

GCE

Classical Civilisation

H008/11: The world of the hero

AS 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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MARKING INSTRUCTIONS**PREPARATION FOR MARKING ON RM ASSESSOR**

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

MARKING INSTRUCTIONS

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM 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.)

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 Assessor will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' annotation **must** be applied.
 - b. Where additional objects are present, all pages must contain an annotation, or RM Assessor will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' annotation **must** be applied.
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 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.*)

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

- there is nothing written at all in the answer space
- OR there is a comment that does not in any way relate to the question (e.g. 'can't do, don't know')
- OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.

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

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

7. The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your Team Leader, use the phone, the RM Assessor messaging system, or e-mail.
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 the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following:

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

Annotations

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

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear

	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Line	to draw an attention to an error
	H Wavy Line	to draw attention to something
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase
	BP	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

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**), punctuation, and other defects in English grammar and expression (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

Option 1: The *Iliad*

Section A

Question	Indicative Content	Marks	Guidance
1	<p>Give two details about the death of Patroclus.</p> <p>Any two of the following:</p> <ul style="list-style-type: none"> • Apollo robs him of his wits. • Euphorbos pierces him with a spear. • Hector kills him. 	<p>2 (AO1)</p>	
2	<p>Why do you think both sides are fighting for Patroclus' dead body in Passage A?</p> <ul style="list-style-type: none"> • Trojan glory of capturing his body. (1) • Greeks want to avoid this. (1) • Greeks want to bury it. (1) 	<p>1 (AO2)</p>	<i>All legitimate answers should be credited.</i>
3	<p>Which side succeeds in taking Patroclus' body: the Greeks or the Trojans?</p> <ul style="list-style-type: none"> • Greeks. (1) 	<p>1 (AO1)</p>	
4	<p>Explain how Passage A is a vivid piece of writing. Make four points and support each point with reference to Passage A.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <p>2 expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</p> <p>1 expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</p> <p>0 Point is not valid, or none are drawn</p>	<p>4 (AO1)</p> <p>4 (AO2)</p>	<p><i>Use the 8-mark assessment 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 interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	<p>Examples might include:</p> <ul style="list-style-type: none"> • Simile.. (AO2) <ul style="list-style-type: none"> ○ <i>'fierce as a wild boar...'</i>. (AO1) • Personification. (AO2) <ul style="list-style-type: none"> ○ <i>'spewed'</i>. (AO1) • Comparison. (AO2) <ul style="list-style-type: none"> ○ <i>'next to Achilles...'</i>. (AO1) • Double superlative. (AO2) <ul style="list-style-type: none"> ○ <i>'best-looking and best fighter'</i>. (AO1) • Dramatic verbs. (AO2) <ul style="list-style-type: none"> ○ <i>'charged', 'scattered', etc.'</i>. (AO1) • Suspense. (AO2) <ul style="list-style-type: none"> ○ <i>'did himself a bad one'</i>. (AO1) • Visceral imagery. (AO2) <ul style="list-style-type: none"> ○ <i>'blood and brains'</i>. (AO1) • Emphatic short sentence. (AO2) <ul style="list-style-type: none"> ○ <i>'Hippothous collapsed.'</i>. (AO1) 		
5	<p>Who was Paris fighting in the duel/fight, 'he had just come from a duel'/'he had come from a fight' (lines 6-7 Rieu/ lines 5-6 Kline)?</p> <ul style="list-style-type: none"> • Menelaus. (1) 	1 (AO1)	
6	<p>How has Helen helped Priam just before this duel/fight?</p> <ul style="list-style-type: none"> • Identified the Greek warriors. (1) 	1 (AO1)	
7	<p>Why do you think Helen thinks that it is wrong to sleep with Paris in Passage B?</p> <ul style="list-style-type: none"> • She feels affection for Menelaus again. (1) • She is embarrassed of Paris' performance in the duel. (1) 	1 (AO2)	<i>All legitimate answers should be credited.</i>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • She realises her marriage to Paris is wrong. (1) 		
8	<p>What does Helen say to Paris when they meet in the bedroom? Make one point.</p> <ul style="list-style-type: none"> • Wished he had died. (1) • Reminds him that he used to boast that he was better than Menelaus. (1) • Think twice before challenging Menelaus again. (1) 	1 (AO1)	<i>All legitimate answers should be credited.</i>
9	<p>Explain how Helen is presented in Passage B. Make four points and support each point with reference to Passage B.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <p>2 expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</p> <p>1 expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</p> <p>0 Point is not valid, or none are drawn.</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) • Rude. (AO2) <ul style="list-style-type: none"> ○ <i>by suggesting Aphrodite be Paris' concubine instead.</i> (AO1) 	4 (AO1) 4 (AO2)	<p><i>Use the 8-mark assessment 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 interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>

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) 		
10*	<p>Explain how a good mortal woman was expected to behave in the <i>Iliad</i>. You may use Passage B as a starting point, and your own 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>8 (AO1)</p> <p>8 (AO2)</p>	<p><i>Assess using the marking grids for the 16-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
	Some might also consider the difference in duties and expectations of noble and serving women.		

