



GCE

Classical Civilisation

H008/11: The World of the Hero

Advanced Subsidiary GCE

Mark Scheme for November 2020

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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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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	REP	conspicuous repetition
L	L	illegible word or phrase
BP	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.

Option 1: The *Iliad*

Section A

Question	Indicative Content	Marks	Guidance
1	<p>Who is Helen speaking to in line 1 (Rieu/Kline) ‘brother-in-law/brother’?</p> <ul style="list-style-type: none"> Hector (1). 	1 (AO1)	
2(a)	<p>Who is Helen referring to in line 4 (Rieu/Kline) ‘I wish I had found a better husband/I wish that I had a better man for husband’?</p> <ul style="list-style-type: none"> Paris (1). 	1 (AO1)	
2(b)	<p>Why do you think this person has felt the ‘anger and contempt/reproaches and contempt’ (line 5 - Rieu/Kline) of his fellow men?</p> <ul style="list-style-type: none"> Started the Trojan war (1). 	1 (AO2)	<i>All legitimate answers should be credited.</i>
3	<p>What is Helen referring to in line 9 (Rieu) or line 7 (Kline) ‘all because of me’/‘through my shamelessness’?</p> <ul style="list-style-type: none"> Leaving Menelaus (1). Eloping with Paris (1). 	1 (AO1)	

Question	Indicative Content	Marks	Guidance						
4	<p>Explain how Helen is portrayed in Passage A. 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> <table border="1" data-bbox="277 483 1424 683"> <tr> <td data-bbox="277 483 349 560">2</td> <td data-bbox="349 483 1424 560">expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td data-bbox="277 560 349 638">1</td> <td data-bbox="349 560 1424 638">expresses a valid point but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td data-bbox="277 638 349 683">0</td> <td data-bbox="349 638 1424 683">Point is not valid, or none are drawn</td> </tr> </table> <p>Examples might include:</p> <ul style="list-style-type: none"> • Self-reproachful. (AO2) <ul style="list-style-type: none"> ○ ‘cold, evil-minded slut’. (AO1) • Suicidal. (AO2) <ul style="list-style-type: none"> ○ wishes she had died at birth. (AO1) • Regrets her choice of Paris. (AO2) <ul style="list-style-type: none"> ○ ‘I wish I had found better’. (AO1) • Hospitable. (AO2) <ul style="list-style-type: none"> ○ ‘Sit down at this chair.’ (AO1) 	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn	<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>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
1	expresses a valid point but is not fully supported by an appropriate selection evidence from the passage.								
0	Point is not valid, or none are drawn								
5	<p>Whose armour was Patroclus wearing in Passage B?</p> <ul style="list-style-type: none"> • Achilles (1). 	<p>1 (AO1)</p>							
6	<p>Which famous Trojan had Patroclus already killed?</p> <ul style="list-style-type: none"> • Sarpedon (1). 	<p>1 (AO1)</p>							
7	<p>Which god removed the armour Patroclus was wearing?</p>	<p>1</p>							

Question	Indicative Content	Marks	Guidance						
	<ul style="list-style-type: none"> • Apollo (1). 	(AO1)							
8	<p>Why do you think Patroclus' death is important in the Trojan war?</p> <ul style="list-style-type: none"> • Causes Achilles to return to the fight (1). 	1 (AO2)	<i>All legitimate answers should be credited.</i>						
9	<p>Explain how Passage B is a memorable piece of writing. 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> <table border="1" data-bbox="277 711 1424 911"> <tr> <td data-bbox="277 711 349 791">2</td> <td data-bbox="349 711 1424 791">expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td data-bbox="277 791 349 871">1</td> <td data-bbox="349 791 1424 871">expresses a valid point but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td data-bbox="277 871 349 911">0</td> <td data-bbox="349 871 1424 911">Point is not valid, or none are drawn.</td> </tr> </table> <p>Examples might include:</p> <ul style="list-style-type: none"> • Use of epithet. (AO2) <ul style="list-style-type: none"> ○ 'Great hearted'. (AO1) • Reference to precise anatomical detail (AO2) <ul style="list-style-type: none"> ○ 'lower-belly'. (AO1) • Use of simile (AO2) <ul style="list-style-type: none"> ○ 'As a lion...'. (AO1) • Metaphor. (AO2) <ul style="list-style-type: none"> ○ 'winged words'. (AO1) • Use of direct speech. (AO2) <ul style="list-style-type: none"> ○ <i>Passim</i>. (AO1) • Foreshadowing. (AO2) <ul style="list-style-type: none"> ○ <i>Hector's arrogance might be punished</i>. (AO1) 	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn.	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>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
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0	Point is not valid, or none are drawn.								

