



Practice Paper

A Level Classical Civilisation

H408/11 The World of the Hero

MARK SCHEME

Duration: 2 hour 20 minutes

MAXIMUM MARK 100

**Final Version
V1.1**

This document consists of 23 pages

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.

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.
 - 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.
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. Award No Response (NR) if:
 - there is nothing written in the answer space.

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

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

9. 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.
10. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
11. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - 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
.....	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.

Section A: Homer

Question	Indicative Content	Marks	Guidance
1	Explain how the attitudes and values of the Homeric world are demonstrated in Passage A. Examples might include: • Reverence for Olympians. (AO2) ○ 'I feel shame'. (AO1) ○ 'You have come despite your troubles'. (AO1) • Obedience to Olympians. (AO2) ○ 'I will go to him'. (AO1) • Xenia. (AO2) ○ 'put a lovely golden cup'. (AO1) • Modesty. (AO2) ○ Thetis wears a veil. (AO1) • Ascendancy of Zeus. (AO2) ○ Other gods gather around him. (AO1)	5 (AO1) 5 (AO2)	Use 10-mark making grid. AO1 marks are awarded for the selection of material from the source. AO2 marks are awarded for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid. The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.
2*	How is Zeus portrayed in Book 24 of the Iliad? Explain how typical this is of the way he is portrayed elsewhere in the Iliad. You may use Passage A as a starting point in your answer. AO1 Candidates might show knowledge and understanding of Zeus in: • The passage. • The rest of Book 24, especially his dealings with Priam. • His relationship with Fate. • His dealings with his wife and the other divinities. • The fate of Sarpedon. AO2 Candidates may demonstrate evaluation and analysis through the use of some	10 (AO1) 10 (AO2)	Assess using the marking grids for the 20-mark extended response. The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately. 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.

Question	Indicative Content	Marks	Guidance
	of the following arguments: In Book 24, Zeus is shown to be: • Immortal - 'whose thoughts are deathless'. • Powerful - Thetis obeys his wishes. • Observant - 'wide-seeing'. • Leader - the other gods sit around him. • Compassionate as he demonstrates a level of awareness of the grief of Thetis and sends Hermes to escort Priam to Achilles. • Solves disputes - offers a resolution to the problem of Hektor's corpse. • Worshipped - Zeus acknowledges the sacrifices made to him by Hektor. • Sends omens - offers reassurance to Priam. • Instructs mortals - Tells Iris to tell Priam to ransom his son's body. Elsewhere, many of these attributes are evident: • His power can be seen in the way he weighs up the life of Hektor and promises Thetis that the Greeks will suffer as a result of the slight to Achilles. ○ He also sends down a number of omens such as the bloody shower in Book 11. • He is compassionate in the way he tells Hermes to accompany Priam on his journey to Achilles in Book 24. • His leadership of the other gods is also present at the start of the epic. There are some evident differences: • He is unable to save Sarpedon. • He allows Hera to have her will over the fate of Troy. • His relationship with Hera is far less harmonious in Books 1 and 4.		
3	Explain what makes Passage B an epic piece of writing. Examples might include: • Use of a simile. This is a reverse simile as the character that Penelope is likened to brings to mind the adventures of Odysseus. (AO2) ○ 'it was like...' (AO1)	5 (AO1) 5 (AO2)	<i>Use 10-mark making grid.</i> <i>AO1 marks are awarded for the selection of material from the source.</i> <i>AO2 marks are awarded for the interpretation, analysis and evaluation of this as outlined in the</i>

Question	Indicative Content	Marks	Guidance
	- Reference to the gods. (AO2) - Dawn, Athene, Poseidon. (AO1) - Stock epithet. (AO2) 'rosy fingered', flashing eyes. (AO1) - Supernatural happenings. (AO2) - The lengthening of the night. (AO1)		<i>Levels of Response grid.</i> <i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i>
4*	Evaluate which recognition scene you consider to be the most emotional in the Odyssey. You may use Passage B as a starting point in your answer. <u>AO1</u> Candidates might show knowledge and understanding of the recognition scenes with: - Penelope. - Telemachus. - Euryycleia. - Argus. - Eumaeus and Philoetius. - The Suitors. <u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: The recognition scene with Penelope is emotional for a number of reasons. - It is the climax of the epic. - The extent of the emotions are stressed, aided by a very effective simile. - There is consideration of the emotions experienced through Penelope's perspective as well as Odysseus'. - There is prolonged tension as the scene is drawn out through her clever trick. - The scene is extended beyond the length of other recognition scenes as Odysseus retells his adventures to Penelope.	10 (AO1) 10 (AO2)	<i>Assess using the marking grids for the 20-mark extended response.</i> <i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i> <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>