Section B

Question	Indicative Content	Marks	Guidance
11*	<p>Explain what anger (<i>menis</i>) is and why it is important in the <i>Iliad</i>. 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)</p> <p>15 (AO2)</p>	<p><i>Assess using the marking grids for the 25-mark extended response.</i></p> <p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • 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. 		
12*	<p>Homer uses different narrative and descriptive techniques in the <i>Iliad</i>. Analyse how Homer’s use of language helps to bring the epic to life. Justify your answer with close reference to the <i>Iliad</i>.</p> <p>AO1 Candidates will need to show knowledge and understanding of the narrative and descriptive techniques used in the epic. These might include:</p> <ul style="list-style-type: none"> • Structure. • Ring-composition. • Formulae. • Speeches. • Similes. • Description. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following areas and consider how they add to the success of the epic. These might include:</p> <ul style="list-style-type: none"> • Characterisation. • Plot. • Creation of emotion such as suspense, pathos etc. 	<p>10 (AO1)</p> <p>15 (AO2)</p>	<p><i>Assess using the marking grids for the 25-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>

Option 2: The *Odyssey*

Section A

Question	Indicative Content	Marks	Guidance
13	<p>Who is Odysseus telling his adventures to in Passage A?</p> <ul style="list-style-type: none"> Phaeacians. (1) 	1 (AO1)	
14	<p>Why is Odysseus clinging onto the fig-tree (line 1 Rieu/line 1 Kline)?</p> <ul style="list-style-type: none"> To avoid being swallowed by Charybdis. (1) 	1 (AO1)	
15	<p>Why do you think Odysseus says, ‘nothing could have saved me from certain death.’/‘I would never have escaped utter disaster.’ (line 11 Rieu/ lines 8-9 Kline)?</p> <ul style="list-style-type: none"> Comment on the inexorable power of Charybdis. (1) 	1 (AO2)	<i>All legitimate answers should be credited.</i>
16	<p>Which god destroyed Odysseus’ boat just before this passage?</p> <ul style="list-style-type: none"> Zeus. (1) 	1 (AO1)	
17	<p>Explain how Passage A is a vivid piece of writing. Make four points and support each point with reference to Passage A.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <p>2 expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</p> <p>1 expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</p> <p>0 Point is not valid, or none are drawn.</p>	4 (AO1) 4 (AO2)	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	<p>Examples might include:</p> <ul style="list-style-type: none"> • Dramatic verbs. (AO2) <ul style="list-style-type: none"> ○ <i>'swung', 'clung', etc.'</i>. (AO1) • Dangerous situation. (AO2) <ul style="list-style-type: none"> ○ <i>Scylla above, Charybdis below, reference to 'certain death'</i>. (AO1) • Simile. (AO2) <ul style="list-style-type: none"> ○ <i>'like a bat'</i>. (AO1) • Personification. (AO2) <ul style="list-style-type: none"> ○ <i>'spewed'</i>. (AO1) • Comparison. (AO2) <ul style="list-style-type: none"> ○ <i>'at the time of day...'</i>. (AO1) • Onomatopoeia. (AO2) <ul style="list-style-type: none"> ○ <i>'splashed'</i>. (AO1) • Perilous situation. (AO2) <ul style="list-style-type: none"> ○ <i>'no foothold...or any means'</i>. (AO1) • Emphatic and dramatic endsentence. (AO2) <ul style="list-style-type: none"> ○ <i>'nothing could have saved me from certain death'</i>. (AO1) 		
18	<p>Who is being referred to in line 4 Rieu/lines 3-4 Kline, 'her foreign lover's arms'/'a stranger from abroad'?</p> <ul style="list-style-type: none"> • Paris. (1) 	1 (AO1)	
19	<p>Which war is being referred to in line 5 Rieu/line 4 Kline, 'would go to war'/'the warrior sons of Achaea would come'?</p> <ul style="list-style-type: none"> • Trojan War. (1) 	1 (AO1)	
20	<p>Why do you think Athene kept the day from dawning in lines 18-21 Rieu/lines 18-20 Kline?</p>	1 (AO2)	<i>Accept other valid possibilities.</i>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • To give Penelope and Odysseus more time together. (1) • She thinks they deserve more time. (1) • She favours them. (1) • She is Odysseus' patron goddess.(1) 		
21	<p>Give one of the predictions/prophecies which Teiresias has made about Odysseus' future, 'Teiresias' soul predicted'/'the spirit of Teiresias prophesied' (line 24 Rieu/lines 22-23 Kline?)</p> <ul style="list-style-type: none"> • Make an atonement to Poseidon. (1) • Take a winnowing fan to a land whose people do not know the sea. (1) 	1 (AO1)	<i>Credit answers which talk about the trials Odysseus will face on his journey home and with the Suitors</i>
22	<p>Explain how Penelope is presented in Passage B. Make four points and support each point with reference to Passage B.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <p>2 expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</p> <p>1 expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</p> <p>0 Point is not valid, or none are drawn.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • Placatory. (AO2) <ul style="list-style-type: none"> ○ 'Don't be cross...'. (AO1) • Suspicious. (AO2) <ul style="list-style-type: none"> ○ 'I always had the cold fear'. (AO1) • Observant. (AO2) <ul style="list-style-type: none"> ○ 'there are many who think up'. (AO1) • Recognises the gods' power. (AO2) 	4 (AO1) 4 (AO2)	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ <i>'It was a god who drove her'. (AO1)</i> ● Faithful. (AO2) <ul style="list-style-type: none"> ○ <i>'loyal wife'. (AO1)</i> ● Convinced. (AO2) <ul style="list-style-type: none"> ○ <i>'convinced my unbelieving heart'. (AO1)</i> ● Emotional. (AO2) <ul style="list-style-type: none"> ○ <i>'bliss like that for Penelope'. (AO1)</i> ● Devoted. (AO2) <ul style="list-style-type: none"> ○ <i>'never unwinding her white arms from round his neck'. (AO1)</i> ● Observant. (AO2) <ul style="list-style-type: none"> ○ <i>'she noticed. (AO1)</i> ● Emotional. (AO2) <ul style="list-style-type: none"> ○ <i>'she was shocked', 'terrified'. (AO1)</i> 		
23*	<p>Explain how a good mortal woman was expected to behave in the <i>Odyssey</i>. You may use Passage B as a starting point, and your own knowledge of the <i>Odyssey</i> in your answer.</p> <p>AO1 Candidates might include discussion of some of the following women:</p> <ul style="list-style-type: none"> ● Penelope. ● Nausicaa. ● Arete. ● Eurycleia. ● Melantho. <p>AO2 Candidates might note from the passage we learn about the expectation that a woman was:</p> <ul style="list-style-type: none"> ● Loyal. ● Devoted. ● A companion to her husband. ● Used as a gift. 	<p>8 (AO1)</p> <p>8 (AO2)</p>	<p><i>Assess using the marking grids for the 16-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>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. 		

