



Oxford Cambridge and RSA

GCE

Classical Civilisation

H408/11: The world of the hero

A Level

Mark Scheme for June 2022

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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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PREPARATION FOR MARKING ON RM ASSESSOR3

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the question paper and mark scheme for this component. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>.
3. After the standardisation meeting: **YOU MUST MARK 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.**

MARKING INSTRUCTIONS

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 RM Assessor 50% and 100% deadlines. If you experience problems, you must contact your Team Leader without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question 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 assessor3, which will select the highest mark from those awarded

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. (The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards.

Longer Answer Questions (requiring a developed response)









Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

1. 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 an annotation to confirm that the work has been seen.
 - a. Where generic answer booklets are used, all pages must contain an annotation, or RM Assessor3 will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' annotation **must** be applied.
 - b. Where additional objects are present, all pages must contain an annotation, or RM Assessor3 will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' annotation **must** be applied.
2. There is a NR (No Response) option. Award NR 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).
Team Leaders must confirm the correct use of NR with their examiners before live marking commences and should check this when reviewing scripts.
6. The RM Assessor3 **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 RM Assessor messaging system, or e-mail.
7. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader 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.
3. For answers marked by levels of response:

- a. **To determine the level** – start at Level 3 and work outwards [up or down] until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

Annotations: These are the annotations, (including abbreviations), used in RM Assessor, which are used when marking:

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	^	omission
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point
	REP	conspicuous repetition
 SEEN	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. Be especially careful with the SEEN annotation and only use it as directed by the Principal Examiner

MARKING INFORMATION

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
- 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.

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 Team Leaders' standardisation (SSU) 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.

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 practice scripts provide you with *examples* of the standard of each level. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the SSU.

The specific task-related indicative content for each question will help you to understand how the level 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.

ASSESSMENT OBJECTIVES

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

AO1 Demonstrate knowledge and understanding of:

- literature, visual/material culture and 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, visual/material culture, and 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 Team Leader/Principal Examiner.

Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think 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 EXTENDED RESPONSE

- 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 Team Leader/Principal Examiner

Section A

Question	Indicative Content	Marks	Guidance
1	<p>Explain how good hospitality (<i>xenia</i>) is demonstrated in Passage A. Use references to the passage to support your answer.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • Awareness of the need to show hospitality. (AO2) <ul style="list-style-type: none"> ○ <i>'or I may break the commands of Zeus'</i>. (AO1) • The whole of the Trojan party are invited inside. (AO2) <ul style="list-style-type: none"> ○ <i>'brought in the herald'</i>. (AO1) • Giving of gifts. (AO2) <ul style="list-style-type: none"> ○ <i>'left a couple of white mantles.'</i> Hector's body. (AO1) • Washing. (AO2) <ul style="list-style-type: none"> ○ <i>the corpse is washed.</i> (AO1) • Provision of food. (AO2) <ul style="list-style-type: none"> ○ <i>'let us turn our thoughts to food'</i>. (AO1) • Speaking respectfully (AO2) <ul style="list-style-type: none"> ○ <i>'venerable sir'</i>. (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></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 evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>
2*	<p>Explain how the importance of hospitality (<i>xenia</i>) is demonstrated in the <i>Iliad</i>. You may use Passage A as a starting point in your answer.</p> <p>AO1 Examples of <i>xenia</i> for discussion might include:</p> <ul style="list-style-type: none"> • Achilles and Priam • Achilles receiving the embassy • Thetis visiting Olympus • Glaucus and Diomedes • Hector's reception when he returns to Troy <p>AO2 The importance of <i>xenia</i> is shown in the following ways:</p> <ul style="list-style-type: none"> • The Trojan war began as a result of broken <i>xenia</i>. • The gods themselves even demonstrate <i>xenia</i>. • The <i>xenia</i> sequence needs to be correctly observed. 	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></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>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"> • <i>Xenia</i> is the hallmark of civilised behaviour. • <i>Xenia</i> is a moral barometer of a character's worth. • <i>Xenia</i> can effect reconciliation between foes – Glaucus and Diomedes. 		
3	<p>Explain how bad hospitality (<i>xenia</i>) is demonstrated in Passage B. Use references to the passage to support your answer.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • The host ignores the request to show hospitality. (AO2) <ul style="list-style-type: none"> ○ 'You must be a fool...' (AO1) • Polyphemus does not respect Zeus, the patron god of <i>xenia</i>. (AO2) <ul style="list-style-type: none"> ○ 'we Cyclopes care nothing for Zeus...'. (AO1) • Questions are asked without/before offering food. (AO2) <ul style="list-style-type: none"> ○ 'But tell me...' (AO1) • Eats his guests. (AO2) <ul style="list-style-type: none"> ○ 'he devoured'. (AO1) • Wants to eat Odysseus' other men. (AO2) <ul style="list-style-type: none"> ○ Asks the whereabouts of Odysseus' boat. (AO1) • Odysseus lies about his boat. (AO2) <ul style="list-style-type: none"> ○ 'I answered with plausible words'. (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p>Use 10-mark making grid.</p> <p>AO1 marks are awarded for the selection of material from the source.</p> <p>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</p> <p>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</p>
4*	<p>Explain how the importance of hospitality (<i>xenia</i>) is demonstrated in the <i>Odyssey</i>. You may use Passage B as a starting point in your answer.</p> <p>AO1 Examples of <i>xenia</i> for discussion might include:</p> <ul style="list-style-type: none"> • Polyphemus • Circe • Calypso • Phaeacians • Eumaeus • Suitors <p>AO2 The importance of <i>xenia</i> is shown in the following ways:</p>	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p>Assess using the marking grids for the 20-mark extended response.</p> <p>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>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.</p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none">• The Trojan war began as a result of broken <i>xenia</i>.• The gods themselves even demonstrate <i>xenia</i>.• The <i>xenia</i> sequence needs to be correctly observed.• <i>Xenia</i> is the hallmark of civilised behaviour.• <i>Xenia</i> is a moral barometer of a character's worth.• Odysseus gaining revenge on the Suitors for their lack of respect of <i>xenia</i>.		

