



Oxford Cambridge and RSA

GCE

Classical Civilisation

H408/11: The world of the hero

A Level

Mark Scheme for June 2023

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

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

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

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PREPARATION FOR MARKING ON RM ASSESSOR3

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM 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. After the standardisation meeting: YOU MUST MARK 10 STANDARDISATION SCRIPTS BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING INSTRUCTIONS

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor3 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (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 Assessor3 messaging system.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor3, which will select the highest mark from those awarded. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)

Contradictory Responses

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

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

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

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

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

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.

- a. Where generic answer booklets are used, all pages must contain an annotation, or RM Assessor3 will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' or 'seen' annotation **must** be applied.
 - b. Where additional objects are present, all pages must contain an annotation, or RM Assessor3 will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' or 'seen' annotation **must** be applied.
6. 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 assessor3, which will select the highest mark from those awarded.

There is a NR (No Response) option. Award NR if:

- there is nothing written at all in the answer space

Note: Award 0 marks for an attempt that earns no credit (including copying out the question).

Team Leaders must confirm the correct use of NR with their examiners before live marking commences and should check this when reviewing scripts.

7. The RM Assessor3 **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your Team Leader, use the phone, the RM Assessor3 messaging system, or e-mail.

8. 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.






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 Assessor3, which are used when marking:

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	^	omission
	H Wavy Line	to draw attention to something

.....	Highlight	as directed by PE
IRRL	IRRL	irrelevant point
REP	REP	conspicuous repetition
BP SEEN	BP/SEEN	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. Only use the SEEN annotation as directed by your Lead Marker.

MARKING INFORMATION

Introduction

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

- the specification, especially the assessment objectives
- the question paper 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 Leader' standardisation (SSU) meeting will ensure that the mark scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the mark scheme in the same way. The mark scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed.

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

Information and instructions for examiners

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

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

ASSESSMENT OBJECTIVES

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

AO1 Demonstrate knowledge and understanding of:

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

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

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

Marking Scripts

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

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

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

Any queries on unexpected answers please consult your Team Leader/Principal Examiner.

Using annotations

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

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

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

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

Highlighting: use highlighting as directed by your Principal Examiner.

QUALITY OF EXTENDED RESPONSE

- Reasonable but not excessive account should be taken of particularly poor spelling (**S**).
- Extreme cases of illegibility should be referred to your Team Leader/Lead Marker.

