

GCE

Classics: Classical Civilisation

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

Advanced Subsidiary GCE

Mark Scheme for June 2018

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Line	to draw an attention to an error
	Vertical Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase
	BP	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described for the individual unit:

AO1 Demonstrate Knowledge and Understanding of:

- literature and either visual/material culture or classical thought
- how sources and ideas reflect, and influence, their cultural contexts
- possible interpretations of sources, perspectives and ideas by different audiences and individuals.

AO2 Critically analyse, interpret and evaluate literature and either visual/material culture or classical thoughts, using evidence to make substantiated judgements and produce coherent and reasoned arguments.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. For some points based marking and the levels of response questions you are required to identify a candidate's performance under each assessment objective and award marks accordingly.

Marking Scripts

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

The points in the mark scheme are **indicative content only** and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

Any queries on unexpected answers please consult your Principal Examiner.

Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort tick the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

Do use ticks to draw attention to anything worthy of credit [even single words].

Do not use ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Highlighting: use highlighting as directed by your Principal Examiner.

QUALITY OF WRITTEN COMMUNICATION

Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation, and other defects in English grammar and expression (**E**).

Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.

Extreme cases of illegibility should be referred to your Principal Examiner.

Option 1: *The Iliad*

Section A

Question	Indicative Content	Marks	Guidance
1	<p>Who has just prayed to Apollo in line 1 and why?</p> <p>Chryses (1).</p> <p>Agamemnon refused to return his daughter/ the daughter was taken as a war prize(1).</p>	<p>2 (AO1)</p>	
2	<p>What is the name of the prophet who later reveals the cause of Apollo's anger to the Greeks?</p> <p>Kalchas (1).</p>	<p>1 (AO1)</p>	
3	<p>How does this episode have serious consequences for the Greeks in the Trojan war?</p> <p>Answers may include: Causes the withdrawal of Achilles (1). Many Greeks suffer unnecessarily (1). Leads to the death of Patroklos (1).</p>	<p>1 (AO2)</p>	<p><i>Award credit for any other appropriate response.</i></p>
4	<p>How does Homer's use of language make this passage especially vivid? Make four points and support each point with reference to Passage A.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p>	<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 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>

Question	Indicative Content	Marks	Guidance
	<p>2 Expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</p> <p>0 Point is not valid, or none are drawn.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • broader scope of the narrative (AO2) <ul style="list-style-type: none"> - <i>inclusion of the divine</i> (AO1) • emphasis on Apollo's anger is repeated helps to build up suspense (AO2) <ul style="list-style-type: none"> - <i>'in fury'</i> (AO1) • detailed description of his weapons makes Apollo seem more of a threat (AO2) <ul style="list-style-type: none"> - <i>'his bow and covered quiver' etc</i> (AO1) • simile (AO2) <ul style="list-style-type: none"> - <i>'like nightfall'</i> (AO1) • multi-sensory (AO2) <ul style="list-style-type: none"> - <i>'twang' – onomatopoeia/alliterative</i> (AO1) • lethal destruction (AO2) <ul style="list-style-type: none"> - <i>'struck again and again', 9 days, 'day and night, packed funeral pyres burned'</i> (AO1) • shows power of Apollo, all-encompassing/ extent of destruction caused (AO2) <ul style="list-style-type: none"> - <i>listing of victims</i> (AO1). 		
5	<p>Why is Thetis miserable in line 2?</p> <p>She knows that her son is going to die/she knows his fate (1).</p>	1 (AO1)	