Question	Indicative Content	Marks	Guidance
	Other recognition scenes are emotional in similar and also different ways. • The intensity of the emotions shared between Telemachus and Odysseus is stressed in no uncertain terms. • Argus' loyalty, Odysseus' tear and the sudden death of the dog are laced with emotion. • The recognition scene involving Eurycleia is a mixture of joy and suspense as to whether Odysseus' disguise will remain intact. The suspense is created by means of the delay of the story of the injury. • That involving his other servants helps to further the anticipation of the Suitors' impending doom. • When the Suitors recognise that Odysseus has returned, the reader is filled with a sense of satisfaction that the Suitors are eventually going to be punished for their transgressions. Look for consideration of a range of recognition scenes.		

Question	Indicative Content	Marks	Guidance
5	Explain what impression we get of Dido from Passage C. Examples might include: • She is still in pain at Aeneas' departure. Death has not improved her mental or physical situation. (AO2) ○ <i>Her wound still fresh.</i> (AO1) ○ <i>Unhappy spirit.</i> (AO1) • She has not forgiven Aeneas and is desperate to get away. She won't even talk to him. (AO2) ○ <i>Halt your footsteps.</i> (AO1) • She is still furious at his behaviour when he left her. (AO2) ○ <i>Her fiery spirit and wild looks.</i> (AO1) • She is totally emotionless at his despair. She cares nothing for how he feels. (AO2) ○ <i>No more altered in expression by the speech he had begun.</i> (AO1) • She might be seen as pale and beautiful in the similes. (AO2) ○ <i>Like a man who sees or thinks he sees a new moon rising through a cloud,</i> ○ <i>or a cliff of Parian marble.</i> (AO1) • She still loves, and needs the reassurance of, her first husband Sychaeus. (AO2) ○ <i>Fled to the shadowy grove where Sychaeus, her husband in former times, responded to her suffering and gave her love for love.</i> (AO1) • A victim and an object of pity. (AO2) ○ <i>Aeneas, no less shaken by the injustice of fate.</i> (AO1)	5 (AO1) 5 (AO2)	Use 10-mark making grid. 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. The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.
6*	Do you think Book 6 of the Aeneid is more optimistic than pessimistic? You may use the passage as a starting point in your answer. AO1 Candidates might show knowledge and understanding of:	10 (AO1) 10 (AO2)	Assess using the marking grids for the 20-mark extended response. The indicative content is a description of possible content only; all legitimate

Question	Indicative Content	Marks	Guidance
	• Depiction of the Underworld. • Aeneas. • Dido. • The fates of various souls Aeneas encounters. • Augustan propaganda. • Punishments and rewards. AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: • Dido's 'wound is still fresh' even in the afterlife. Her suffering is seemingly never ending. • The bleakness of the underworld is well captured by the simile. • Aeneas is clearly upset by what has happened to Dido – 'long did he gaze after her with tears'. • The hero is unable to placate his ex-lover and will never have another opportunity to do so. Elsewhere, candidates might consider the descriptions of various parts of the Underworld which might be considered to be depressing: • Entrance. • Crossing of the Styx. • Fields of Mourning. • Tartarus. The fates of some of the various people he encounters are bleak: • Palinurus, Misenus, Deiphobus, those who have died before their time, the Souls unable to cross the Styx, those suffering punishment, Marcellus. However, these examples should not detract from what is essentially a crucial book in both the continuing transformation of Aeneas' character and the way it praises Augustus and Rome. Of the former: • Aeneas can still rely on the help of his mother in the finding of the Golden Bough.		<i>answers and approaches must be credited appropriately.</i> <i>Assess using the marking grids for the 20-mark extended response.</i> <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>

Question	Indicative Content	Marks	Guidance
	• He is the man to pluck the Golden Bough (though candidates might note the initial resistance). • The Sibyl predicts success in Italy(although she does reinforce the bloody nature of this). • He is one of a select band of mortals to enter the underworld successfully. • The effect of his final reunion with Anchises – ‘he kindled in Aeneas’ mind a love for the glory that was to come.’ There are no backward looking glances to Troy after Aeneas leaves the Underworld. Of the latter, candidates would do well to consider the impact of the Pageant of Heroes, not only upon Aeneas, but also for a Roman whose history is praised in no uncertain terms and whose new Emperor, the son of a god and compared to Hercules, is bringing back the Golden Age to Rome and will extend the empire ‘to a land beyond the stars’.		