Question	Indicative Content	Marks	Guidance
10*	<p>Explain who you think was most responsible for the death of Patroclus. In your answer you should include at least three points. You may use Passage B as a starting point, and your own knowledge in your answer.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • The taking of Briseis. • Achilles' refusal to fight. • Achilles asking Thetis to grant Trojan success. • Achilles' rejection of the gifts to induce him to return to the battle. • Patroclus borrowing Achilles' armour. • Patroclus ignoring Achilles' advice. • Hektor killing Patroclus. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of discussion of some of the following arguments:</p> <ul style="list-style-type: none"> • Agamemnon's treatment of Achilles and taking his prize slights the latter's honour. • Achilles has little time on earth in which to gain this honour. • Achilles condemns his own side to destruction which eventually leads to the involvement of Patroclus. • Achilles continues to refuse to fight even though he has been offered the return of Briseis and other gifts. • Patroclus makes the suggestion of borrowing the armour and leading the Myrmidons. • Patroclus becomes carried away in the battle and ignores Achilles' warnings. • Hektor's actions within the passage. 	<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>

Section B

Question	Indicative Content	Marks	Guidance
11	The gods and goddesses in the <i>Iliad</i> are portrayed in a human way.' Explain how	10	<i>Assess using the marking grids for the</i>

	<p>far you agree with this statement. Justify your response.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Zeus • Apollo • Ares • Aphrodite • Hera • Poseidon • Thetis. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>Anthropomorphic depiction:</p> <ul style="list-style-type: none"> • Live in a family. • Sleep together. • Quarrel. • Listen to entertainment. • Eat ambrosia and drink nectar. • Have favourite mortals with whom they regularly interact. • Become involved in the fighting in Troy. • Are occasionally mocked. • Wounded. • Lie and resort to trickery. • Cry. • Want revenge. • Do not always obey Zeus whose authority is intermittently applied. • Are, at times, subject to Fate. <p>Divine depiction:</p> <ul style="list-style-type: none"> • Live on Olympus and feast on ambrosia and nectar. • Neither age nor die. • Are worshipped and prayed to. 	<p>(AO1)</p> <p>15 (AO2)</p>	<p><i>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>
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	<ul style="list-style-type: none"> • Carry out supernatural acts. • Exceptionally powerful and achieve things which humans would find difficult with consummate ease. • Agents of Fate. • Weigh up a mortal's life. 		
12*	<p>Explain how the plot of the <i>Iliad</i> adds to the success of the epic. Justify your answer.</p> <p>AO1 Candidates will need to show knowledge and understanding of the plot of the epic and of how it adds to the success of the epic in the following areas:</p> <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following areas. These might include:</p> <ul style="list-style-type: none"> • Characterisation. • The language used, such as speeches, formulae, similes and other narrative and descriptive techniques. • Poetic expression. • Creation of emotion. • Heroic values and behaviour. • The involvement of the divine. • The role of fate. 	<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>Which goddess arranged this meeting in Passage A between Nausicaa and Odysseus?</p> <ul style="list-style-type: none"> • Athene (1). 	1 (AO1)					
14	<p>Why do you think this meeting is important to Odysseus?</p> <ul style="list-style-type: none"> • Allows a meeting with her parents who provide a means for him to return to Ithaca (1). 	1 (AO2)	<i>All legitimate answers should be credited.</i>				
15	<p>What were Nausicaa and her maids doing before they met Odysseus? Make one Point.</p> <ul style="list-style-type: none"> • Washing clothes (1). • Playing ball (1). • Washing themselves (1). 	1 (AO1)					
16	<p>Where do Nausicaa and Odysseus go after this passage?</p> <ul style="list-style-type: none"> • Palace (1). 	1 (AO1)					
17	<p>Explain how Nausicaa is portrayed in Passage A. 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> <table border="1" data-bbox="280 1327 1411 1444"> <tbody> <tr> <td>2</td> <td>expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td>1</td> <td>expresses a valid point but is not fully supported by an appropriate selection</td> </tr> </tbody> </table>	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point but is not fully supported by an appropriate selection	<p>4 (AO1)</p> <p>4 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.						
1	expresses a valid point but is not fully supported by an appropriate selection						

