

A Level Classical Civilisation

H408/11 The World of the Hero

Sample Question Paper

Version 3.2

Date – Morning/Afternoon

Time allowed: 2 hour 30 minutes

You must have:

- Answer Booklet



INSTRUCTIONS

- Use black ink.
- Complete the boxes on the Answer Booklet with your name, centre number and candidate number.
- Answer the questions in Section A on the text you have studied. Answer **all** of Section B, and in Section C answer question 7 and one question from 8, 9, 10.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write your answer to each question in the Answer Booklet.
- Write the number of each question answered in the margin.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **100**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **8** pages.

Section A: Homer

Answer **all** the questions on the text you have studied

Homer's *Iliad*

Choose **one** of the following translations of the *Iliad* and answer the questions which follow.

Homer, *Iliad*, 24.553–573

The old man godlike Priam replied:

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

5

Looking blackly at him swift-footed Achilles replied:

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

10

15

Trans: E.V. Rieu

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

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

5

10

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

Trans: A. S. Kline

1. Explain how Homer creates sympathy for Priam in this passage. Use references to the passage to support your answer. [10]
- 2.* To what extent do you agree that Achilles' behaviour in Book 24 is very different to his behaviour elsewhere in the *Iliad*? You may use this passage as a starting point, and should justify your response. [20]

Homer's *Odyssey*

Choose **one** of the following translations of the *Odyssey* and answer the questions which follow.

Homer, *Odyssey* 10. 112-133

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

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

Trans : E. V. Rieu

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

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

Trans: A.S. Kline

3. Explain how Homer makes this passage an exciting piece of narrative. Use references to the passage to support your answer. [10]

4.* 'Odysseus is never made to feel welcome on his travels.' To what extent do you agree that Odysseus is shown poor hospitality (*xenia*) in Books 5-12 of the *Odyssey*? You may use this passage as a starting point, and should justify your response. [20]

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Please turn over for Section B

Section B: Virgil

Answer **all** the questions in this section

Choose **one** of the following translations of the *Aeneid* and answer the questions which follow.

Virgil, *Aeneid* Book 10 lines 511-537

First a rumour of this calamity came flying to Aeneas and then a reliable messenger, to tell him his men were on the very edge of destruction: the Trojans were in retreat; now was the time to help them. Everything that stood before him he harvested with the sword, cutting a broad swathe through the enemy ranks and burning with rage as he looked for this Turnus flushed with slaughter. Before his eyes he could see Pallas, Evander, everything, the table he had sat down to that day when he first came to their house, and the right hands of friendship they had given him. Four warrior sons of Sulmo he now captured alive and four reared by Ufens, to sacrifice them as offerings to the shade of Pallas and pour their captive blood on the flames of his pyre. Next he aimed his deadly spear from long range at Magus, who cleverly ran under it. The quivering spear flew over his head and he clasped the knees of Aeneas with this prayer: 'By the shade of your own father and the hopes you have of Iulus as he grows to manhood, I beg you to spare this life of mine for the sake of my son and my father. Our home is a high-built palace, and buried deep within it I have talents of engraved silver and great weights of gold, both worked and unworked. A Trojan victory does not depend on me. My one life will not make so great a difference.' This was Aeneas' reply: 'Keep for your children all those talents of silver and gold you talk about. Turnus put an end to such war-trading the moment he murdered Pallas. So judges the shade of my father Anchises. And so judges Iulus.' When he had spoken he took Magus' helmet in his left hand, and bending his neck back when he was still begging for mercy, he drove the sword home to the hilt.

Trans: D. West

Now not merely a rumour of this great evil, but a more trustworthy messenger flew to Aeneas, saying that his men were a hair's breadth from death, that it was time to help the routed Trojans. Seeking you, Turnus, you, proud of your fresh slaughter, he mowed down his nearest enemies, with the sword, and fiercely drove a wide path through the ranks with its blade. Pallas, Evander, all was before his eyes, the feast to which he had first come as a stranger, the right hands pledged in friendship. Then he captured four youths alive, sons of Sulmo, and as many reared by Ufens, to sacrifice to the shades of the dead, and sprinkle the flames of the pyre with the prisoners' blood. Next he aimed a hostile spear at Magus from a distance: Magus moved in cleverly, and the spear flew over him, quivering, and he clasped the hero's knees as a suppliant, and spoke as follows: 'I beg you, by your father's shade, by your hope in your boy Iulus, preserve my life, for my son and my father. I have a noble house: talents of chased silver lie buried there: I have masses of wrought and unwrought gold. Troy's victory does not rest with me: one life will not make that much difference.' Aeneas replied to him in this way: 'Keep those many talents of silver and gold you mention for your sons. Turnus, before we spoke, did away with the courtesies of war, the moment he killed Pallas. So my father Anchises's spirit thinks, so does Iulus.' Saying this he held the helmet with his left hand and, bending the suppliant's neck backwards, drove in his sword to the hilt.

