



Oxford Cambridge and RSA

Accredited

# GCSE (9–1) Classical Civilisation

## J199/23 War and warfare

### Sample Question Paper

## Date – Morning/Afternoon

Time allowed: 1 hour 30 minutes

**You must have:**

- the Insert



\* O O O O O O \*

First name											
Last name											
Centre number							Candidate number				

#### INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- In section A answer questions 1 – 8 and **either** question 9 **or** question 10. In section B answer questions 11 – 19 and **either** question 20 **or** question 21.
- Write your answer to each question in the space provided.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.

#### INFORMATION

- The total mark for this paper is **90**.
- The marks for each question are shown in brackets [ ].
- Quality of written communication will be assessed in this paper.
- This document consists of **12** pages.

**Section A*****Culture****Answer **all** of questions 1 – 8***Study Source A**

1 Source A shows the site of the battle of Thermopylae. Describe this location, giving **three** details.

.....  
 .....  
 ..... [3]

2 Why was this chosen as the place for the Greeks to defend against the Persians? Give **three** details.

.....  
 .....  
 ..... [3]

3 Who betrayed the Spartans?

..... [1]

4 What did he tell the Persians, and how was this useful to them?

.....  
 ..... [2]

**Study Source B**

5 a) Where was this relief found in Athens, and what does this suggest about Athenian attitudes towards their navy?

.....  
 ..... [2]

b) Select a feature of the trireme shown in Source B, and suggest how it might have helped to make triremes so effective as warships.

.....  
 ..... [2]

6 a) How did the Athenians pay for their triremes?

.....  
 ..... [2]

b) How might this have affected the way people viewed warfare?

..... [1]

**Study Source C**

7 Identify **three** features of this image, and suggest what each might tell us about Roman naval warfare.

.....

.....

.....

.....

.....

[6]

## Study Source D

**8** Describe why a Roman legionary fortress was laid out as it was. Use the source as a starting point and your own knowledge in your answer. [8]

*Answer **one** of the following questions*

**EITHER**

9 Compare and contrast the Spartan army with **either** that of Athens **or** Rome. Which do you think was better?

[15]

OR

10 'Being a soldier in the army would have been a really attractive career for Roman men.' To what extent do you agree with this statement? Justify your response.

[15]



**Section B**

***Literature***

*Answer all of questions 11 – 19*

**Study Source E**

11 Who is the speaker in this passage?

..... [1]

12 What bad news is Hector bringing that means he is '*full of sorrow and streaming with tears*'?

.....  
.....  
..... [2]

13 What does Hector tell the speaker to do now?

.....  
.....  
..... [3]

**Study Source F**

14 a) This passage describes the death of Priam. Where does this occur in Troy and who kills him?

..... [2]

b) Why might the audience have found the circumstances of his death particularly shocking?

..... [1]

15 Give **three** ways that Virgil creates sympathy for Priam. Support your points with reference to the passage.

.....  
.....  
.....  
.....  
.....  
..... [6]

16 Discuss how Virgil conveys the horror of warfare. Use Sources E and F as a starting point, and your own knowledge in your answer.

[8]

**Study Source G**

17 Where was Tyrtaeus from?

..... [1]

18 Identify **two** key themes of this poem (as a whole).

..... [2]

19 What point do you think Tyrtaeus is making in this passage? Use **two** phrases from Source G and suggest what they tell us about his message.

.....  
.....  
.....  
.....  
..... [4]

*Answer **one** of the following questions.*

**EITHER**

**20** Who is the most heroic, Diomedes or Aeneas? Justify your response.

[15]

OR

**21** How important was the theme of fighting for your homeland in the texts you have read? Justify your response and refer to at least **two** texts.

[15]



