

GCE

Classical Civilisation

H008/11: The world of the hero

AS Level

Mark Scheme for June 2024

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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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MARKING INSTRUCTIONS**PREPARATION FOR MARKING ON RM ASSESSOR3**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor3 Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>.
3. Log-in to RM Assessor3 and select, mark and share **10** scripts.
4. After the standardisation meeting: **YOU MUST MARK 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.**

MARKING INSTRUCTIONS – FOR MARKING ON SCREEN

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 (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the 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.

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 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 must 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. 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 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
	REL	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. 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 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 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 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).
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

Option 1: The *Iliad*

Section A

Question	Indicative Content	Marks	Guidance
1	Who proposed the mission which Dolon is on in Passage A? <ul style="list-style-type: none"> Hector 	1 (AO1)	
2	What was the purpose of this mission? <p>Answers may include:</p> <ul style="list-style-type: none"> To approach the ships To see if the Greek camp was guarded To spy on the Greek camp 	1 (AO1)	
3	Why do you think Dolon accepted this mission? <p>Answers may include:</p> <ul style="list-style-type: none"> To win glory To win the prizes Hector offers 	1 (AO2)	<i>All legitimate answers should be credited</i>
4	What happens to Dolon after he is captured? <p>Answers may include:</p> <ul style="list-style-type: none"> Interrogated Killed 	1 (AO1)	
5	Explain why Passage A is an effective piece of story-telling. Make four points and support each point with reference to Passage A. <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p>	4 (AO1) 4 (AO2)	<i>AO1 marks are awarded for the selection of material from the source.</i> <i>AO2 marks for the interpretation, analysis and interpretation.</i> <i>The indicative content is intended to be illustrative not prescriptive. All legitimate</i>

Question	Indicative Content	Marks	Guidance						
	<table><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></table> <p>Answers may include:</p> <ul style="list-style-type: none">• suspense (AO2)<ul style="list-style-type: none">◦ <i>‘in complete ignorance’ (AO1)</i>• precise detail. (AO2)<ul style="list-style-type: none">◦ <i>‘as with a ...’, ‘less than a spear’s....’ (AO1)</i>• parenthesis (AO2)<ul style="list-style-type: none">◦ <i>‘(and they are better than...)’(AO1)</i>• metaphor (AO2)<ul style="list-style-type: none">◦ <i>‘flash’ (AO1)</i>• short sentence (AO2)<ul style="list-style-type: none">◦ <i>‘They were after him in a flash’ (AO1)</i>• simile (AO2)<ul style="list-style-type: none">◦ <i>‘as a couple of...’ (AO1)</i>• stock epithet (AO2)<ul style="list-style-type: none">◦ <i>‘sacker of cities’ (AO1)</i>• divine intervention (AO2)<ul style="list-style-type: none">◦ <i>Athene. (AO1)</i>	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn		<i>answers and approaches must be credited appropriately.</i>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.								
0	Point is not valid, or none are drawn								
6	<p>Why was Patroclus wearing the armour of Achilles?</p> <p>Answers may include:</p> <ul style="list-style-type: none">• To impersonate Achilles• To trick the Trojans• Because Achilles was refusing to fight	1 (AO1)	<i>All legitimate answers should be credited</i>						

Question	Indicative Content	Marks	Guidance
7	Why do you think Hector took the armour? Answers may include: <ul style="list-style-type: none"> • To win glory • To boast of the deed 	1 (AO2)	<i>All legitimate answers should be credited</i>
8	Give two details about the death of Hector. Answers may include: <ul style="list-style-type: none"> • Achilles chases Hector • Exchange of spears • Hector is tricked by Athene • Achilles spears Hector • Hector vainly begs for the return of his body • The death of Achilles is foretold 	2 (AO1)	<i>All legitimate answers should be credited</i>
9	Explain how Hector is shown in a heroic way in Passage B. Make four points and support each point with reference to Passage B. Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.	4 (AO1) 4 (AO2)	<i>AO1 marks are awarded for the selection of material from the source.</i> <i>AO2 marks for the interpretation, analysis and interpretation.</i> <i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i>

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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								
10*	<p>Discuss what you have learned about fate from your study of the Iliad. Explain what the existence of fate adds to the epic. You may use Passage B as a starting point, and your knowledge of the Iliad in your answer.</p> <p>AO1</p>	<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.</i></p>						

Question	Indicative Content	Marks	Guidance
	<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 • Weighing of scales <p>AO2</p> <p>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 • 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. - are 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 		<p><i>Assess using the marking grids for the 16-mark extended response.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Section B

Question	Indicative Content	Marks	Guidance
11*	'Fighting is always portrayed in a glorious way.' Evaluate how far this is true of the <i>Iliad</i>. Justify your answer.	10 (AO1)	<i>The 'indicative content' is a description of possible content only;</i>