Section B

Question	Indicative Content	Marks	Guidance
5	<p>Explain how Passage C is a vivid piece of writing. Use references to the passage to support your answer.</p> <p>Examples might include the use of:</p> <ul style="list-style-type: none"> • Metaphor. (AO2) <ul style="list-style-type: none"> ○ <i>'the flame...'</i> (AO1) • Personification. (AO2) <ul style="list-style-type: none"> ○ <i>'eating'</i>. (AO1) • Simile. (AO2) <ul style="list-style-type: none"> ○ <i>'like a doe'</i>. (AO1) • Repetition. (AO2) <ul style="list-style-type: none"> ○ <i>'sometimes...sometimes'</i>. (AO1) • Pathetic fallacy. (AO2) <ul style="list-style-type: none"> ○ <i>'fading moon was dimming her light'</i>. (AO1) • Soporific sibilance. (AO2) <ul style="list-style-type: none"> ○ <i>'setting stars....'</i> (AO1) • Emphatic short sentence. (AO2) <ul style="list-style-type: none"> ○ <i>'The towers...'</i> (AO1) <p>The following aspects to Dido's character as displayed in the passage are also presented vividly:</p> <ul style="list-style-type: none"> • Victim • Infatuated • Isolated and alone. 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></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 evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>
6	<p>'Admirable but unlikeable.' Explain whether Dido deserves this description. You may use Passage C as a starting point in your answer. Justify your response.</p> <p>AO1</p> <p>Areas for discussion might include:</p> <ul style="list-style-type: none"> • Dido's early life as enunciated by Venus. • Founding of and presentation of Carthage. • Her character before the gods' meddling. • Change in character effected by the gods and subsequent infatuation. 	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

<ul style="list-style-type: none"> • Her treatment of those around her. • Curse upon the Roman race. • Suicide. • Underworld scene. <p>AO2</p> <p>Positive points for discussion might include:</p> <ul style="list-style-type: none"> • Dido has successfully navigated an incredibly difficult early life. • In this light, her achievements in establishing and ruling Carthage are even more admirable. • Carthage is initially seen in a positive way with many trappings of a civilised way of life. • Dido is compared to the gods. • She is incredibly hospitable. • Victim of the gods. • Some of her former strength of character is restored in the Underworld episode. <p>Negative points for discussion might include:</p> <ul style="list-style-type: none"> • Her obsessive infatuation with Aeneas. • Broken vow of chastity. • Abandonment of her role as queen. • Trickery of Anna. • The way in which she curses Aeneas and his descendants. <p>Answers might also profitably consider how a Roman audience might view Dido – Cleopatra figure, an obstruction to Roman destiny.</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>
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Section C

