> <li>• Makes the narrative more unreliable, and therefore interesting, Odysseus could be lying (1)</li> <li>• Makes the narrative more vivid as it's told in the first person (1)</li> </ul>	<b>1</b> <b>(AO2)</b>	<i>All legitimate answers should be credited.</i>
<b>15</b>	<b>How have Odysseus and his men ended up in the land of the Laestrygonians?</b> Two from: his men opened Aeolus' bag of winds (1) which blew them off course (1) Aeolus refused to help again (1) without the wind they had to row to the nearest land (1)	<b>2</b> <b>(AO2)</b>	

<b>16</b>	<p><b>Explain how Homer makes Antiphates seem particularly monstrous in this passage.</b>  <b>Make four points and support each point with reference to Passage B.</b></p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center; width: 5%;">2</td> <td>expresses a valid point, with accurate, relevant and suitably explained reference to the source.</td> </tr> <tr> <td style="text-align: center;">1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection evidence from the source.</td> </tr> <tr> <td style="text-align: center;">0</td> <td>Point is not valid, or none are drawn</td> </tr> </table> <p>Examples might include:</p> <ul style="list-style-type: none"> <li>• the vileness of Antiphates' wife (AO2) <ul style="list-style-type: none"> <li>○ <i>mountainous proportions / massive as a mountaintop</i> (AO1)</li> <li>○ <i>the reaction of Odysseus' men</i> (AO1)</li> </ul> </li> <li>• his cannibalistic tendencies (AO2) <ul style="list-style-type: none"> <li>○ <i>despite his size, he pounces on one of the men and the speed of others' retreat is well captured</i> (AO1)</li> </ul> </li> <li>• the ferocity of the Laestrygonians' attack (AO2) <ul style="list-style-type: none"> <li>○ <i>the noise Antiphates makes, the number of giants ('countless') their power as they throw lumps of rock which an average person could not lift</i> (AO1)</li> </ul> </li> <li>• the impact of the attack and the damage wrought (AO2) <ul style="list-style-type: none"> <li>○ <i>dying men's groans, splintering wood</i> (AO1)</li> </ul> </li> <li>• vulnerability of the crew and the audience realise the situation is (AO2) <ul style="list-style-type: none"> <li>○ <i>Odysseus describes it as a massacre and surprisingly immediately takes heel and does not try to save his men</i> (AO1)</li> <li>○ <i>The fish simile</i> (AO1)</li> </ul> </li> <li>• Odysseus' and his men's desire to escape show how terrible Antiphates is (AO2) <ul style="list-style-type: none"> <li>○ <i>With the fear of death (up)on them</i> (AO1)</li> </ul> </li> </ul>	2	expresses a valid point, with accurate, relevant and suitably explained reference to the source.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the source.	0	Point is not valid, or none are drawn	<p><b>4</b> <b>(AO1)</b></p> <p><b>4</b> <b>(AO2)</b></p>	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the source.								
1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the source.								
0	Point is not valid, or none are drawn								

Question	Indicative Content	Marks	Guidance
*17	<p><b>Which part of Odysseus' journey do you feel is the most horrifying? You may use Passage B as a starting point and should justify your response with reference to at least two of the events of Odysseus' journey.</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• Odysseus' encounters with: <ul style="list-style-type: none"> <li>○ Laestrygonians</li> <li>○ Polyphemus</li> <li>○ Circe</li> <li>○ The Scylla, Charybdis and Sirens</li> </ul> </li> <li>• Odysseus' encounter with the dead and the Underworld, including Tiresias, the Greek heroes, his mother and figures such as Tantalus and Sisyphus</li> <li>• The storm after they leave the Island of the Sun</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• the encounters with the Laestrygonians and the Cyclopes episode, are wholly violent and hostile with the deaths of many men</li> <li>• Circe is initially deceptive and turns his men into pigs, could be seen as a 'horror' <ul style="list-style-type: none"> <li>○ but she does then take Odysseus as her lover and provide for him and his men, which could mitigate the initial response</li> </ul> </li> <li>• The Underworld contains many horrors and upsets; portents of doom, witnessing punishments, Odysseus' fear at the clamour of spirits <ul style="list-style-type: none"> <li>○ however the intention of this encounter is to be helpful, and provide guidance, which it does. Whilst Odysseus may eventually become frightened and is in distress on occasion, this encounter might not be considered a 'horror'</li> </ul> </li> <li>• The various monsters encountered in book 12 could be argued to be 'horrors'</li> <li>• the fact that by the end of this tale Odysseus has lost all his men and is</li> </ul>	<p><b>8</b> <b>(AO1)</b></p> <p><b>8</b> <b>(AO2)</b></p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 16-mark extended response.</i></p>



	<p>alone could be said to be a major horror</p> <ul style="list-style-type: none"><li>• Candidates might reference how different audiences might find different aspects more or less horrifying, an ancient audience might respond differently to a modern one for example</li></ul>		
--	--	--	--

**Guidance on applying the marking grids for the 16-mark extended response**

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	4	7–8	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources <i>the response is logically structured, with a well-developed and clear line of reasoning</i></li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>• good knowledge and understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	3	5–6	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources <i>the response presents a line of reasoning which is mostly relevant and has some structure</i></li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>• sound knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>• a sound response to the question containing some relevant points leading to tenable conclusions</li> <li>• some points are supported by analysis, interpretation and evaluation of classical sources <i>the response presents a line of reasoning but may lack structure</i></li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>• limited engagement with the question, any points or conclusions made may be weak and/or limited in relevancy</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i></li> </ul>
0	0	No response or no response worthy of credit		0	No response or no response worthy of credit



### Guidance on applying the marking grids for the 25-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	13–15	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7–8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	10–12	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

<b>2</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
<b>1</b>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
	<b>0</b>	no response or no response worthy of credit		<b>0</b>	no response or no response worthy of credit



	<ul style="list-style-type: none"><li>○ was always going to be fine</li><li>○ her reluctance to let him go hinders rather than helps him to get home</li><li>• Circe offers advice, which is helpful, but also serves as a distraction</li><li>• both Calypso and Circe fade from view once Odysseus has left them behind, and so might not be seen as important</li><li>• Some candidates may discuss the extent to which Odysseus himself was responsible for his homecoming and regaining of his kingdom, and that these immortals played only a minor role in 'smoothing the way'</li><li>• Ancient views on the gods and their role might be contrasted with modern views where these gods are less culturally important</li></ul>		
--	---	--	--

### Guidance on applying the marking grids for the 25-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	13–15	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7–8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	10–12	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>



<b>2</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
<b>1</b>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
	<b>0</b>	no response or no response worthy of credit		<b>0</b>	no response or no response worthy of credit

## Assessment Objective Grids

Option 1: *Iliad*

Question	AO1	AO2
1	2	
2	1	1
3	4	4
4	1	
5	1	
6	1	1
7	4	4
*8	8	8
*9/*10	10	15
<b>Total</b>	32	33

Option 2: *Odyssey*

Question	AO1	AO2
11	1	1
12	2	
13	4	4
14	1	1
15	2	
16	4	4
*17	8	8
*18/*19	10	15
<b>Total</b>	32	33

**BLANK PAGE**

BLANK PAGE