Trans: A. S. Kline

5. Evaluate how successfully Virgil makes this piece of writing powerful. Use references to the passage to support your answer. **[10]**
- 6.* 'Aeneas behaves in an unheroic way throughout the second half of the *Aeneid*'. To what extent do you agree with this statement? You may use this passage as a starting point. **[20]**

Section C: Homer and Virgil

Answer question 7 with reference to the *passages given to you in Sections A and B*.

7. Which passage is more engaging for an audience? Justify your response. You should refer to the passage from the *Aeneid* **and** the passage from the work of Homer you have read.

[10]

Answer **one** of the following questions

Use classical sources, and secondary sources, scholars and/or academic works to support your argument. You should also consider possible interpretations of sources by different audiences.

EITHER

- 8.* 'The actions of Homer's characters tell us more about them than their words.' Evaluate whether or not you think this is true of characterisation in the *Iliad*.

[30]

OR

- 9.* 'In the *Odyssey* Penelope is the only female character depicted as being without fault or flaw.' To what extent do you think this is true of the way women are portrayed in the *Odyssey*?

[30]

OR

- 10.* To what extent do you consider praising Augustus to be the only purpose of the *Aeneid*? Justify your response.

[30]

Summary of updates

Date	Version	Details
March 2022	3.1	Updated copyright acknowledgements.
September 2023	3.2	Increased time allowed.

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...day June 20XX – Morning/Afternoon

**A Level Classical Civilisation
H408/11 The World of the Hero**

SAMPLE MARK SCHEME

Duration: 2 hours 30 minutes

MAXIMUM MARK 100

SPECIMEN

This document consists of 40 pages

MARKING INSTRUCTIONS**PREPARATION FOR MARKING ON SCORIS**

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

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

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the Scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the Scoris messaging system.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Where candidates have a choice of questions across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)
8. There is a NR (No Response) option. Award NR (No Response) if:
 - there is nothing written at all in the answer space
 - OR there is a comment that does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
9. The Scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your Team Leader, use the phone, the Scoris messaging system, or e-mail.

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

SUBJECT–SPECIFIC MARKING INSTRUCTIONS

Introduction

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

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

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

Information and instructions for examiners

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

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

Using the Mark Scheme

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

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

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

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

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

Information and instructions for examiners

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

Question	Indicative Content	Marks (AO)	Guidance
Section A			
1	<p>Explain how Homer creates sympathy for Priam in this passage. Use references to the passage to support your answer.</p> <ul style="list-style-type: none"> • Priam is much older than Achilles, making him seem vulnerable (AO2) <ul style="list-style-type: none"> ○ <i>the old man godlike Priam / aged king (AO1)</i> • Priam is made to seem polite despite his situation (AO2) <ul style="list-style-type: none"> ○ <i>May you enjoy it and return safely to the land of your fathers, since from the very first you spared my life / May you have joy of it, and return to your native land, since you have shown me mercy from the first. (AO1)</i> ○ <i>Accept the great ransom I bring / accept the ransom, the princely ransom, I bring (AO1)</i> • Achilles is rude and aggressive, which makes us feel sorry for Priam because he is on the receiving end (AO2) <ul style="list-style-type: none"> ○ <i>I may break the commands of Zeus and, suppliant though you are in my huts, fail to spare your life / lest I defy Zeus' command and choose, suppliant though you are, not to spare even you (AO1)</i> • In the last sentence, Priam seems frail and fragile (AO2) <ul style="list-style-type: none"> ○ <i>the old man was afraid and did as he was told / the old king, gripped by fear, was silent (AO1)</i> • Whilst Achilles seems powerful and dynamic, which highlights how frail Priam is (AO2) <ul style="list-style-type: none"> ○ <i>Then, like a lion, Achilles leapt out of doors / then the son of Peleus ran from the hut (AO1)</i> 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</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>

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 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

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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 the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> • 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 <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 – 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 <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