Question	Indicative Content	Marks	Guidance
7	<p>Assess which passage you consider creates the greatest sympathy. You should refer to the passage from the <i>Aeneid</i> and the passage from the work of Homer you have read.</p> <p>AO1 Candidates will need to identify and demonstrate knowledge and understanding of the elements which create sympathy within the passages. These might include:</p> <p><i>Iliad:</i></p> <ul style="list-style-type: none"> • Priam has risked his own life to beg for the release of his beloved son's body. • He has to beg from the person who has killed his son. • He is prepared to offer a huge ransom. • Achilles threatens and scares Priam. • Achilles is still suffering from the loss of Patroclus. <p><i>Odyssey:</i></p> <ul style="list-style-type: none"> • Desperate plight in which Odysseus finds himself. • Polyphemus' pitiless and irreligious reply confirms to Odysseus that he is in a tight corner. • Polyphemus indicates his intent on gaining more food by asking of the whereabouts of the other men. • Cannibalistic tendencies. • Visceral description. <p><i>Aeneid:</i></p> <ul style="list-style-type: none"> • Love is alive within Dido and is consuming her. • She is physically wounded by love. • She is completely infatuated by Aeneas. • She is desperate for his company. • She is alone. • She abandons her role as leader of her city. <p>AO2</p>	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></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 evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>

	<p>Much will depend upon the passages which are chosen for discussion and the candidates' understanding of which passage creates the greatest sympathy.</p> <p>Areas for discussion and comparison might include:</p> <ul style="list-style-type: none"> • The intensity of emotions. • The actions and words of the characters. • What is happening in the passage. • Why the characters are behaving as they are. • The language used by each poet. <p>There are many valid approaches to this question.</p>		
8	<p>'Hero in name, human by nature.' Explain whether you think Hector behaves in a more human than heroic way in the <i>Iliad</i>. Justify your response.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Fighting skills • Courage • <i>Kleos</i> • <i>Time</i> • Regard for/from immortals • Oratory • Family. <p>AO2 Areas for discussion might include:</p> <ul style="list-style-type: none"> • Book 16 showcases fighting skills in his killing of Patroclus and others. • His refusal to rest in Book 6 and remain with his family. • When he returns to Troy, it is evident how much the women rely on him. • His refusal to avoid combat with Achilles and his readiness to stay outside the city of Troy when the other Trojans are retreating. • He is regarded by the Greeks as the most threatening opponent. • His thirst for glory is evident in his donning of Patroclus' armour, trying to steal his 	<p>10 (AO1)</p> <p>20 (AO2)</p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></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>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

	<p>body, refusal to retreat once Achilles returns to fight. It is also more important to him than his own family.</p> <ul style="list-style-type: none"> • His piety is evident throughout as is the regard he is held in by the gods, especially Zeus. <p>More human characteristics for discussion might include:</p> <ul style="list-style-type: none"> • His care for Andromache and Astyanax • Compassion for Helen • Gainsaying Poulydamas • Feels fear • Runs away from Achilles • Desires his body to be returned 		
<p>9</p>	<p>‘Goddesses and women are the clever ones in the <i>Odyssey</i>, not Odysseus.’ Explain how far you agree with this statement. Justify your response.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Athene • Calypso • Circe • Penelope • Eurycleia • Maidservants • Polyphemus • Downfall of the Suitors • Approach to Nausicaa • Lotus Eaters • Aeolus • Odysseus’ use of disguise <p>AO2</p> <ul style="list-style-type: none"> • Athene – moves the plot along, provides Odysseus with help and assistance on 	<p>10 (AO1)</p> <p>20 (AO2)</p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></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>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

	<p>numerous occasions, tricks him on his return to Ithaca, helps to plot the downfall of the Suitors.</p> <ul style="list-style-type: none"> • Calypso – highlights the inequality between male and female gods, helps Odysseus to leave the island. • Circe – knowledge of the Underworld and assistance with the hero's journey home. • Penelope – shroud ruse, bow contest, tricking Odysseus into revealing his identity. • Euryycleia – recognising Odysseus through the disguise. <p>At times, Odysseus does demonstrate his intelligence:</p> <ul style="list-style-type: none"> • Escaping the Cyclops. • Ensuring the Suitors are trapped in the Hall. • Impressive construction skills – raft, bed. • Rhetorical skills – Phaeacians, approaching Charybdis, Cretan tale. • Maintaining his disguise, especially when under provocation. <p>There is room to question the intelligence of some of his actions (revealing his identity to Polyphemus, not being more open with his men, allowing his curiosity to get the better of him) It cannot also be ignored that much of Odysseus' success is due to the help he receives from others, especially goddesses.</p>		
10	<p>'The reader never feels optimism when reading the <i>Aeneid</i>; the epic is completely depressing.' Explain how far you agree with this statement. Justify your response.</p> <p>AO1 Areas for consideration might include:</p> <ul style="list-style-type: none"> • Characterisation • Plot • Relationships and family • Portrayal of warfare • Imperial destiny • Gods and mortals • Language of epic <p>AO2</p>	<p>10 (AO1)</p> <p>20 (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 30-mark extended response.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