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Oxford Cambridge and RSA

**...day June 20XX – Morning/Afternoon**

**GCSE (9–1) Classical Civilisation**

**J199/23 War and Warfare**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 30 minutes

**MAXIMUM MARK 90**



**This document consists of 28 pages**

## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING ON SCORIS

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

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

### MARKING

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

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

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

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

## SUBJECT-SPECIFIC MARKING INSTRUCTIONS

### Introduction

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

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

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

### Using the Mark Scheme

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

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

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

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

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

Question	Indicative Content	Marks (AO)	Guidance
<b>Section A</b>			
<b>1</b>	<p><b>Source A shows the site of the battle of Thermopylae.</b> Describe this location, giving <b>three</b> details.</p> <p>Three from: narrow pass (1) through the mountains (1) cliff on one side (1) sea on the other side (1)</p>	<b>3</b> (AO1)	
<b>2</b>	<p><b>Why was this chosen as the place for the Greeks to defend against the Persians? Give three details.</b></p> <p>Three from: only pass through the mountains (1) phalanx could block entire pass (1) without being outflanked (1) unsuitable for cavalry (1)</p>	<b>3</b> (AO1)	
<b>3</b>	<p><b>Who betrayed the Spartans?</b> Ephialtes (1)</p>	<b>1</b> (AO1)	
<b>4</b>	<p><b>What did he tell the Persians and how was this useful to them?</b> Informed them of the mountain pass (1) so that they could get behind the Spartans [and surround them] (1)</p>	<b>2</b> (AO1)	
<b>5a</b>	<p><b>Where was this relief found in Athens, and what does this suggest about Athenian attitudes towards their navy?</b></p> <p>On the Acropolis (1) (AO1)</p> <p>Plus one from: the Athenians were very proud of their navy / the navy was very important to them / the navy had political or civic significance (AO2)</p>	<b>1</b> (AO1)  <b>1</b> (AO2)	<i>All reasonable analyses of this location should be credited.</i>

5b	<p><b>Select a feature of the trireme shown in Source B, and suggest how it might have helped to make triremes so effective as warships.</b></p> <p>Examples might include:</p> <ul style="list-style-type: none"> <li>• three banks of oars / lots of rowers (AO1)           <ul style="list-style-type: none"> <li>◦ move quickly / easier to maneuver (AO2)</li> </ul> </li> <li>• [partial] figure on the left standing up (AO1)           <ul style="list-style-type: none"> <li>◦ rowers were overseen whilst rowing, keeping them in time etc (AO2)</li> </ul> </li> <li>• the ship looks quite compact and all the rowers are close together (AO1)           <ul style="list-style-type: none"> <li>◦ because everything was close together and compact the ship would be quite stable in the water (AO2)</li> </ul> </li> </ul>		<p>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</p> <p>1 (AO1) 1 (AO2)</p>
6a	<p><b>How did the Athenians pay for their triremes?</b></p> <p>Two from: with liturgies (1) wealthy citizens became trierarchs (1) paid for the up keep of a trireme for one year (1) tributes paid by allies (1) taxes (1) silver mine profits (1)</p>	<p>2 (AO1)</p>	
6b	<p><b>How might this have affected the way people viewed warfare?</b></p> <p>One from: made them more supportive (1) felt more involved (1) patriotic (1)</p>	<p>1 (AO2)</p>	<p>Accept any reasonable analysis of the evidence given in part a</p>
7	<p><b>Identify three features of this image, and suggest what each might tell us about Roman naval warfare.</b></p> <p>Examples might include three from:</p> <ul style="list-style-type: none"> <li>• It was important to them and deserved commemoration (AO2)           <ul style="list-style-type: none"> <li>◦ <i>it is the focus of this detailed and ornate relief</i> (AO1)</li> </ul> </li> <li>• ships had multiple banks of oars and must have been fast (AO2)           <ul style="list-style-type: none"> <li>◦ <i>shows a warship with two banks of oars (and possibly a third bank of shipped oars)</i> (AO1)</li> </ul> </li> <li>• upper sections were protected by banks of shields (AO2)           <ul style="list-style-type: none"> <li>◦ <i>you can see a row of small round shields arranged along the length of the ship</i> (AO1)</li> </ul> </li> <li>• ships had identifying emblems or symbols on them           <ul style="list-style-type: none"> <li>◦ <i>this one has a crocodile emblem on the prow (often thought to denote this is one of Antony's ships)</i> (AO1)</li> </ul> </li> <li>• the ships carried large amounts of soldiers (AO2)</li> </ul>	<p>3 (AO1) 3 (AO2)</p>	<p>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</p>