Section A

Question	Indicative Content	Marks	Guidance
1	<p>Explain how Helen is presented in Passage A. Use references to the passage to support your answer.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • Observant. (AO2) <ul style="list-style-type: none"> ○ <i>'she noticed.</i> (AO1) • Emotional. (AO2) <ul style="list-style-type: none"> ○ <i>'she was shocked', 'terrified'.</i> (AO1) • Perceptive. (AO2) <ul style="list-style-type: none"> ○ <i>Sees through the disguise of Aphrodite</i> (AO1) • Suspicious. (AO2) <ul style="list-style-type: none"> ○ <i>'why are you trying...?'</i> (AO1) • Defiant. (AO2) <ul style="list-style-type: none"> ○ <i>'No, go sit with him yourself', 'I refuse to go'.</i> (AO1) • Sense of shame. (AO2) <ul style="list-style-type: none"> ○ <i>'There is not a woman in Troy...'</i> (AO1) • Rude. (AO2) <ul style="list-style-type: none"> ○ <i>by suggesting Aphrodite be Paris' concubine instead.</i> (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • Disturbed. (AO2) <ul style="list-style-type: none"> ○ 'I have enough trouble yet.' (AO1) 		
2*	<p>Explain how a good mortal woman was expected to behave in the <i>Iliad</i>. You may use Passage A as a starting point, and your knowledge of the <i>Iliad</i> in your answer.</p> <p>AO1 Candidates might include discussion of some of the following women:</p> <ul style="list-style-type: none"> • Helen. • Hecabe. • Andromache. • Chryseis. • Briseis. <p>AO2 Candidates might note from the passage we learn about the expectation that a woman was:</p> <ul style="list-style-type: none"> ○ Subservient. ○ A companion to her husband. ○ Often seen as a prize. <p>Elsewhere in the <i>Iliad</i>, a good woman was often seen fulfilling the following roles:</p> <ul style="list-style-type: none"> ○ Being faithful to her husband. ○ Helping her husband. ○ Bearing children. ○ Bringing up the children. ○ Worshipping the gods. ○ Staying in the women's quarters. ○ Wool-making. ○ Obeying their master. ○ Lamenting the dead. <p>Some might also consider the difference in duties and expectations of noble and serving women.</p>	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Question	Indicative Content	Marks	Guidance
3	<p>Explain how Penelope is presented in Passage B. Use references to the passage to support your answer.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • Beautiful. (AO2) <ul style="list-style-type: none"> ○ <i>Eurymachus' comments.</i> (AO1) • Wise. (AO2) <ul style="list-style-type: none"> ○ <i>'prudent', 'in wisdom you are supreme'.</i> (AO1) • Modest. (AO2) <ul style="list-style-type: none"> ○ <i>'destroyed my loveliness'.</i> (AO1) • Devoted. (AO2) <ul style="list-style-type: none"> ○ <i>'If he could return'.</i> (AO1) • Miserable. (AO2) <ul style="list-style-type: none"> ○ <i>'misery'.</i> (AO1) • Victim. (AO2) <ul style="list-style-type: none"> ○ <i>'heaped so many troubles on my head'.</i> (AO1) • Caring. (AO2) <ul style="list-style-type: none"> ○ <i>Looking after Odysseus' parents and Telemachus.</i> (AO1) • Obedient. (AO2) <ul style="list-style-type: none"> ○ <i>She is following Odysseus' valedictory words and is reluctantly moving on.</i> (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>
4*	<p>Explain how a good mortal woman was expected to behave in the <i>Odyssey</i>.</p> <p>AO1</p> <p>Candidates might include discussion of some of the following women:</p> <ul style="list-style-type: none"> • Penelope. • Nausicaa. • Arete. • Eurycleia. • Melantho. <p>AO2</p>	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Question	Indicative Content	Marks	Guidance
	<p>Candidates might note from the passage we learn about the expectation that a woman was:</p> <ul style="list-style-type: none"> • Loyal. • Devoted. • Concerned about her reputation. • Maternal. <p>Elsewhere in the <i>Odyssey</i>, a good woman was often seen fulfilling the following roles:</p> <ul style="list-style-type: none"> • Being faithful to her husband. • Helping her husband. • Bearing children. • Bringing up the children. • Worshipping the gods. • Staying in the women's quarters. • Wool-making. • Washing of a clothes • Obeying their master. • Making preparations for a funeral. <p>Some might also consider the difference in duties and expectations of noble and serving women.</p>		

Section B

Question	Indicative Content	Marks	Guidance
5	<p>Explain why Passage C is a memorable piece of writing. Use references to the passage to support your answer.</p> <p>Examples might include the use of:</p> <ul style="list-style-type: none"> • Power of the omen. (AO2) <ul style="list-style-type: none"> ○ <i>sent by Jupiter, carried in a swift whirlwind.</i>(AO1) • Speed of the omen. (AO2) <ul style="list-style-type: none"> ○ <i>repetition - 'swiftly', 'swift'; 'flies', 'flew', comparison to an arrow and the potential to do irreparable damage; use of onomatopoeia - 'whirrs' .</i> (AO1) • Sepulchral imagery. (AO2) <ul style="list-style-type: none"> ○ <i>'swift darkness', 'daughter of Night' 'perches on tombs', 'gables of empty houses', metaphor - 'the sound of death'.</i> (AO1) • Persistent behaviour of the bird. (AO2) <ul style="list-style-type: none"> ○ <i>'it flew again and again'.</i> (AO1) • Effect on Turnus. (AO2) <ul style="list-style-type: none"> ○ <i>hyperbole - 'bones melted with fear', 'his hair stood on end'.</i> (AO1) • Juturna's lament. (AO2) <ul style="list-style-type: none"> ○ <i>emphatic short sentences - 'I am already afraid.', 'I leave the battle'; repeated rhetorical questions accentuate her bitterness and desperation.</i> (AO1) <p>Credit relevant language techniques.</p>	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>
6*	<p>'Turnus did not deserve to die.' Explain how far you agree with this statement. You may use Passage C as a starting point, and your knowledge of the Aeneid in your answer.</p> <p>AO1</p> <p>Candidates might show knowledge and understanding of some of the following from the passage:</p> <ul style="list-style-type: none"> • The manner in which Jupiter uses the Dira to break Turnus' spirit and the effect this has upon him. He is clearly a victim of the gods here. 	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not</i></p>