Question	Indicative Content	Marks	Guidance						
6	<p>Why has Thetis been told to go to Olympus?</p> <p>So that Zeus can tell Achilles to release Hektor's body/so that Zeus can get her to tell Achilles (1).</p>	1 (AO1)							
7(a)	<p>Give an example of an epithet in Passage B.</p> <p>Answers may include: silver-footed (1) far-thundering/far-echoing (1) swift Iris/quick as the wind/swift as the wind (1).</p>	1 (AO1)	<i>Award credit for any other appropriate response.</i>						
7(b)	<p>What effect does this epithet create?</p> <p>Answers may include: Thetis' beauty/power/importance (1) Zeus' omniscience (1) Iris' speed (1).</p>	1 (AO2)	<i>Award credit for any other appropriate response.</i>						
8	<p>Explain how the attitudes and values of the Homeric world are demonstrated in Passage B. Make four points and support each point with reference to Passage B.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="333 1145 1274 1385"> <tbody> <tr> <td data-bbox="333 1145 405 1235">2</td> <td data-bbox="405 1145 1274 1235">Expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td data-bbox="333 1235 405 1324">1</td> <td data-bbox="405 1235 1274 1324">Expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td data-bbox="333 1324 405 1385">0</td> <td data-bbox="405 1324 1274 1385">Point is not valid, or none are drawn.</td> </tr> </tbody> </table>	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 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.								
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0	Point is not valid, or none are drawn.								

Question	Indicative Content	Marks	Guidance
	<p>Examples might include:</p> <ul style="list-style-type: none"> • reverence for Olympians (AO2) <ul style="list-style-type: none"> – ‘I shrink from...’ (AO1) • obedience to Olympians (AO2) <ul style="list-style-type: none"> – ‘I will come’ (AO1) • Xenia (AO2) <ul style="list-style-type: none"> – ‘passed a lovely golden cup’ (AO1) • modesty (AO2) <ul style="list-style-type: none"> – Thetis wears a shawl (AO1) • ascendancy of Zeus (AO2) <ul style="list-style-type: none"> – other gods gather around him (AO1) • mourning (AO2) <ul style="list-style-type: none"> – reference/emphasis on the colour black (AO1). 		
<p>9</p>	<p>How is Zeus portrayed in this passage? How typical is this of the way he is portrayed elsewhere in the Iliad? You may use Passage B as a starting point, and your own knowledge in your answer.</p> <p>In the passage, Zeus is shown to be:</p> <ul style="list-style-type: none"> • Powerful/respected – Thetis obeys his wishes. • Leader – the other gods sit around him. • Compassionate – demonstrates a level of awareness of the grief Thetis is suffering. <p>Elsewhere, many of these attributes are evident:</p> <ul style="list-style-type: none"> • His power can be seen in the way he weighs up the life of Hektor and promises Thetis that the Greeks will suffer as a result of the slight to Achilles. He also sends down a number of omens. • He is compassionate in the way he tells Hermes to accompany Priam on his journey to Achilles in Book 24. • His leadership of the other gods is also present at the start of the epic. <p>There are some evident differences:</p> <ul style="list-style-type: none"> • He is unable to save Sarpedon. 	<p>8 (AO1)</p> <p>8 (AO2)</p>	<p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately. 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 penalised if they offer a full and detailed response which does not do so.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • He allows Hera to have her will over the fate of Troy. • His relationship with Hera is far less harmonious in Books 1 and 4. 		

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	Very detailed knowledge and a thorough understanding of the material studied. 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.	4	7–8	A very good response to the question containing a wide range of relevant points leading to convincing conclusions. 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>
3	5–6	Good knowledge and understanding of the material studied. Use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation.	3	5–6	A good response to the question containing a range of relevant points leading to appropriate conclusions. 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>
2	3–4	Sound knowledge and understanding of the material studied. 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.	2	3–4	A sound response to the question containing some relevant points leading to tenable conclusions. Some points are supported by analysis, interpretation and evaluation of classical sources. <i>The response presents a line of reasoning but may lack</i>

					<i>structure.</i>
1	1–2	Limited knowledge and understanding of the material studied. Use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation.	1	1–2	Limited engagement with the question, any points or conclusions made may be weak and/or limited in relevancy. Isolated use of classical sources with little analysis, interpretation and evaluation. <i>The information is communicated in an unstructured way.</i>
0	0	No response or no response worthy of credit.		0	No response or no response worthy of credit.