	<ul style="list-style-type: none"> <li> <ul style="list-style-type: none"> <li><input type="radio"/> <i>these are standing along the ship and it appears crowded (AO1)</i></li> </ul> </li> <li>• these soldiers were prepared for battle, not passengers (AO2)           <ul style="list-style-type: none"> <li><input type="radio"/> <i>they are fully armed and armoured (AO1)</i></li> </ul> </li> <li>• these soldiers must have boarded other ships, or protected against being boarded as they are dressed for close combat           <ul style="list-style-type: none"> <li><input type="radio"/> <i>carrying spears (AO1)</i></li> <li><input type="radio"/> <i>carrying shields (AO1)</i></li> <li><input type="radio"/> <i>wearing armour more suited to hand to hand combat than rowing etc (AO1)</i></li> </ul> </li> </ul>		
8	<p><b>Describe why a Roman legionary fortress was laid out as it was. Use the source as a starting point and your own knowledge in your answer.</b></p> <p><u>AO1</u></p> <p>Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• All fortresses were laid out the same way</li> <li>• The typical layout of a fortress (some details shown on plan in Source)           <ul style="list-style-type: none"> <li><input type="radio"/> rampart all the way round</li> <li><input type="radio"/> surrounded by a ditch</li> <li><input type="radio"/> corner towers and turrets along rampart</li> <li><input type="radio"/> several gates</li> <li><input type="radio"/> baths near the rampart</li> <li><input type="radio"/> <i>praetorium/house of commander in the middle</i></li> <li><input type="radio"/> <i>tribunes' houses in the middle</i></li> <li><input type="radio"/> <i>sacellum right in the middle</i></li> </ul> </li> </ul> <p><u>AO2</u></p> <p>Candidates may demonstrate evaluation and analysis through use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• it was easy for people to navigate and they were easier to build if they had standardised layouts</li> <li>• this is an easily defensible layout           <ul style="list-style-type: none"> <li><input type="radio"/> rampart means there are no weak spots</li> <li><input type="radio"/> enemies would fall in the ditch if they tried to get in</li> <li><input type="radio"/> soldiers could keep watch while being defended</li> </ul> </li> <li>• people could approach from any direction and have a gate to enter by, convenient and efficient</li> </ul>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>8 (See LoR grid)</p>	

	<ul style="list-style-type: none"><li>• waste water could drain away out of the fortress from the baths with them close to the rampart</li><li>• commander in the middle; everyone knows where he is if they need him/he has easy access to all the important buildings</li><li>• the officers need to be near the commander and important buildings and so the tribunes houses were also in the middle</li><li>• the <i>saecellum</i> was in the middle because they had to keep the standard safe</li></ul>		
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### Guidance on applying the marking grids for the 8-mark detailed response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are equally weighted, and both worth 4 marks. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 6 might reflect a balance of 3 (AO1) + 3 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 7 made up of 6 (AO1) + 1 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> <li>consistently accurate and detailed knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1)  <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i></li> <li>a well-argued response to the question which is supported by a range of well-selected evidence (AO2)  <i>includes critical analysis, interpretation and evaluation</i></li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>accurate knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1)  <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>a focused response to the question which is supported by a range of evidence (AO2)  <i>includes relevant analysis, interpretation and evaluation</i></li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>sound, mostly accurate, knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1)  <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>engages with the general topic of the question, and is supported by limited range of evidence (AO2)  <i>includes some analysis, interpretation and evaluation</i></li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1)  <i>shows limited understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2)  <i>includes isolated analysis, interpretation and evaluation</i></li> </ul>
0	0	<ul style="list-style-type: none"> <li>No response or no response worthy of credit</li> </ul>

<p>9</p> <p><b>Compare and contrast the Spartan army with either that of Athens or Rome. Which do you think was better?</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• Sparta           <ul style="list-style-type: none"> <li>○ Sparta had the only full time standing army in Greece</li> <li>○ Soldiers trained for the Spartan army from the age of seven</li> <li>○ Spartan policy of exposing weak babies</li> <li>○ the Spartans fought in a phalanx with music to keep in time</li> </ul> </li> </ul> <p>And one of <b>either</b>:</p> <ul style="list-style-type: none"> <li>• Athens           <ul style="list-style-type: none"> <li>○ the Athenian army and its victories, for example Marathon</li> <li>○ Athenian soldiers not full time</li> <li>○ phalanx warfare and its tactics</li> </ul> </li> </ul> <p><b>Or</b></p> <ul style="list-style-type: none"> <li>• Rome           <ul style="list-style-type: none"> <li>○ Professional standing army and career soldiers</li> <li>○ Recruitment process and training</li> <li>○ Roman victories, such as the Dacian Wars</li> <li>○ Roman tactics and formations</li> </ul> </li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Spartan soldiers would be similar to professional soldiers unlike the Athenians who were just ordinary citizens when there was no war on, and so likely better</li> <li>• The Spartans would not necessarily be better than the Romans since the Roman army was made up of professionals who had actually chosen it as a career</li> <li>• The education system in Sparta toughened the boys up ready to train as soldiers which could make them the best in the ancient world           <ul style="list-style-type: none"> <li>○ but they were all forced to be in it, so some might be reluctant soldiers, unlike Romans who chose to join the army</li> </ul> </li> </ul>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>	<p>15 (See LoR grid)</p>
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	<ul style="list-style-type: none"><li>Weak babies were exposed in Sparta and the <i>agoge</i> would have killed off any weaker boys so the army would have been made up of only strong warriors making it the best in the ancient world.<ul style="list-style-type: none"><li>Athenians could be weak or strong: they were ordinary men.</li><li>Roman soldiers would not have been recruited into the army if they were weak however, so might be on a par with Sparta</li></ul></li><li>The Spartans did not know anything else: they were educated only for war and there was no other option this could have made them the best army</li><li>Athenian soldiers were fighting for their own freedom and the ideals of their democracy; they were educated and had voted to fight which would give them more incentive</li><li>Roman soldiers were passionate about their country and their legions</li><li>The Spartans did fight very well in the phalanx and had trained for many years to get really good at it but they were not the only ones who fought like this: the Athenians also used this tactic well. The Romans also fought in formation and their discipline was often the reason they defeated enemies.</li></ul>		
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**Guidance on applying the marking grids for the 15-mark extended response**