Question	Indicative Content	Marks	Guidance				
	<table border="1" style="width: 100%;"> <tr> <td style="width: 5%;"></td> <td>evidence from the passage.</td> </tr> <tr> <td style="text-align: center;">0</td> <td>Point is not valid, or none are drawn.</td> </tr> </table> <p>Examples might include:</p> <ul style="list-style-type: none"> • Pure/noble. (AO2) <ul style="list-style-type: none"> ○ <i>'white-armed'</i>. (AO1) • Perceptive. (AO2) <ul style="list-style-type: none"> ○ <i>'since your manners show...'</i>. (AO1) • Pious. (AO2) <ul style="list-style-type: none"> ○ <i>'it is Olympian Zeus...'</i>. (AO1) • Hospitable. (AO2) <ul style="list-style-type: none"> ○ <i>'You shall certainly not want...'</i>. (AO1) • Proud of her land. (AO2) <ul style="list-style-type: none"> ○ <i>'might and majesty...'</i>. (AO1) • Brave. (AO2) <ul style="list-style-type: none"> ○ <i>stands her ground</i> (AO1) 		evidence from the passage.	0	Point is not valid, or none are drawn.		
	evidence from the passage.						
0	Point is not valid, or none are drawn.						
18	<p>In Passage B which 'island' (line 1) have Odysseus and his men just left?</p> <ul style="list-style-type: none"> • Sun-god's cattle island/Thrinacie (1). 	1 (AO1)					
19	<p>Why do you think Odysseus is the only survivor of this storm?</p> <ul style="list-style-type: none"> • He did not harm the sacred cattle (1). 	1 (AO2)	<i>Accept other valid possibilities.</i>				
20(a)	<p>What danger is Odysseus dragged back to after this passage?</p> <ul style="list-style-type: none"> • Scylla and/or Charybdis (1). 	1 (AO1)					
20(b)	<p>On whose island is Odysseus washed up after this danger?</p> <ul style="list-style-type: none"> • Calypso's (1). 	1 (AO1)					

Question	Indicative Content	Marks	Guidance						
21	<p>Explain how Passage B is a memorable piece of writing. 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> <table border="1" data-bbox="277 435 1424 635"> <tr> <td data-bbox="277 435 338 512">2</td> <td data-bbox="338 435 1424 512">expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td data-bbox="277 512 338 590">1</td> <td data-bbox="338 512 1424 590">expresses a valid point but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td data-bbox="277 590 338 635">0</td> <td data-bbox="338 590 1424 635">Point is not valid, or none are drawn.</td> </tr> </table> <p>Examples might include:</p> <ul style="list-style-type: none"> • Divine intervention. (AO2) <ul style="list-style-type: none"> ○ <i>Zeus creating the storm.</i> (AO1) • Foreshadowing. (AO2) <ul style="list-style-type: none"> ○ <i>'sombre cloud'.</i> (AO1) • Use of similes. (AO2) <ul style="list-style-type: none"> ○ <i>'Like a diver...'</i>, <i>'like seagulls'.</i> (AO1) • Emphatic short sentence. (AO2) <ul style="list-style-type: none"> ○ <i>'There was no homecoming...'</i>. (AO1) • Precise terminology when referring to the boat. (AO2) <ul style="list-style-type: none"> ○ <i>Passim.</i> (AO1) • Sibilance. (AO2) <ul style="list-style-type: none"> ○ <i>'stern, struck...skull.</i> (AO1) • Metaphor. (AO2) <ul style="list-style-type: none"> ○ <i>'hit us'.</i> (AO1) 	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn.	<p>4 (AO1)</p> <p>4 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
1	expresses a valid point but is not fully supported by an appropriate selection evidence from the passage.								
0	Point is not valid, or none are drawn.								
22*	<p>Explain who you think was the most responsible for the troubles Odysseus' men face on their travels? In your answer you should include at least three points. Justify your answer by using Passage B as a starting-point, and your knowledge of the <i>Odyssey</i>.</p> <p>AO1</p>	<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</i></p>						

