

GCE

Classical Civilisation

H408/11: The world of the hero

A Level

Mark Scheme for June 2024

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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 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. Prior to the SSU meeting, you must familiarise yourself with the question paper.
4. After the SSU 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 Assessor3 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 Assessor3 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. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)

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 or two marks 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 (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

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.

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 annotate 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.
8. There is a NR (No Response) option. Award NR if:
 - there is nothing written at all in the answer spaceAward 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.
9. **DO NOT USE THE COMMENTS BOX FOR ANY REASON.**
If you have any questions or comments for your Team Leader, use the phone, the RM Assessor 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.









11. For answers marked by levels of response:

- a. **To determine the level** – start at level 3 and work outwards 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 Assessor3, which are used when marking:

Symbol	Comment
	worthy of credit
	unclear
	error of spelling
	omission
	to draw attention to something
.....	as directed by PE
	irrelevant point
	conspicuous repetition
	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.
SEEN	NB: SEEN annotation will appear automatically if the automated 'annotate blank pages' is used prior to submitting the marked paper. Great care needs to be exercised with the SEEN annotation.

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.

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 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 at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort place the SEEN annotation at the top and 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**)
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

Section A: Homer

Question	Indicative Content	Marks	Guidance
1	<p>Explain how Hector is shown in a heroic way in Passage A. Use references to the passage to support your answer.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Worthy of the attention of the gods (AO2) <ul style="list-style-type: none"> ◦ Zeus' attention, 'terrible War-god now entered him' (AO1) • Fights for his homeland (AO2) <ul style="list-style-type: none"> ◦ Killing Patroclus, rousing his troops to defend their land (AO1) • Desire for glory and excellence in war (AO2) <ul style="list-style-type: none"> ◦ Wears Achilles' armour (AO1) • Concern for time (AO2) <ul style="list-style-type: none"> ◦ 'shall share the glory', 'give half the spoils' (AO1) • Looks impressive (AO2) <ul style="list-style-type: none"> ◦ Wears Achilles' armour (AO1) • Ferocious (AO2) <ul style="list-style-type: none"> ◦ 'savage spirit' (AO1) • Powerful (AO2) <ul style="list-style-type: none"> ◦ 'power and fresh vigour filled', killed Patroclus (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p>Use the 10-mark marking 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>
2*	<p>Discuss what you have learned about fate from your study of the <i>Iliad</i>. Explain what the existence of fate adds to the epic. You may use Passage A as a starting point, and your knowledge of the <i>Iliad</i> in your answer.</p> <p>AO1</p> <p>Candidates may show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Doom of Achilles • Fate of Troy and its inhabitants • Sarpedon and Zeus' inability to save his life • Death of Patroclus • Death of Hector 	<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"> • Weighing of scales <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Prophecies provide and propel a dramatic and exciting plot forward • Reveals the overall structure of the poem • Fate offers the workings of an inescapable destiny amongst the chaos of battle • Zeus might consider changing fate, but ultimately fate is more powerful • Gods are seen as facilitators of fate • This scene adds colour to the narrative in the way Zeus is warned off this course of action by Hera • A plethora of emotions – pathos, admiration, respect etc. - is aroused in the audience when observing how people who know their fate react and how it affects those around them. • This is perhaps best seen with Achilles who has made his choice to die at Troy and the effect it has upon Thetis. The effect of this is magnified by the constant repetition of Achilles' doom • Dramatic impact. Hector's triumph at killing Patroclus is dampened as the latter predicts his victor's downfall 		
3	<p>Explain how Odysseus is shown in a heroic way in Passage B. Use references to the passage to support your answer.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Use of a patronymic (AO2) <ul style="list-style-type: none"> ◦ 'son of Laertes' (AO1) • Worthy of the attention of the gods (AO2) <ul style="list-style-type: none"> ◦ <i>Odysseus' blinding of the Cyclops was divinely foretold.</i> (AO1) • Epithet. (AO2) <ul style="list-style-type: none"> ◦ 'sacker of cities' (AO1) • Desire for glory/kleos (AO2) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use the 10-mark marking 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</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ reveals his true identity (AO1) • Courageous (AO2) <ul style="list-style-type: none"> ○ taunting the Cyclops (AO1) • Ferocious. (AO2) <ul style="list-style-type: none"> ○ has blinded the Cyclops (AO1) • Emotional (AO2) <ul style="list-style-type: none"> ○ 'my temper was up' (AO1) • Cunning (AO2) <ul style="list-style-type: none"> ○ has blinded the Cyclops, hidden his identity (AO1) 		<p><i>answers and approaches must be credited appropriately.</i></p>
4*	<p>Discuss what you have learned about fate from your study of the <i>Odyssey</i>. Explain what the existence of fate adds to the epic. You may use Passage B as a starting point, and your knowledge of the <i>Odyssey</i> in your answer.</p> <p>AO1 Candidates may show knowledge and understanding of fate in relation to the following:</p> <ul style="list-style-type: none"> • Polyphemus • Teiresias • Circe • Hermes • Council of gods • Alcinous • Suitors <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • It provides the initial certainty that Odysseus will return home and that the Suitors will get their comeuppance for their transgressions. Fate always happens • With that certainty, the audience can appreciate how this will be achieved • Fate provides adventure and a varied and exciting plot line 	<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"> • It allows Odysseus to be forewarned of imminent perils and how to overcome them • Fate enhances Odysseus' heroic credentials • The delay in Odysseus' return is essential for Telemachus' maturation • It exonerates Odysseus from blame over the loss of his comrades • The omens in Ithaca build up suspense to the final showdown • The deaths of the Suitors are clearly divinely ordained. Wrongdoing is punished and thus serves a didactic purpose • Fate provides moments of irony within the <i>Odyssey</i> – especially within the demise of the suitors 		