Section C: Homer and Virgil

Question	Indicative Content	Marks	Guidance
7	Which passage do you consider to be the more emotional? You should refer to the passage from the Aeneid and the passage from the work of Homer you have read. Candidates will need to identify and demonstrate knowledge and appreciation of the different ways in which the passages are emotional. These might include: - Importance of family and friends. (AO2) <i>Achilleus, Penelope, Sychaeus. (AO1)</i> - Death. (AO2) <i>Achilleus, Dido. (AO1)</i> - Reunion. (AO2) <i>Dido and Aeneas/Sychaeus, Penelope and Odysseus. (AO1)</i> - Suffering. (AO2) <i>Thetis, Aeneas. (AO1)</i> - Reciprocation of emotions. (AO2) <i>All the passages. (AO1)</i> - Appearance. (AO2) <i>All the passages. (AO1)</i> Much will depend upon the passages which are chosen for discussion and the candidates' understanding of the different ways the emotions are put across in an effective manner. Areas for direct comparison between the passages might include: - The contrasting situations of the characters within the passages. (AO2) - The different locations. (AO2) - The varying intensity of emotions. (AO2) - The actions and words of the characters. (AO2) - The use of simile. (AO2) - The contrasting tones and moods of the passages. (AO2) There are many valid approaches to this question.	5 (AO1) 5 (AO2)	<i>Use 10-mark making grid.</i> <i>AO1 marks are awarded for the selection of material from the source.</i> <i>AO2 marks are awarded for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</i> <i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i>

H408/11	Mark Scheme	Practice Paper
Question	Indicative Content	Marks Guidance
8*	‘The portrayal of fighting becomes tedious in the <i>Iliad</i>.’ Assess how far you agree with this statement. <u>AO1</u> Candidates might show knowledge and understanding of: • The duel between Menelaos and Paris. • Agamemnon’s reaction to Menelaos when he is thinking of showing mercy. • The exploits of Diomedes. • The fate of Dolon. • Aias’ withdrawal to the Greek ships. • The fight between Hektor and Patroklos and Hektor and Achilles. • The reactions to the deaths of Patroklos and Hektor. <u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: • In an epic which is focussed on the war at Troy, killings, duels and battles are going to dominate the narrative. • Whether this is boring is up to the reader’s own opinion. Perhaps the formulaic approach of the writing can be tedious. The deaths of numerous individuals are dealt with very briefly and in formulaic terms. • This is, however, offset by the fact that the epic also considers the reactions of those around the people who fight and are killed. • It is an opportunity for men to become heroes. • The story considers the narrative from both a Trojan and Greek perspectives. • The gods themselves become involved in the fighting. • The fates of those who are affected by the death of a loved one are also considered. • There are variations within the fighting (e.g. the night enterprise of Odysseus and Diomedes, the aborting of the contest of Diomedes and Glaukos).	10 (AO1) 20 (AO2) <i>Assess using the marking grids for the 30-mark extended response.</i> <i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i> <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>

Question	Indicative Content	Marks	Guidance
9*	Do you think Odysseus was a good leader? Justify your answer. AO1 Candidates might show knowledge and understanding of the following episodes involving Odysseus as a leader: • Cicones. • Lotus Eaters. • Cyclopes. • Laestrygonians. • Bag of winds. • Circe. • Sirens. • Scylla and Charybdis. • Sun god's cattle. • Suitors. AO2 Candidates may demonstrate evaluation and analysis of Odysseus' leadership skills through consideration of some of the following arguments: • Loyalty to try to save his men – Circe, Cicones, Lotus Eaters, Thrinacie, Cyclopes. He also mourns his fallen comrades after the Cicones episode. • Bravery – Lotus Eaters, Cyclopes, Circe, Scylla and Charybdis, Suitors. • Skill in speaking – when arriving on Aeaea, approaching Charybdis. • Cunning – Polyphemus. • Fairness – Giving his men equal shares of the spoils, promising to reward Philoetius and Eumaeus. • Leading from the front – Polyphemus, Suitors. • Toughness – in difficult situations such as Circe's island, he is hardened to his men's tears as he knows there is a job to do. • Acts for his men – Hunting on Circe's island. • Sensible – sends investigative parties on Cicones' island and with Laestrygonians. Other times his leadership credentials can be questioned. For instance: • Odysseus' curiosity leads to their imprisonment in Polyphemus' cave. He has suspicions of what will happen, but still goes ahead and enters. • Odysseus' boasting to Polyphemus causes a curse where he is to return home alone. • Odysseus moors outside the harbour of the Laestrygonians and abandons the rest of his fleet to	10 (AO1) 20 (AO2)	<i>Assess using the marking grids for the 30-mark extended response.</i> <i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i> <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>