<ul style="list-style-type: none"> • Juturna's affection for her brother and her grief at being eternally separated from him. There is clearly a close bond between the two. <p>Elsewhere, there is also room to consider:</p> <ul style="list-style-type: none"> • The start of the war in Italy. • Allecto and other occasions Turnus is tricked by the gods. • Lavinia. • Turnus' piety. • Turnus as a leader. • Turnus' actions on the battlefield. • Turnus' defeat. <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"> • Turnus needs to die as it is fated that Aeneas is to be leader. • He clearly breaks the divinely sanctioned truce. • It could be argued that he deserves to die because there is no place for many of his actions on the battlefield in the so-called civilised world which Aeneas and his descendants are going to establish. • But Aeneas' behaviour at times is no less barbaric than Turnus'. • He might need to die because of Fate, but whether he deserves to die is a different matter. • He is clearly used by Juno and Allecto and misled by the gods on other occasions. • His piety is even commented upon by the gods. • His reaction to having his territory and woman taken from him is not an entirely unreasonable one. • He is clearly a successful and popular leader and Homeric warrior. • Most importantly, he admits his failure and begs for mercy at the end of the epic. To be a Roman hero, Anchises exhorted Aeneas to spare the conquered and in this, the hero fails. 	<p><i>be penalised if they offer a full and detailed response which does not do so.</i></p>
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Section C

Question	Indicative Content	Marks	Guidance
7	<p>Discuss who you think shows the greater strength of character, Juturna or Helen/Penelope. You should refer to the passage from the <i>Aeneid</i> and the passage from the work of Homer you have read.</p> <p>AO1 Areas for consideration might include:</p> <p><i>Iliad:</i></p> <ul style="list-style-type: none"> • Helen is in direct conversation with a goddess. • She does not want to return to the bedroom. • She is prepared to challenge Aphrodite and is defiant for most of the passage. • She is presented as Menelaus' and Paris' possession. • She is terrified into returning to Paris. <p><i>Odyssey:</i></p> <ul style="list-style-type: none"> • Penelope has had to put up with Eurymachus' oiliness. • She has had a torrid time in Odysseus' absence. • Odysseus has made her aware that there is a realistic chance he might not return home from Troy. • She has had to look after everything in her husband's absence. • She has brought up Telemachus on her own. • She is faced by the prospect of having to accept a 'detestable union'. <p><i>Aeneid:</i></p> <ul style="list-style-type: none"> • Juturna's signs of mourning demonstrate the extent of the grief she feels for her brother. • She is powerless to aid him any further. • She remains defiant despite knowing this. • She has been used by Jupiter. • She has been rewarded with a gift which will lead to the eternal separation from Turnus. 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>