	<p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • heroic code • involvement of the gods • actions, behaviour and duels of the heroes • general fighting • visceral descriptions <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 <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>	<p>15 (AO2)</p>	<p><i>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>
12*	<p>'The study of the <i>Iliad</i> is a complete waste of time.' Evaluate how enjoyable and informative you found reading the epic. Justify your answer.</p> <p>AO1 Candidates are at liberty to draw upon any details of the epic which illustrate whether there is any value or not in studying the poem. What material is chosen will depend upon</p>	<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>what aspects are drawn upon. However, consider the familiarity of the text shown by the candidate. Ideally, there should be more than passing references.</p> <p>AO2</p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none">○ Homeric society○ religion○ gods and worship○ moral values○ conflict○ relationships○ family○ characterisation○ plot line○ epic landscape○ literary merits		<p><i>Assess using the marking grids for the 25-mark extended response.</i></p>
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Option 2: The *Odyssey*

Section A

Question	Indicative Content	Marks	Guidance
13	<p>Who gave Penelope the idea of fetching the bow from the store-room?</p> <ul style="list-style-type: none"> Athene 	1 (AO1)	
14	<p>Why do you think Penelope cries when she sees the bow?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> It reminds her of Odysseus She misses Odysseus 	1 (AO2)	<i>All legitimate answers should be credited</i>
15	<p>What was Penelope's challenge to the Suitors, 'issued her challenge' (lines 14–15 Rieu / lines 12–13 Kline)? Make two points.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> whoever strings the bow and shoots an arrow through the axes wins the hand of Penelope 	2 (AO1)	<i>All legitimate answers should be credited</i>
16	<p>Explain why Passage A is an effective piece of story-telling. 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 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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2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
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17	<p>What had Odysseus' crew just said, 'their words' / 'they argued' (line 1 Rieu / Kline)?</p> <p>Answers may include the crew:</p> <ul style="list-style-type: none">• urging Odysseus not to shout out to the Cyclops again• drawing attention to the danger of shouting out	<p>1 (AO1)</p>	<p><i>All legitimate answers should be credited</i></p>						

Question	Indicative Content	Marks	Guidance
18	<p>Why do you think Odysseus revealed his identity to the Cyclops?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • boasting • to be remembered • to win glory 	1 (AO2)	<i>All legitimate answers should be credited</i>
19	<p>Whose ship helps Odysseus to get home, ‘foreign ship’ / ‘another’s ship’ (line 23 Rieu / line 19 Kline)?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Alcinous • Phaeacians 	1 (AO1)	
20	<p>What was the situation in the palace when Odysseus returned to Ithaca, ‘trouble in his home’ / ‘trouble in his house’ (line 23 Rieu / line 20 Kline)?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • The Suitors courting Penelope • The Suitors refusing to leave • The Suitors’ abuse of <i>xenia</i> 	1 (AO1)	<i>All legitimate answers should be credited</i>
21	<p>Explain how Odysseus is shown in a heroic way in Passage B.</p> <p>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>	<p>4 (AO1)</p> <p>4 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>

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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								
22*	<p>Discuss what you have learned about fate from your study of the Odyssey. Explain what the existence of fate adds to the epic.</p> <p>You may use Passage B as a starting point, and your knowledge of the Odyssey in your answer.</p> <p>AO1</p>	<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.</i></p>						

Question	Indicative Content	Marks	Guidance
	<p>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 • Omens <p>AO2</p> <p>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 • 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 		<p><i>Assess using the marking grids for the 16-mark extended response.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Question	Indicative Content	Marks	Guidance
23*	'Family matters to Odysseus'. Evaluate how far Odysseus values the importance of family in the <i>Odyssey</i>. Justify your response.'	10 (AO1)	<i>The 'indicative content' is a description of possible content only;</i>

	<p>AO1 Candidates may show knowledge and understanding of the importance of Odysseus and his family:</p> <ul style="list-style-type: none"> • Odysseus and some of the following incidents – Calypso, Circe, Phaeacians, Journey to the Underworld, removal of the Suitors • Recognition scenes between Odysseus and Telemachus, Penelope and Anticleia <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 <p>It is possible to question the extent of the importance of family to Odysseus.</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, Aeolus • It is also not clear whether it is just family that is the prime reason for his return • Odysseus is unfaithful to Penelope 	<p>15 (AO2)</p>	<p><i>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>
24*	<p>'The study of the <i>Odyssey</i> is a complete waste of time.' Evaluate how enjoyable and informative you found reading the epic. Justify your answer.</p> <p>AO1 Candidates are at liberty to draw upon any details of the epic which illustrate whether there is any value or not in studying the poem. What material is chosen will depend upon</p>	<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>what aspects are drawn upon. However, consider the familiarity of the text shown by the candidate. Ideally, there should be more than passing references.</p> <p>AO2</p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none">○ Homeric society○ religion○ gods and worship○ moral values○ conflict○ relationships○ family○ characterisation○ plot line○ epic landscape○ literary merits		<p><i>Assess using the marking grids for the 25-mark extended response.</i></p>
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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 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	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 basic 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 worthy of credit		0	No response worthy of credit
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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
- 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	13–15	<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, 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	10–12	<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	7–9	<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	4–6	<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 <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	1–3	<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	No response worthy of credit		0	No response worthy of credit

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