Section B: Virgil

Question	Indicative Content	Marks	Guidance
5	<p>Explain how Virgil paints a pessimistic picture of warfare in Passage C. Use references to the passage and discuss what it says and how it is written to support your answer.</p> <p>Answers about content may include:</p> <ul style="list-style-type: none"> • Loss (AO2) <ul style="list-style-type: none"> ◦ <i>'bravest of all our warriors', 'fall of ancient city...'</i> (AO1) • Futility. (AO2) <ul style="list-style-type: none"> ◦ <i>...your bravery is in vain', 'defeated', 'to certain death'</i> (AO1) • Abandonment by the gods. (AO2) <ul style="list-style-type: none"> ◦ <i>'All the gods...'</i>, <i>altars are littered with the dead</i> (AO1) • Delusional effect upon soldiers (AO2) <ul style="list-style-type: none"> ◦ <i>'madness'</i> (AO1) • Ubiquitous nature of death (AO2) <ul style="list-style-type: none"> ◦ <i>'Bitter grief was everywhere'</i> (AO1) <p>Answers about style may include:</p> <ul style="list-style-type: none"> • Superlative (AO2) <ul style="list-style-type: none"> ◦ <i>'bravest'</i> (AO1) • Simile (AO2) <ul style="list-style-type: none"> ◦ <i>'like wolves...'</i> (AO1) • Pathetic Fallacy (AO2) <ul style="list-style-type: none"> ◦ <i>'blackness of dark night'</i> (AO1) • Tricolon of rhetorical questions (AO2) <ul style="list-style-type: none"> ◦ <i>'Who... Who... Who...?'</i> (AO1) • Metaphor (AO2) <ul style="list-style-type: none"> ◦ <i>'Paid their debt in blood'</i> (AO1) • Contrast (AO2) <ul style="list-style-type: none"> ◦ <i>'valour came back even to the hearts of the defeated and Greeks were cut down in the hour of their triumph.'</i> (AO1) • Emphatic short sentence (AO2) <ul style="list-style-type: none"> ◦ <i>'Let us die.'</i>, <i>'Bitter grief was everywhere'</i> (AO1) • Repetition (AO2) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use the 10-mark marking 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><i>Level 5 responses will need to have made reference to both content and style.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ 'bravest, bravery' 'everywhere' (AO1) • Paradox (AO2) <ul style="list-style-type: none"> ○ 'The one safety for the defeated is to have no hope of safety'. (AO1) 		
6*	<p>'The Trojans are always presented in a pitiful manner in the <i>Aeneid</i>.' Explain whether you agree with this statement. Do not include discussion of Aeneas. You may use Passage C as a starting point, and your knowledge of the <i>Aeneid</i> in your answer. Justify your answer.</p> <p>AO1 Candidates may show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Laocoon • Wooden horse • Trojans encounter with Sinon • Abandonment by the gods • Cassandra • Descriptions of the Trojan attempts to defend Troy • Priam, Andromache and Polites • Creusa and other survivors • Storm in Book 1 • Images of Trojan War on temple in Carthage • Nisus and Euryalus • Comments made about Trojans by Iarbas, Turnus and Juno <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments in agreement with the statement:</p> <ul style="list-style-type: none"> • The Trojans were easily tricked by Sinon and knocked down their walls to let in a horse full of warriors • The gods had abandoned them. • The Trojans were defeated in battle 	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p>Assess using the marking grids for the 20-mark extended response.</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"> • Manner of Priam's death • The fate of the survivors either to be taken prisoner back to Greece or endure a long and arduous journey to Italy. • The acerbic comments made about Trojans by Iarbas and Turnus and Juno's wish that Troy and all things Trojan are left to lie, something to which Jupiter accedes. <p>On the other hand, the Trojans demonstrate:</p> <ul style="list-style-type: none"> • Compassion and welcome to Sinon • The importance of family – Laocoon, Priam and Andromache, Creusa • Piety in their worship of the gods when they bring in the horse • Bravery, courage, ability, trickery when fighting • Divine favour in the fate of Creusa 		