Section B

Question	Indicative Content	Marks	Guidance
10	<p>For whom do you feel greater sympathy in the Iliad, Andromache or Helen?</p> <p><u>Andromache</u></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • previous sufferings • close relationship with Hektor • inability to change Hektor's desire to fight • future fears • maternal • emotional outpourings • her reaction to the death of her husband • her future life without Hektor. <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"> • She has suffered in the past with the deaths of her father, mother and seven brothers. • Consequently she sees him as fulfilling all of these roles, a husband whom she is fated to lose. • She is powerless to change her husband's mind about going out to fight Achilles. • She clearly loves her husband dearly. • The extent of her emotional outpourings both when he is alive and dead. • She is the last to know that her husband is dead. • Her maternal and wifely qualities make her an admirable woman undeserving of her fate and possible future at the hands of her captors. • She has a foreboding that something dreadful will happen to Astyanax. 	<p>10 (AO1)</p> <p>15 (AO2)</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 25-mark extended response.</i></p>

Question	Indicative Content	Marks	Guidance
	<p><u>Helen</u></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Helen’s relationships with Paris and Menelaos. • The manner in which she is used by Aphrodite to sleep with Paris. • The attitudes of those around her – the Trojans ‘shudder with loathing for her’, is ostracised by nearly all of Paris’ family. • The way she views herself – she wishes she was dead, says of herself ‘horrible creature that I am’. <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"> • Her abduction by Paris and the way she is fought over by her two husbands. • She is in some ways no more than a possession. • She is at times no more than a pawn in the hands of the gods. • She is the cause of the Trojan War. • She is hated by nearly all of the people around her and has lost Hektor, the one person who protected her from insults. • She outwardly would seem to have a very low opinion of herself. 		
11	<p>‘The portrayal of war in the Iliad is just a boring list of who killed who’. How far do you agree with this statement?</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • The duel between Menelaos and Paris. • Agamemnon’s reaction to Menelaos when he is thinking of showing mercy. • The fate of Dolon. • Aias’ withdrawal to the Greek ships. • The fight between Hektor and Patroklos and Hektor and Achilleus. • The reactions to the deaths of Patroklos and Hektor. 	<p>10 (AO1)</p> <p>15 (AO2)</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 25-mark extended response.</i></p>

Question	Indicative Content	Marks	Guidance
	<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"> • In an epic which is focussed on the war at Troy, killings, duels and battles are going to dominate the narrative. • Whether this is boring is up to the reader's own opinion. Perhaps the formulaic approach of the writing can be tedious. • This is, however, offset by the fact that the epic also considers the reactions of those around the people who fight and are killed. • The story considers the narrative from both a Trojan and Greek perspectives, • The gods themselves become involved in the fighting. • The fates of those who are affected by the death of a loved one are also considered. • Achilles' mere shout causes deaths of Trojans in Gory descriptions. • Back stories on some of the victims to create interest/pathos. 		

Guidance on applying the marking grids for the 25-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
5	9–10	Very detailed knowledge and a thorough understanding of the material studied. 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.	5	13–15	A very good response to the question containing a wide range of relevant points leading to convincing conclusions. Points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources. The response is logically structured, with a well-developed, sustained and coherent line of reasoning.
4	7–8	Detailed knowledge and a sound understanding of the material studied. Use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation.	4	10–12	A good response to the question containing a range of relevant points leading to appropriate conclusions. Points are consistently supported by critical analysis, interpretation and evaluation of classical sources. The response is logically structured, with a well-developed and clear line of reasoning.
3	5–6	Reasonable knowledge and understanding of the material studied. Use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation.	3	7–9	A reasonable response to the question containing some relevant points leading to tenable conclusions. Points are generally supported by analysis, interpretation and evaluation of classical sources. The response presents a line of reasoning which is mostly relevant and has some structure.