	<ul style="list-style-type: none"> • Characterisation – Key to this area might be Aeneas and his seemingly reluctant transition to becoming a Roman hero, especially his actions in Books 10 and 12. Answers also might successfully explore the characters of Dido, Turnus, Evander et al. • Plot – There is an array of episodes to discuss here happening in Troy, Carthage, the Underworld and Italy. • Relationships and family – The ruined relationships (Dido, Nisus and Euryalus) and destroyed family bonds (Aeneas and Creusa/Dido, Evander and Pallas, Mezentius and Lausus, Latinus and Amata) would seem to support this statement although there is some optimism with regards to Aeneas' line. • Warfare – This area seems particularly bleak, particularly in the fall of Troy and the many savage deeds which take place in the fields of Italy. • Gods and mortals – A Roman audience would undoubtedly have been encouraged that their supremacy is divinely sanctioned and supported. Their anthropomorphic portrayal is, at times, less uplifting and the manner in which humans are used as their pawns is somewhat depressing. • Language of epic – Even if the subject matter can be bleak at times, the skill with which Virgil expresses himself and his mastery of language is most certainly not and can be appreciated by all. 		
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Guidance on applying the marking grids for the 10-mark stimulus question

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, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at level 3 and work outwards 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
- Marks for questions must be determined by reference to the assessment grid, **NOT by mechanical addition of ticks.**

Level	Marks	Characteristics of Performance
5	9–10	AO1: Shows very good knowledge and understanding of the provided source/ideas through a range of well selected, accurate and precise material from it AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed
4	7–8	AO1: Shows good knowledge and understanding of the provided source/ideas through a range of well selected, mostly accurate, material from it AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed
3	5–6	AO1: Shows reasonable knowledge and understanding of the provided source/ideas through use of a range of mostly accurate material from it AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development
2	3–4	AO1: Shows basic knowledge and understanding of the provided source/ideas through use of some material from it with some degree of accuracy AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development
1	1–2	AO1: Shows limited knowledge and understanding of the provided source/ideas through little use of accurate material from it AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance
0	0	No response worthy of credit

Guidance on applying the marking grids for the 20-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 level 3 and work outwards 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
- Marks for questions must be determined by reference to the assessment grid, **NOT by mechanical addition of ticks.**

		AO1		AO2	
Level	Marks	Characteristics of Performance		Marks	Characteristics of Performance
5	9 – 10	<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 		9 – 10	<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 perceptive critical analysis, interpretation and evaluation of classical sources <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"> • 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 		7 – 8	<ul style="list-style-type: none"> • 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 <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"> • 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 		5 – 6	<ul style="list-style-type: none"> • 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 <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"> • 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 		3 – 4	<ul style="list-style-type: none"> • 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 <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 – 2	<ul style="list-style-type: none"> • little engagement with the question, any points or conclusions made are of little relevance • 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	<ul style="list-style-type: none"> • no response or no response worthy of credit 		0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Guidance on applying the marking grids for the 30-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 level 3 and work outwards 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
- Marks for questions must be determined by reference to the assessment grid, **NOT by mechanical addition of ticks.**

		AO1		AO2
Level	Marks	Characteristics of Performance	Marks	Characteristics of Performance
5	9 – 10	<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 	17 – 20	<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 and secondary sources, scholars and/or academic works <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"> • 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 	13 – 16	<ul style="list-style-type: none"> • 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 and secondary sources, scholars and/or academic works <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"> • 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 	9 – 12	<ul style="list-style-type: none"> • 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 and there is some use of secondary sources scholars and/or academic works <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"> • 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 	5 – 8	<ul style="list-style-type: none"> • 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 and there is little or no use of secondary sources, scholars and/or academic works <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 – 4	<ul style="list-style-type: none"> • 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 <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit 	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

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