Section C: Homer and Virgil

Question	Indicative Content	Marks	Guidance
7	<p>Assess whom you consider to be more admirable: Aeneas or Hector/Odysseus. 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 following aspects which might help to create or lessen admiration for the respective heroes. These might include:</p> <p><i>Iliad:</i></p> <ul style="list-style-type: none"> • Hector has killed Patroclus and is wearing Achilles' armour • He is imposing in his appearance • His readiness to defend Troy at all costs • The way he talks to his men • His readiness to share the spoils • How the men respond to his pep talk <p><i>Odyssey:</i></p> <ul style="list-style-type: none"> • Odysseus' temper • His decision not to listen to his men • His readiness to endanger them all by giving away their whereabouts • The revealing of his identity which has tragic consequences, especially for his men, in the curse • Man of fate who is prophesied to blind Polyphemus • Resourcefulness in inebriating and blinding Polyphemus <p><i>Aeneid:</i></p> <ul style="list-style-type: none"> • Choosing to fight rather than listening to previous advice and escape • Readiness to defend his homeland • Knowingly leading his men to their deaths • Openness with his men • Motivational speaker but adds 'madness' • Exposes them to brutal dangers 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use the 10-mark marking 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><i>The points should be based on the passages and not on the rest of the epic(s).</i></p>

Question	Indicative Content	Marks	Guidance
	<p>AO2</p> <p>Much will depend upon the passages which are chosen for discussion and the candidates' understanding of what is admirable or not in each hero.</p> <p>Areas for discussion and comparison about the leadership qualities of each hero might include:</p> <ul style="list-style-type: none"> • Motives • Previous achievements • Inspirational qualities • Speeches • Effect of these speeches • Consequences of their actions • Fate/gods <p>There are many valid approaches to this question.</p>		
8*	<p>'An anti-war poem.'</p> <p>Evaluate how far you think this is true of the way fighting and its consequences are portrayed in the <i>Iliad</i>. Justify your response.</p> <p>AO1</p> <p>Candidates may show knowledge and understanding of the:</p> <ul style="list-style-type: none"> • heroic code • involvement of the gods • actions, behaviour and duels of the heroes • general fighting • visceral descriptions • extent to which non-combatants are affected 	<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>