2	3–4	Basic knowledge and understanding of the material studied. 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.	2	4–6	A basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions. Points are occasionally supported by analysis, interpretation and evaluation of classical sources. The response presents a line of reasoning but may lack structure.
1	1–2	Limited knowledge and understanding of the material studied. Use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation.	1	1–3	Little engagement with the question and any points or conclusions made are of little or no relevance. Isolated use of classical sources with little analysis, interpretation and evaluation. The information is communicated in an unstructured way.
	0	No response or no response worthy of credit.		0	No response or no response worthy of credit.

Option 2: *The Odyssey*

Section A

Question	Indicative Content	Marks	Guidance						
12	<p>'a goddess lives there' (line 2/3). What is the name of this goddess?</p> <p>Calypso (1).</p>	<p>1 (AO1)</p>							
13	<p>What impression do you get of this goddess from Passage A?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Evil - detaining Odysseus against his will, 'child of the malevolent Atlas' (1). • Determined - 'day after day' (1). • Manipulative/seductive - 'soft persuasive words' (1). 	<p>1 (AO1)</p> <p>1 (AO2)</p>	<p><i>Award credit for any other appropriate response.</i></p> <p><i>Accept answers which refer specifically to the passage, but do not quote directly from it.</i></p>						
14	<p>Explain how Odysseus' desire to return home (nostos) is demonstrated in this passage. Make four points and support each point with reference to Passage A.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="338 1027 1229 1289"> <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>	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 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>
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0	Point is not valid, or none are drawn.								

Question	Indicative Content	Marks	Guidance
	<p>Examples might include:</p> <ul style="list-style-type: none"> • grief at being detained on Ogygia (AO2) <ul style="list-style-type: none"> – ‘unhappy’, ‘grieving’ (AO1) • Odysseus is so unhappy that (AO2) <ul style="list-style-type: none"> – he is suicidal (AO1) • Odysseus is also so desperate to return to Ithaca that (AO2) <ul style="list-style-type: none"> – he would ‘give anything’ for a sight of home (AO1) – he is pining – note emphatic choice of verb (AO1) • Odysseus fails to be enticed to stay with a goddess (AO2) <ul style="list-style-type: none"> – she tries to make him stay ‘day after day’ (AO1). 		
15	<p>How is Odysseus eventually freed from this goddess’ island? Give one detail.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Zeus orders that Odysseus should be released. • Hermes is sent to Ogygia. • Hermes orders Calypso to release Odysseus. • Calypso’s assistance when Odysseus leaves the island. 	1 (AO1)	Award credit for any other appropriate response.
16 (a)	<p>What did Penelope tell Eurycleia to do with the bed referred to in Passage B?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Move it outside the bedroom (1). • Make it up with blankets and rugs (1). 	1 (AO1)	
16 (b)	<p>Why did Penelope ask Eurycleia to do this?</p> <p>To test Odysseus’ identity/because she was a trusted servant (1).</p>	1 (AO1)	