Question	Indicative Content	Marks	Guidance
	their fate. • The men act on their own volition with disastrous consequences – Thrinacie, bag of winds. • The men at other times do not obey their leader – Cicones, Thrinacie. • At times, such as when he says they are lost on Circe's island, he does not raise morale. • He underestimates the desperation of his crew on Thrinacie when he perhaps should not have left them.		
10*	To what extent do you think the gods and goddesses are shown in a caring and compassionate way in the <i>Aeneid</i>? AO1 Candidates might show knowledge and understanding of: • Venus. • Juno. • Jupiter. • Neptune. • Allecto. AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: Venus is caring and compassionate in the help she offers her son in: • The fall of Troy. • Ensuring a favourable welcome at Carthage. • The finding of the Golden Bough. • The procuring of new arms. • Healing his wound. • The return of his spear. Juno is also capable of demonstrating compassion: • The release of Dido's spirit. • Her desperate attempts to save Turnus in her pleas towards Jupiter and the creation of a phantom Turnus. Other deities who demonstrate compassion include:	10 (AO1) 20 (AO2)	<i>Assess using the marking grids for the 30-mark extended response.</i> <i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i> <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>

Question	Indicative Content	Marks	Guidance
	• Juturna and the way ways she tries to save her brother. • The manner in which Jupiter reveals the scrolls of fate to his upset daughter and allows a temporary reprieve of Turnus' fate. However, one is perhaps left with a distinct feeling that the gods of the Aeneid lack care and compassion. • Jupiter would appear to be considerably more dispassionate in his dealings with mankind. • Juno goes to extreme lengths in pursuing her vendetta against the Trojans, especially in the way she uses mortals for her own benefit. She seems to have no remorse in taking actions that lead to the death of Dido. • Venus appears to her son in disguise and does not give him the human comfort for which he longs. • Neptune demands the sacrifice of one of Aeneas' crew. The necessity of this sacrifice seems quite arbitrary. He calms the storm in book one out of a sense of anger towards his power being infringed, rather than out of compassion towards Aeneas. • Allecto's behaviour is perhaps the complete antithesis of compassionate behaviour.		

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	AO1: Shows very good knowledge and understanding of the provided source through a range of well selected, accurate and precise material from it AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed
4	7–8	AO1: Shows good knowledge and understanding of the provided source through a range of well selected, mostly accurate, material from it AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed
3	5–6	AO1: Shows reasonable knowledge and understanding of the provided source through use of a range of mostly accurate material from it AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development
2	3–4	AO1: Shows basic knowledge and understanding of the provided source through use of some material from it with some degree of accuracy AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development
1	1–2	AO1: Shows limited knowledge and understanding of the provided source through little use of accurate material from it AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance
0	0	No response or no response worthy of credit

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

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

When using this grid:

- **Determine the level:** start at 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	• 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	• 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 <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
4	7 – 8	• 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	• 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 <i>the response is logically structured, with a well-developed and clear line of reasoning</i>
3	5 – 6	• 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	• 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 <i>the response presents a line of reasoning which is mostly relevant and has some structure</i>
2	3 – 4	• 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	• 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	• 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	• 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	• no response or no response worthy of credit	0	0	• no response or no response worthy of credit

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

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

When using this grid:

- **Determine the level:** start at 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	• 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	• a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
4	7 – 8	• 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	• a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <i>the response is logically structured, with a well-developed and clear line of reasoning</i>
3	5 – 6	• 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	• a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources scholars and/or academic works <i>the response presents a line of reasoning which is mostly relevant and has some structure</i>
2	3 – 4	• 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	• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works <i>the response presents a line of reasoning but may lack structure</i>
1	1 – 2	• 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	• little engagement with the question and any points or conclusions made are of little or no relevance • isolated use of classical sources with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i>
0	0	• no response or no response worthy of credit	0	0	• no response or no response worthy of credit