Question	Indicative Content	Marks (AO)	Guidance
3	<p>Explain how Homer makes this passage an exciting piece of narrative. Use references to the passage to support your answer.</p> <ul style="list-style-type: none"> • the vileness of Antiphates' and his wife (AO2) <ul style="list-style-type: none"> ○ <i>the use of hyperbole 'mountainous proportions / massive as a mountaintop' is effective as is the reaction of Odysseus' men (AO1)</i> ○ <i>despite his size, he pounces on one of the men and the speed of others' retreat is well captured (AO1)</i> • the ferocity of the Laestrygonians' attack (AO2) <ul style="list-style-type: none"> ○ <i>the number of giants ('countless') their power as they throw lumps of rock which an average person could not lift (AO1)</i> • the focus of passage changes (AO2) <ul style="list-style-type: none"> ○ <i>we see what destruction the rocks inflict – dying men's groans, splintering wood (AO1)</i> • vulnerability of the crew (AO2) <ul style="list-style-type: none"> ○ <i>the audience realise the situation is terminal – Odysseus describes it as a massacre/killing and surprisingly immediately takes heel and does not try to save his men. (AO1)</i> ○ <i>the fish simile (AO1)</i> • Odysseus' desire to escape (AO2) <ul style="list-style-type: none"> ○ <i>is well captured in the verbs chosen to describe his actions and descriptive language, for example 'like one man' / 'thrashed the sea' (AO1)</i> • speed of their escape (AO2) <ul style="list-style-type: none"> ○ <i>use of metaphor ('shot') (AO1)</i> 	<p style="text-align: center;">5 (AO1)</p> <p style="text-align: center;">5 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</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>

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

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- **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

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • No response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
4	<p>‘Odysseus is never made to feel welcome on his travels.’ To what extent do you agree that Odysseus is shown poor hospitality (<i>xenia</i>) in Books 5-12 of the <i>Odyssey</i>? You may use this passage as a starting point.</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Greek ideas and values about hospitality (<i>xenia</i>) • Odysseus’ encounters with: <ul style="list-style-type: none"> ○ Laestrygonians (provided source might be used) ○ Polyphemus ○ Aeolus ○ Phaeacians ○ Circe ○ Calypso <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • the encounters with the Laestrygonians and the Cyclopes episode, are wholly violent and hostile with the deaths of many men <ul style="list-style-type: none"> ○ however, Odysseus rarely receives such a violent reception • Circe is initially deceptive and shows poor hospitality by turning his men into pigs <ul style="list-style-type: none"> ○ But she does then take Odysseus as her lover and provide for him and his men, which may redeem her to an extent • Aeolus is initially helpful, but refuses them further aid on their return; <ul style="list-style-type: none"> ○ however this lack of hospitality is because he thinks the gods are against them, which might make this respect for the gods rather than ‘poor hospitality’ • Nausicaa is immediately welcoming and warm 	<p>10 (AO1)</p> <p>10 (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>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>

	<ul style="list-style-type: none">○ She has been 'primed' by Athena, and so it could be said that this warm welcome is less significant for this reason● his welcome at the Phaeacian court becomes very warm with the feast given by Alcinous, games, and everyone listening to his story<ul style="list-style-type: none">○ Odysseus did not want to tell his story, and is reticent, could be argued that making him do so is insensitive		
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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 the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> • 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 <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 – 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 <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

Question	Indicative Content	Marks (AO)	Guidance
Section B			
5	<p>Evaluate how successfully Virgil makes this piece of writing powerful. Use references to the passage to support your answer.</p> <ul style="list-style-type: none"> • the speed with which the rumour travels (AO2) <ul style="list-style-type: none"> ○ <i>the idea/metaphor of it 'flying'</i> (AO1) • the dire nature of the situation in which the Trojans find themselves (AO2) <ul style="list-style-type: none"> ○ <i>'very edge of destruction / a hair's breadth from death'</i> (AO1) • Aeneas' killing spree, his anger and Turnus' bloodlust (AO2) <ul style="list-style-type: none"> ○ <i>exaggerated through the repeated use of metaphor</i> (AO1) • flashback of Aeneas' thoughts (AO2) <ul style="list-style-type: none"> ○ <i>lend the passage a vivid immediacy and power</i> (AO1) • Aeneas' barbaric nature and state of mind (AO2) <ul style="list-style-type: none"> ○ <i>the atrocity of human sacrifice in the Roman world</i> (AO1) • powerful description of his spear (AO2) <ul style="list-style-type: none"> ○ <i>'deadly', 'flew', 'quivering'</i> (AO1) • the desperation of Magus' pleas for mercy (AO2) <ul style="list-style-type: none"> ○ <i>appeals to family, wealth, use of direct speech</i> (AO1) • the speed and violence with which Aeneas dispatches his enemy (AO2) <ul style="list-style-type: none"> ○ <i>'he was still begging for mercy, he drove the sword home to the hilt / bending the suppliant's neck backwards drove in his sword to the hilt'</i> (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</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>