Question	Indicative Content	Marks	Guidance
	<p>Candidates might want to comment on some of the following episodes:</p> <ul style="list-style-type: none"> • Cicones. • Lotus Eaters. • Polyphemus. • Aeolus. • Laestrygonians. • Circe. • Scylla and Charybdis. • Sun-god's cattle. <p>AO2</p> <ul style="list-style-type: none"> • In the passage, it is clear that the men are suffering through Zeus' intervention. Circe is also responsible for their transformation. • Some of these episodes are clearly the responsibility of Odysseus, such as the episode with Polyphemus, not telling the crew what was in the bag gifted to him by Aeolus or the repercussions of eating the Sun-god's cattle. • Other times the crew must shoulder some of the blame. For instance, they should have left Ismarus when Odysseus wanted to, not eaten the cattle or lotus nor opened the bag of winds. • There is also room to consider the role of fate. 		<p><i>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>

Section B

Question	Indicative Content	Marks	Guidance
23*	<p>'It is not possible to feel any sympathy for the Suitors.' Explain how far you agree with this statement. Justify your answer.</p> <p>AO1</p> <p>Candidates might show knowledge and understanding of the following:</p> <p>In general, the Suitors:</p> <ul style="list-style-type: none"> • Have demonstrated a lack of <i>xenia</i>. • Their deaths are foreshadowed from the start and are overseen by the gods. • Have, however, been tricked by Penelope on several occasions. 	<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>

	<ul style="list-style-type: none"> • Are unable to defend themselves in the final fight. <p>Candidates might show knowledge of individual Suitors such as:</p> <ul style="list-style-type: none"> • Antinous. • Eurymachus. • Amphinomus. <p>AO2</p> <p>Candidates may demonstrate evaluation and analysis of the actions of these Suitors:</p> <p>Antinous:</p> <ul style="list-style-type: none"> • Leads the assassination plot against their host. • Throws a stool at Odysseus and shocks the other Suitors by his behaviour. • Encourages the fight between the beggars. • Sneers at Eumaeus and Philoetius. <p>Eurymachus:</p> <ul style="list-style-type: none"> • Hides his evil intentions and lies when he tells Penelope that he means no harm to her son. • Is sleeping with Melantho. • Is more worried about his reputation when he fails to string the bow. • Unfairly blames Antinous before he is killed. <p>Amphinomus:</p> <ul style="list-style-type: none"> • Is not so odious and Penelope finds his conversation agreeable. • Dissuades the Suitors from further attempts on Telemachus' life. • Odysseus encourages him to leave. 		
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24*	<p>Explain how the plot of the <i>Odyssey</i> adds to the success of the epic. Justify your answer.</p> <p>AO1 Candidates will need to show knowledge and understanding of the plot of the epic and of how it adds to the success of the epic in the following areas:</p> <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following areas. These might include:</p> <ul style="list-style-type: none"> • Characterisation. • The language used such as speeches, formulae, similes and other narrative and descriptive techniques. • Poetic expression. • Creation of emotion. • Heroic values and behaviour. • The involvement of the divine. • The role of fate. 	<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>
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Guidance on applying the marking grids for the 16-mark extended response

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

When using this grid:

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

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
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
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

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

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