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2). Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
<b>5</b>	<b>13 – 15</b>	<ul style="list-style-type: none"> <li>very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>very good analysis and interpretation of a wide range of well-selected evidence (AO2)</li> <li>coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)</li> </ul>
<b>4</b>	<b>10 – 12</b>	<ul style="list-style-type: none"> <li>good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>good analysis and interpretation of a wide range of relevant evidence (AO2)</li> <li>consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)</li> </ul>
<b>3</b>	<b>7 – 9</b>	<ul style="list-style-type: none"> <li>reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>reasonable analysis and interpretation of a range of relevant evidence (AO2)</li> <li>argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)</li> </ul>
<b>2</b>	<b>4 – 6</b>	<ul style="list-style-type: none"> <li>basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>basic analysis and interpretation of some relevant evidence (AO2)</li> <li>argument has some structure, some evaluation of sources, and some credible conclusions (AO2)</li> </ul>
<b>1</b>	<b>1 – 3</b>	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>limited analysis and interpretation of little relevant evidence (AO2)</li> <li>some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)</li> </ul>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>no response or no response worthy of credit</li> </ul>

10	<p><b>'Being a soldier in the army would have been a really attractive career for Roman men.' To what extent do you agree with this statement? Justify your response.</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• Details of the life of a Roman soldier: <ul style="list-style-type: none"> <li>○ paid reasonably well / got paid in peace time as well as war</li> <li>○ had to pay for own kit</li> <li>○ lived in barracks with their comrades, but had things like amphitheatres</li> <li>○ training was hard and they had to march a long way carrying equipment</li> <li>○ take part in battles and risk death or injury</li> <li>○ hierarchy and role of commanders</li> <li>○ rules about soldiers marrying whilst serving</li> </ul> </li> <li>• The expanse of the Roman Empire and its most problematic areas, possible references to specific campaigns such as Trajan's campaign against the Dacians</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• guarantee of a wage and able to support themselves, which is better than many poorer Romans</li> <li>• they would have well-built living quarters, dry, each had a bed etc <ul style="list-style-type: none"> <li>○ but had to share 8 to a room in bunk beds, problems of close living</li> </ul> </li> <li>• they weren't allowed to marry and have family officially, which might be upsetting <ul style="list-style-type: none"> <li>○ but they could have unofficial spouses and children, which might be enough for some</li> </ul> </li> <li>• whilst the marching etc would be tiring, and the equipment heavy <ul style="list-style-type: none"> <li>○ however they would be trained and used to it</li> </ul> </li> <li>• fighting, risking death and injury and maybe seeing friends injured would</li> </ul>		<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><b>15</b> <b>(See LoR grid)</b></p>
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	<p>perhaps be traumatic</p> <ul style="list-style-type: none"><li>• fighting far from home, for example in the Dacian campaign, might be an unattractive prospect</li><li>• being a soldier might be seen as a glorious pursuit<ul style="list-style-type: none"><li>◦ however it also might be argued that they were fighting for the glory of their commander (for example Trajan) and received little recognition themselves</li></ul></li></ul>		
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### Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2). Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
<b>5</b>	<b>13 – 15</b>	<ul style="list-style-type: none"> <li>very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>very good analysis and interpretation of a wide range of well-selected evidence (AO2)</li> <li>coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)</li> </ul>
<b>4</b>	<b>10 – 12</b>	<ul style="list-style-type: none"> <li>good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>good analysis and interpretation of a wide range of relevant evidence (AO2)</li> <li>consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)</li> </ul>
<b>3</b>	<b>7 – 9</b>	<ul style="list-style-type: none"> <li>reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>reasonable analysis and interpretation of a range of relevant evidence (AO2)</li> <li>argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)</li> </ul>
<b>2</b>	<b>4 – 6</b>	<ul style="list-style-type: none"> <li>basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>basic analysis and interpretation of some relevant evidence (AO2)</li> <li>argument has some structure, some evaluation of sources, and some credible conclusions (AO2)</li> </ul>
<b>1</b>	<b>1 – 3</b>	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>limited analysis and interpretation of little relevant evidence (AO2)</li> <li>some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)</li> </ul>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>no response or no response worthy of credit</li> </ul>