Question	Indicative Content	Marks	Guidance						
17	<p>Give one detail about how Odysseus built this bed.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> Built a room around an olive tree (1). Trimmed the trunk of the olive tree (1). Used the tree as a bedpost (1). Constructed the bed around the tree (1). 	1 (AO1)	<i>Award credit for any other appropriate response.</i>						
18	<p>Why do you think it took Penelope a long time to believe that Odysseus had returned?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> Odysseus has been absent for a long time (1). Penelope has experienced impostors (1). Odysseus' appearance would have been different (1). 	1 (AO2)	<i>Award credit for any other appropriate response.</i>						
19	<p>Explain what makes Passage B an epic piece of writing. Make four points and support each point with reference to Passage B.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="353 1026 1294 1265"> <tbody> <tr> <td data-bbox="353 1026 427 1114">2</td> <td data-bbox="427 1026 1294 1114">Expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td data-bbox="353 1114 427 1201">1</td> <td data-bbox="427 1114 1294 1201">Expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td data-bbox="353 1201 427 1265">0</td> <td data-bbox="427 1201 1294 1265">Point is not valid, or none are drawn.</td> </tr> </tbody> </table> <p>Examples might include:</p> <ul style="list-style-type: none"> use of a simile (AO2) – ‘it was like...’ (AO1) 	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)	<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>
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Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • reference to the gods (AO2) <ul style="list-style-type: none"> – Dawn, Athene, Poseidon (AO1) • Stock epithet (AO2) <ul style="list-style-type: none"> – ‘rosy fingered’, flashing eyes (AO1) • supernatural happenings (AO2) <ul style="list-style-type: none"> – the lengthening of the night (AO1). 		
20	<p>‘The recognition scene between Penelope and Odysseus is the most emotional recognition scene in the Odyssey.’ How far do you agree with this statement? You may use Passage B as a starting point, and your own knowledge in your answer.</p> <p><u>AO1</u> Candidates might want to comment on some of the following recognition scenes:</p> <ul style="list-style-type: none"> • Penelope • Telemachus • Argus • Eurycleia • Eumaeus • Suitors. <p><u>AO2</u> The recognition scene depicted in Passage B is emotional for a number of reasons:</p> <ul style="list-style-type: none"> • It is the climax of the epic. • The extent of the emotions are stressed, aided by a very effective simile. • There is consideration of the emotions experienced through Penelope’s perspective as well as Odysseus’. <p>Other recognition scenes are emotional in similar and also different ways.</p> <ul style="list-style-type: none"> • The intensity of the emotions shared between Telemachus and Odysseus is stressed in no uncertain terms. 	<p>8 (AO1)</p> <p>8 (AO2)</p>	<p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately. 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 penalised if they offer a full and detailed response which does not do so.</i></p> <p><i>Look for a range of recognition scenes. There is no definitive response.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none">• Argus' loyalty, Odysseus' tears and the sudden death of the dog are laced with emotional.• The recognition scene involving Eurycleia is a mixture of joy and suspense as to whether Odysseus' disguise will remain intact.• That involving his other servants helps to further the anticipation of the Suitors' impending doom.• When the Suitors recognise that Odysseus has returned, the reader is filled with a sense of satisfaction that the Suitors are eventually going to be punished for their transgressions.		

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"> Very detailed knowledge and a thorough understanding of the material studied. 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. 	4	7–8	<ul style="list-style-type: none"> A very good response to the question containing a wide range of relevant points leading to convincing conclusions. Points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources. <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"> Good knowledge and understanding of the material studied. Use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation. 	3	5–6	<ul style="list-style-type: none"> A good response to the question containing a range of relevant points leading to appropriate conclusions. Points are generally supported by analysis, interpretation and evaluation of classical sources. <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"> Sound knowledge and understanding of the material studied. 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. 	2	3–4	<ul style="list-style-type: none"> A sound response to the question containing some relevant points leading to tenable conclusions. Some points are supported by analysis, interpretation and evaluation of classical sources. <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> Limited knowledge and understanding of the material studied. Use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation. 	1	1–2	<ul style="list-style-type: none"> Limited engagement with the question, any points or conclusions made may be weak and/or limited in relevancy. Isolated use of classical sources with little analysis, interpretation and evaluation. <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.