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 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

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • No response or no response worthy of credit

	<ul style="list-style-type: none">○ failure to demonstrate mercy○ readiness to make human sacrifices○ bloodthirsty fighting○ succumbing to his emotions○ the killings of Lausus and Mezentius <ul style="list-style-type: none">• The fact that the epic ends on this note (with the merciless killing of Turnus) might suggest that Aeneas is seen in an unheroic way overall• Some candidates might discuss what 'heroic' means in a modern context and how a modern audience might respond differently to Aeneas		
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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 the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> • 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 <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 – 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 <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

Question	Indicative Content	Marks (AO)	Guidance
Section C			
7	<p>Which passage is more engaging for an audience? Justify your response. You should refer to the passage from the <i>Aeneid</i> and the passage from the work of Homer you have read. <i>Candidates should discuss one Homer passage and the Virgil passage.</i></p> <p>Points might include.</p> <ul style="list-style-type: none"> • ideas about different audiences, ancient and modern, and how they might respond to the different passages <p><i>Iliad</i> passage</p> <ul style="list-style-type: none"> • Priam is depicted as desperate and a figure of great <i>pathos</i> (AO2) <ul style="list-style-type: none"> ○ <i>let me set my eyes on him / so my eyes can gaze on him</i> (AO1) ○ <i>do not ask me to sit down</i> (AO1) • The tension created by Achilles' 'black' look and the apprehension about what will happen next (AO2) <ul style="list-style-type: none"> ○ <i>Looking blackly at him / frowning</i> (AO1) • The rage of Achilles is very sudden and creates a real change of pace (AO2) <ul style="list-style-type: none"> ○ <i>Now don't push me too far, venerable sir / I need no urging old man</i> (AO1) ○ <i>I may break the commands of Zeus and, suppliant though you are in my huts, fail to spare your life / lest I defy Zeus' command and choose, suppliant though you are, not to spare even you</i> (AO1) <p><i>Odyssey</i> passage</p> <ul style="list-style-type: none"> • The monstrous description of Antiphates, his wife and the Laestrygonians wife immediately engages the reader (AO2) <ul style="list-style-type: none"> ○ <i>woman of mountainous proportions / massive as a mountaintop</i> (AO1) ○ <i>more like Giants than men / a countless host of Giants not men</i> (AO1) ○ <i>lumps of rock such as ordinary men could barely lift / the largest rocks a man could lift</i> (AO1) • details about the reactions of Odysseus and his men engage the reader in 	<p style="text-align: center;">5 (AO1)</p> <p style="text-align: center;">5 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</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>their plight (AO2)</p> <ul style="list-style-type: none"> ○ <i>the sight of her appalled them / they were shocked (AO1)</i> ○ <i>The other two sprang back and fled / sprang up and fled (AO1)</i> <ul style="list-style-type: none"> ● dynamic verbs create a sense of urgency, movement and vividness (AO2) <ul style="list-style-type: none"> ○ <i>slashed (AO1)</i> ○ <i>struck(AO1)</i> ○ <i>thrashed(AO1)</i> ○ <i>founder (AO1)</i> ○ <i>shot out to sea (AO1)</i> <p><i>Aeneid</i> passage</p> <ul style="list-style-type: none"> ● Language conveys the urgency of the situation (AO2) <ul style="list-style-type: none"> ○ <i>rumour of this calamity came flying / flew (AO1)</i> ○ <i>now was the time to help them / was time to help the routed Trojans (AO1)</i> ○ <i>on the very edge of destruction / a hair's breadth from death (AO1)</i> ● Sense of the ferocity of Aeneas' attack and his fury (AO2) <ul style="list-style-type: none"> ○ <i>Everything that stood before him he harvested / he mowed down his nearest enemies (AO1)</i> ○ <i>cutting a broad swathe through the enemy ranks / fiercely drove a wide path through the ranks (AO1)</i> ○ <i>burning with rage / fiercely (AO1)</i> ○ <i>flushed with slaughter / proud of your fresh slaughter (AO1)</i> ● Aeneas considers human sacrifice in his rage, and refuses the pleas for mercy of Magus; engaging the audience as we are horrified by his anger and actions (AO2) <ul style="list-style-type: none"> ○ <i>... to sacrifice them as offerings to the shade of Pallas and pour their captive blood on the flames of his pyre / to sacrifice to the shades of the dead, and sprinkle the flames of the pyre with the prisoners' blood (AO1)</i> ○ <i>When he had spoken he took Magus' helmet in his left hand, and bending his neck back when he was still begging for mercy, he drove the sword home to the hilt / Saying this he held the helmet with his left hand and, bending the suppliant's neck backwards, drove in his sword to the hilt. (AO1)</i> 		
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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 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