Question	Indicative Content	Marks	Guidance
	<p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • War justifies heroic status. It fulfils a warrior's need to win honour which involves confronting life-endangering situations where honour is more important than life • The poem celebrates battlefield prowess and martial spirit • The gods themselves watch, help their heroes to fight and become actively involved in the war. • War can dehumanise its heroes in their bloodthirsty and excessive behaviour. • The amount of time given over to set-piece duels between the heroes suggests their importance • The occurrence of vivid visceral descriptions provide graphic illustrations of the stark realities of death • The epic also highlights the miseries and losses of war. It does not shy away from exploring the effects of war upon parents, wives and children and there are many pathos-laden scenes. Attention is also drawn to the loss of normal everyday life of growing and harvesting the crops. <p>Candidates can argue the case either way. Perhaps the epic is presenting the complexities of war. It is not one dimensional and it cannot be avoided. Its depiction balances the suffering caused by war against the glory that comes from success in it.</p>		
9*	<p>Evaluate how far families matter to the story and societies in the <i>Odyssey</i>. Justify your response.</p> <p>AO1 Candidates may show knowledge and understanding of the importance of Odysseus and his family:</p> <ul style="list-style-type: none"> • Recognition scenes between Odysseus and Telemachus and Penelope 	<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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • Penelope • Telemachus • Anticleia • Eurycleia • Odysseus and some of the following incidents – Calypso, Circe, Phaeacians, Journey to the Underworld, removal of the Suitors – linked to his desire to return home <p>Elsewhere:</p> <ul style="list-style-type: none"> • Phaeacians • Polyphemus • Aeolus • Suitors' Parents • gods <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Odysseus' desire to return home and to face enormous trials and dangers in order to achieve this – eg leaving Calypso, entrusting himself to a raft, declining an offer of marriage to Nausicaa and leaving the utopian Phaeacian society. His readiness to visit the Underworld to find a way home • The intensity of emotions evident in the recognition scenes • Penelope's faithfulness with the Suitors and the need to check her husband's identity before resuming their marriage • Telemachus' readiness to leave Ithaca to find out about his father • Anticleia's heartache which has led to her death <p>Elsewhere, the importance of family is seen in:</p> <ul style="list-style-type: none"> • Nausicaa's wish to be married and her willingness to wash clothes of her brothers to assist them looking for wives • the closeness of Alcinous and Arete and Aeolus' family 		<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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> the Suitors' parents' desire to gain revenge upon Odysseus for killing their sons the gods – the authority Zeus commands, the respect shown at times to Poseidon, the influence of Athene <p>It is possible to question the extent of the importance of family.</p> <ul style="list-style-type: none"> Odysseus' desire for <i>kleos</i>, wealth and his curiosity often obscure his determination to return home The duration of time he spends with Calypso, Circe, the Phaeacians It is also not clear whether it is just family that is the prime reason for his return Odysseus is unfaithful to Penelope Telemachus is sometimes harsh and arguably unfair towards his mother Helen eloped with Paris Aphrodite is more than happy to cheat on Hephaestus 		
10*	<p>‘No women, no goddesses: no story.’</p> <p>Evaluate how far everything revolves around women and goddesses in the <i>Aeneid</i>. Justify your response.</p> <p>AO1</p> <ul style="list-style-type: none"> Juno Venus Juturna Iris Sibyl Helen Creusa Dido Anna Amata Lavinia 	<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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> Camilla <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> The Trojan war arose as a result of Helen Aeneas is continually harried by Juno and her anger which dominates much of the action of the epic Creusa ensures Aeneas embarks upon his quest Dido, Anna, Venus and Juno are largely responsible for the Carthage episode Aeneas only enters the Underworld because of Venus and the Sibyl's efforts. The latter is instrumental for most of his actions in the Underworld The war in Italy is mainly stirred up by Juno, Allecto and Amata Aeneas and Turnus are fighting over the hand of Lavinia The war is prolonged by Juno and Venus disobeying Jupiter's commands Aeneas is protected by the armoury Venus has procured and by offering her dittany and deflecting spears Turnus is saved and tricked by Juno and Juturna The war only ends because Juno finally accepts fate <p>Areas for discussion without female influence might include:</p> <ul style="list-style-type: none"> Aeneas' fight to save Troy The journey to the Underworld is to see his father who does much to inspire the hero Aeneas' fate is to find Hesperia Nisus and Euryalus episode Many of the battles (with the exception of Camilla) Augustan propaganda, especially the big three prophetic passages (although the Scrolls only appear as a result of Venus' tears and Cleopatra is centre of the Shield) 		

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

Level	Marks	Characteristics of Performance
5	9–10	AO1: Shows very good knowledge and understanding of the provided source 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 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 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 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 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 or 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 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	Level	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 	5	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 	4	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 	3	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 	2	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	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	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 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. Typically for AO2, if the response does not include any or engages with just one example of secondary sources or scholarship it will receive the lowest mark within the level, if two or more scholars are cited the response will receive the second mark up within the level, greater engagement with these scholars will elicit a higher mark within the level.
- 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	Level	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 	5	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 <i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
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 	4	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 <i>the response is logically structured, with a well-developed and clear line of reasoning</i>
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 	3	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 <i>the response presents a line of reasoning which is mostly relevant and has some structure</i>
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 	2	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 <i>the response presents a line of reasoning but may lack structure</i>
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 – 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 <i>the information is communicated in an unstructured way</i>
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

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