Question	Indicative Content	Marks	Guidance
21	<p>Do you think Odysseus was a good leader of his men in books 9-12 of the Odyssey? Justify your response.</p> <p><u>AO1</u> Candidates might show knowledge and understanding of the following episodes involving Odysseus and his men:</p> <ul style="list-style-type: none"> • Cicones • Lotus Eaters • Laestrygonians • Cyclopes • Bag of winds • Circe • Scylla and Charybdis • Sun god's cattle. <p><u>AO2</u> Candidates may demonstrate evaluation and analysis of Odysseus' leadership skills through consideration of some of the following arguments:</p> <ul style="list-style-type: none"> • Loyalty to try to save his men – Circe, Cicones, Lotus Eaters, Thrinacie, Cyclopes. • Bravery – Lotus Eaters, Cyclopes, Circe, Scylla and Charybdis. • Skill in speaking – when arriving on Aeaea, approaching Charybdis. • Cunning – Polyphemus. <p>Other times his leadership credentials can be questioned. For instance:</p> <ul style="list-style-type: none"> • Odysseus' curiosity leads to their imprisonment in Polyphemus' cave. • Odysseus' boasting to Polyphemus causes a curse where he is to return home alone. • Odysseus moors outside the harbour of the Laestrygonians and abandons the rest of his fleet to their fate. • The men act on their own volition with disastrous consequences – Thrinacie, bag of winds. • The men at other times do not obey their leader – Cicones, Thrinacie. 	<p>10 (AO1)</p> <p>15 (AO2)</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 25-mark extended response.</i></p>

Question	Indicative Content	Marks	Guidance
22	<p>‘Unappreciated and unimportant.’ How far do you think this is a fair assessment of the way in which slaves are depicted in the Odyssey?</p> <p><u>AO1</u> Candidates might show knowledge and understanding of the following slaves:</p> <ul style="list-style-type: none"> • Eumaeus • Eurycleia • Philoetius • Melanthius • Melanthe and other unfaithful maidservants. <p><u>AO2</u> Candidates may demonstrate evaluation and analysis of their value and importance through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Punishment and execution of the unfaithful maidservants. • Torture and mutilation of Melanthius. • Odysseus’ threat to Eurycleia. • Odysseus’ threats to the unfaithful maidservants. • The only reason Laertes doesn’t sleep with Eurycleia is out of respect for his wife. <p>There is, however, plenty of evidence to suggest that servants were important and valued.</p> <ul style="list-style-type: none"> • Odysseus promises to reward Eumaeus and Philoetius for helping him. • They play an integral part in the killing of the Suitors. • Eurycleia helps to keep the other unfaithful maidservants away from the fighting. • Eurycleia identifies the unfaithful maidservants. • Penelope raised Melanthe as her own. • The maidservants disclose the secret of the weaving of the shroud. • Eumaeus played an important role in the upbringing of Telemachus. • Eumaeus fetches the bow for Odysseus. 	<p>10 (AO1)</p> <p>15 (AO2)</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 25-mark extended response.</i></p>

Guidance on applying the marking grids for the 25-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
5	9–10	Very detailed knowledge and a thorough understanding of the material studied. 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.	5	13–15	A very good response to the question containing a wide range of relevant points leading to convincing conclusions. 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, sustained and coherent line of reasoning.</i>
4	7–8	Detailed knowledge and a sound understanding of the material studied. Use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation.	4	10–12	A good response to the question containing a range of relevant points leading to appropriate conclusions. Points are consistently supported by critical analysis, interpretation and evaluation of classical sources. <i>The response is logically structured, with a well-developed and clear line of reasoning.</i>
3	5–6	Reasonable knowledge and understanding of the material studied. Use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation.	3	7–9	A reasonable response to the question containing some relevant points leading to tenable conclusions. 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>

2	3–4	Basic knowledge and understanding of the material studied. 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.	2	4–6	A basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions. Points are occasionally supported by analysis, interpretation and evaluation of classical sources. <i>The response presents a line of reasoning but may lack structure.</i>
1	1–2	Limited knowledge and understanding of the material studied. Use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation.	1	1–3	Little engagement with the question and any points or conclusions made are of little or no relevance. Isolated use of classical sources with little analysis, interpretation and evaluation. <i>The information is communicated in an unstructured way.</i>
	0	No response or no response worthy of credit.		0	No response or no response worthy of credit.

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