	<p>AO2 Areas for discussion and comparison might include the:</p> <ul style="list-style-type: none"> • Actions of the gods. • Backstories mentioned in the passages. • Loyalty to husbands/brother. • Behaviour towards the husbands/brother. • Intensity of emotions. • Subsequent fates. <p>There are many valid approaches to this question.</p>		
8*	<p>‘Anger (<i>menis</i>) is at the heart of the whole of the <i>Iliad</i>.’ Explain how far you agree with this statement. Justify your answer with close reference to the <i>Iliad</i>.</p> <p>AO1 Candidates might show knowledge and understanding of some of the following:</p> <ul style="list-style-type: none"> • Anger is the first word in the poem. • It originates from the quarrel between Achilles and Agamemnon which has caused the anger of Apollo and much of the subsequent action stems from this. • Agamemnon claims Briseis in compensation. • Achilles calls upon the gods to punish Agamemnon. • Much devastation ensues including the death of Patroclus. • Achilles now burns with a desire for revenge and commits many violent deeds on the battlefield. • Anger of the gods. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following points concerning <i>menis</i>:</p> <ul style="list-style-type: none"> • It is an anger which has no limits. • Its effects can be devastating and is the reason for great anguish. • It communicates Achilles’ strong association with the gods and also his power. • It drives along the plot line. • It creates many memorable battle scenes. 	<p>10 (AO1) 20 (AO2)</p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

	<ul style="list-style-type: none"> • It assists and gives colour to the characterisation of the key characters. • It allows the gods to showcase their enormous powers. • There are moments of reconciliation. <p>Responses, however, might also consider some of the following which are not directly linked to <i>menis</i> but also help to colour and enrich the epic:</p> <ul style="list-style-type: none"> • Why the Greeks are attacking Troy. • The behaviour and depiction of the gods. • The depiction of life in Troy and the Greek war camp. • The importance of family. • Women and their position in society. • Homer's considerable skills as a storyteller. 		
9*	<p>'Odysseus' character is as complex as the plot of the <i>Odyssey</i>.' Explain how far you agree with this statement. Justify your answer with close reference to the <i>Odyssey</i>.</p> <p>AO1</p> <p>Areas of Odysseus' character which might be considered include:</p> <ul style="list-style-type: none"> • Hero. • Leader. • Nostos-centric • Orator. • Strength • Wily. • Masterful. • Captive/submissive • Husband. • Paternal. <p>Areas of the plot which might be considered include:</p> <ul style="list-style-type: none"> • Odysseus' journey home. • Telemachus' journey of maturation. • Penelope's battle with the Suitors. • Odysseus plotting to kill the Suitors. 	10 (AO1) 20 (AO2)	<p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

- The Suitors' demise.

AO2

Candidates may consider some of the following points:

- Clearly, there are many tenets to Odysseus' character.
- He often adapts to each individual situation with the result that the audience sees many sides to him.
- Another layer of complexity is added because Odysseus' character is seen through a variety of characters – his own, Athene's, Penelope's, Telemachus', his servants' and the Suitors.
- The plot is also varied. There are Odysseus' many adventures getting home which take him to a rich variety of locations. Upon returning to Ithaca, there are a number of recognition scenes as he plots to remove the Suitors and restore order. There is the final battle.
- In addition, there is also Telemachus' separate journey of discovery and Penelope's own torrid time with the Suitors.

It could, however, be argued that a rich variety is not necessarily the same thing as complexity:

- Odysseus behaviour is largely predictable. He is a *time*-centred and *kleos*-desiring hero who marauds around the place willynilly for much of his journey home.
- He has a soft spot for women.
- He is largely self-centred and egotistical.

So too with the plot:

- Any complexity is spoilt because the outcome is revealed by the gods at the start of the epic.
- It is largely just about one man's journey home with a string of adventures and then his fight to remove a bunch of guys who are courting his wife. It is humdrum, hackneyed and lacking any depth or sophistication.

Candidates can argue either way. It is also a broad question and not all of these points are expected or necessary.