Section B

Question	Indicative Content	Marks	Guidance
24*	<p>'Odysseus' character is complex.' Explain how far you agree with this statement. Justify your answer with close reference to the <i>Odyssey</i>.</p> <p>AO1 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>AO2 Candidates may consider some of the following points:</p> <ul style="list-style-type: none"> • Clearly, there are many tenets to Odysseus' character. 	<p>10 (AO1)</p> <p>15 (AO2)</p>	<p><i>Assess using the marking grids for the 25-mark extended response.</i></p> <p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • 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. <p>It could, however, be argued that a rich variety is not necessarily the same thing as complexity:</p> <ul style="list-style-type: none"> • Odysseus behaviour is largely predictable. He is a <i>time</i>-centred and <i>kleos</i>-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. 		
25*	<p>Homer uses different narrative and descriptive techniques in the Odyssey. Analyse how Homer's use of language helps to bring the epic to life. Justify your answer with close reference to the Odyssey.</p> <p>AO1 Candidates will need to show knowledge and understanding of the narrative and descriptive techniques used in the epic. These might include:</p> <ul style="list-style-type: none"> • Structure. • Ring-composition. • Formulae. • Speeches. • Similes. • Description. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following areas and consider how they add to the success of the epic. These might include:</p> <ul style="list-style-type: none"> • Characterisation. 	<p>10 (AO1)</p> <p>15 (AO2)</p>	<p><i>Assess using the marking grids for the 25-mark extended response.</i></p> <p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none">• Plot.• Creation of emotion such as suspense, pathos etc.		

Guidance on applying the marking grids for the 16-mark extended response

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

When using this grid:

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

Guidance on applying the marking grids for the 25-mark extended response

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

When using this grid:

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

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> • very detailed knowledge and a thorough understanding of the material studied • use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation 	5	13–15	<ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7–8	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation 	4	10–12	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5–6	<ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation 	3	7–9	<ul style="list-style-type: none"> • a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	3–4	<ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation 	2	4–6	<ul style="list-style-type: none"> • a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources <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	1–3	<ul style="list-style-type: none"> little engagement with the question and any points or conclusions made are of little or no relevance isolated use of classical sources with little analysis, interpretation and evaluation <p><i>the information is communicated in an unstructured way</i></p>
	0	no response or no response worthy of credit		0	no response or no response worthy of credit

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