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • No response or no response worthy of credit

	<ul style="list-style-type: none">○ speeches tend to be very long winded and can become dull○ descriptions of actions, especially those using techniques such as similes, are more vivid and give a clearer sense of character○ a character's actions tell us more about them because they show us what they are capable of, rather than just what they talk about○ formulaic actions, such as arming type scenes, have small but significant differences depending on the character (e.g. Paris' borrowed armour) which make these actions very useful insights into the characters		
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Guidance on applying the marking grids for the 30-mark extended response

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

When using this grid:

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

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> • 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 <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	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 	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 <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	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	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	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
9	<p>'In the <i>Odyssey</i> Penelope is the only female character depicted as being without fault or flaw.' To what extent do you think this is true of the way women are portrayed in the <i>Odyssey</i>?</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Penelope <ul style="list-style-type: none"> • physical description • predicament: husband absent and Suitors squatting in her household • manipulation of the Suitors in attempts to keep them at bay, including the shroud trick and eliciting gifts from the Suitors • the challenge of the bow and deaths of the Suitors • failure to recognise that Odysseus has returned, use of the bed trick • relationship with her son, the maidservants and Eurycleia • At least one other female character should be discussed in detail, these might include: <ul style="list-style-type: none"> • Nausicaa • Arete • Calypso • Circe • Eurycleia • Athena <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Candidates might argue that Penelope is indeed without flaw <ul style="list-style-type: none"> ○ Penelope's loyalty, faithfulness, modesty, cunning, beauty, and the manner in which she rebukes the Suitors might be evidence for this • However, they may argue that she is as flawed as any other female figure in the work 	<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>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"> ○ Eurycleia is disbelieved when she tries to tell Penelope that her husband has returned and may feel this is a fault on Penelope's part ○ the encouragement she has given the Suitors – secret notes, bow competition – and her lack of belief in Odysseus' return might be seen as flaws ○ her harsh rebuke of the maidservants, even though she has raised Melantho as her own ● Other female figures might be argued to also be without flaw or fault, for example, Nausicaa is depicted as innocent, virginal and respectful; Arete is fair and welcoming (and for a modern audience shows authority beyond what we would expect) ● However, some candidates may argue that no other female character has no flaw or fault, for example Nausicaa could be seen as naïve, Arete as having too much influence (especially in the eyes of an ancient audience), Circe is a threat to the crew and voyage etc ● Candidates might also argue that different audiences might have different interpretations of these characters, for example contrasting ancient and modern views on women 		
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Guidance on applying the marking grids for the 30-mark extended response

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

When using this grid:

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

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> • 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 <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	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 	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 <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	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	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	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

	<p>on Augustus</p> <ul style="list-style-type: none">• other goals or aims of the <i>Aeneid</i> for example acting as the next chapter to the Homeric epics, showcasing Virgil's own talents, celebrating Rome as a whole rather than just Augustus, creating an exciting and engaging narrative		
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Guidance on applying the marking grids for the 30-mark extended response

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

When using this grid:

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

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> • 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 <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	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 	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 <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	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	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	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Assessment Objective Grids

Section A: Homer, *Iliad*

Question	AO1	AO2
1	5	5
2	10	10
Total	15	15

Section A: Homer, *Odyssey*

Question	AO1	AO2
3	5	5
4	10	10
Total	15	15

Section B: Virgil, *Aeneid*

Question	AO1	AO2
5	5	5
6	10	10
Total	15	15

Section C: Homer and Virgil

Question	AO1	AO2
7	5	5
8/9/10	10	20
Total	15	25

Overall

	AO1	AO2
Section A	15	15
Section B	15	15
Section C	15	25
Total	45	55

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