10*	<p>Explain why Fate is important in the <i>Aeneid</i> and discuss the extent to which Fate is influenced by the gods and goddesses. Justify your answer with close reference to the <i>Aeneid</i>.</p> <p>AO1 Candidates might show knowledge and understanding of the following:</p> <ul style="list-style-type: none"> • Omens. • Portents. • Prophecies. • Scrolls of Fate. • Pageant of Heroes. • Shield. <p>Candidates will also need to consider the role and importance of the following gods:</p> <ul style="list-style-type: none"> • Jupiter. • Juno. • Venus. <p>AO2 Fate is important because it:</p> <ul style="list-style-type: none"> • Rescues Aeneas from Troy and provides him with his divine mission. • Provides him with directions and encouragement in his search for Italy. • Allows Aeneas to know when he has arrived in the promised land. • Ensures that he defeats Turnus. • Gives him the opportunity to marry Lavinia. • Plays the crucial role in promoting Augustus, his regime and the Roman empire. It also helps to connect Augustus to the gods. <p>As for the extent the gods can influence Fate, Juno certainly delays it through:</p> <ul style="list-style-type: none"> • The storm. • Carthage. 	10 (AO1) 20 (AO2)	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

	<ul style="list-style-type: none">• Allecto.• Juturna. <p>She also improves Fate from a Roman perspective in the final reconciliation with Jupiter.</p> <p>But Jupiter makes it clear that it is not possible to change Fate, and it is his job to ensure that it takes place, evident in his intervention in Books 2 (omens) ,4 (Mercury),10 (Council Meeting of the Gods), and 12 (Juno).</p>		
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Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at level 3 and work outwards until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Level	Marks	Characteristics of Performance
5	9–10	AO1: Shows very good knowledge and understanding of the provided source/ideas through a range of well selected, accurate and precise material from it AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed
4	7–8	AO1: Shows good knowledge and understanding of the provided source/ideas through a range of well selected, mostly accurate, material from it

		AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed
		AO1: Shows reasonable knowledge and understanding of the provided source/ideas through use of a range of mostly accurate material from it
3	5–6	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
		AO1: Shows basic knowledge and understanding of the provided source/ideas through use of some material from it with some degree of accuracy
2	3–4	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
		AO1: Shows limited knowledge and understanding of the provided source/ideas through little use of accurate material from it
1	1–2	AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance
0	0	No response worthy of credit

Guidance on applying the marking grids for the 20-mark extended response

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

When using this grid:

- **Determine the level:** start at level 3 and outwards until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	<ul style="list-style-type: none"> very detailed knowledge and a thorough understanding of the material studied use of a range of well selected, accurate and precise material from classical sources and appropriate, effective use of their cultural context and possible interpretation 	5	9 – 10	<ul style="list-style-type: none"> a very good response to the question containing a wide range of relevant points leading to convincing conclusions points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7 – 8	<ul style="list-style-type: none"> detailed knowledge and a sound understanding of the material studied use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation 	4	7 – 8	<ul style="list-style-type: none"> a good response to the question containing a range of relevant points leading to appropriate conclusions points are consistently supported by critical analysis, interpretation and evaluation of classical sources <p><i>the response is logically structured with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> reasonable knowledge and understanding of the material studied use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation 	3	5 – 6	<ul style="list-style-type: none"> a reasonable response to the question containing some relevant points leading to tenable conclusions points are generally supported by analysis, interpretation and evaluation of classical sources <p><i>the response a line of reasoning which is mostly relevant and has some structure</i></p>
2	3 – 4	<ul style="list-style-type: none"> basic knowledge and understanding of the material studied use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation 	2	3 – 4	<ul style="list-style-type: none"> a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions points are occasionally supported by analysis, interpretation and evaluation of classical sources <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<ul style="list-style-type: none"> limited knowledge and understanding of the material studied use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1 – 2	<ul style="list-style-type: none"> little engagement with the question, any points or conclusions made are of little relevance isolated use of classical sources with little analysis, interpretation and evaluation <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> no response worthy of credit 	0	0	<ul style="list-style-type: none"> no response worthy of credit

Guidance on applying the marking grids for the 30-mark extended response

Two Assessment

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

When using this grid:

- Determine the level:** start at level 3 and work outwards until you reach the level that matches the answer

- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

AO1

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
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
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
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
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
0	0	<ul style="list-style-type: none"> • no response worthy of credit

AO2

Level	Marks	Characteristics of Performance
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	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	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	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 – 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 worthy of credit

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