11	<b>Who is the speaker in this passage?</b> Aeneas (1)	1 (AO1)	
12	<b>What bad news is Hector bringing that means he is 'full of sorrow and streaming with tears'?</b> Two from: The Greeks have taken the walls/Troy (1) Troy has fallen (1) Troy is burning	2 (AO1)	
13	<b>What does Hector tell the speaker to do now?</b> Three from: Escape (1) save yourself from these flames (1) take the household gods of Troy (1) found a new city (1)	3 (AO1)	
14a	<b>This passage describes the death of Priam. Where does this occur in Troy and who kills him?</b> Killed by Pyrrhus/Neoptolemus (1) on an altar (1)	2 (AO1)	
14b	<b>Why might the audience have found the circumstances of his death particularly shocking?</b> One from: He was old and helpless (1) the altar is holy (1) Pyrrhus makes him watch his son die first (1)	1 (AO1)	
15	<b>Give three ways that Virgil creates sympathy for Priam. Support your points with reference to the passage.</b>  Examples might include three from: <ul style="list-style-type: none"><li>• The fact that he is doomed is emphasized (AO2)<ul style="list-style-type: none"><li>◦ <i>even now in death's clutches</i> (AO1)</li></ul></li><li>• Despite being about to die Priam shows bravery and determination (AO2)<ul style="list-style-type: none"><li>◦ <i>did not spare his voice at this, or hold back his anger</i> (AO1)</li><li>◦ <i>throws spear</i> (AO1)</li></ul></li><li>• he witnesses his son's death right before his own (AO2)<ul style="list-style-type: none"><li>◦ <i>my own son's death in front of my face</i> (AO1)</li></ul></li><li>• the horror of this emphasized by words such as (AO2)<ul style="list-style-type: none"><li>◦ <i>defiled</i> (AO1)</li></ul></li><li>• The cruelty of Pyrrhus is emphasised through comparison with Achilles (AO2)</li></ul>	3 (AO1) 3 (AO2)	<i>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</i>

	<ul style="list-style-type: none"> <li>○ Achilles, whose son you falsely claim to be, was no such enemy to Priam (AO1)</li> <li>● Reminder that Hector is also dead and Priam has lost a lot (AO2)           <ul style="list-style-type: none"> <li>○ Hector's bloodless corpse (AO1)</li> </ul> </li> <li>● His weakness is emphasised by the choice of language (AO2)           <ul style="list-style-type: none"> <li>○ ineffectual spear (AO1)</li> <li>○ hung uselessly (AO1)</li> </ul> </li> </ul>		
16	<p><b>Discuss how Virgil conveys the horror of warfare. Use Sources E and F as a starting point, and your own knowledge in your answer.</b></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>● Source E           <ul style="list-style-type: none"> <li>○ Hector's bloodied appearance and Aeneas' shock</li> <li>○ The news of Troy's fall and Hector's obvious distress</li> <li>○ Hector's inability to save Troy</li> <li>○ Use of emotive language</li> </ul> </li> <li>● Source F           <ul style="list-style-type: none"> <li>○ Priam's death, and that of his sons</li> <li>○ The brutality of Pyrrhus</li> <li>○ The emotive language</li> </ul> </li> <li>● Elsewhere           <ul style="list-style-type: none"> <li>○ Very gory deaths and brutal descriptions</li> <li>○ The loss of Creusa and Aeneas' distress</li> <li>○ The exile of the Trojans after their home is destroyed</li> <li>○ the death of friends and comrades, for example Nisus and Euryalus</li> </ul> </li> </ul> <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>● Depiction of the innocent victims of war such as Priam and Creusa</li> <li>● Hector's distress and mutilated state show that even heroes aren't immune from the horror</li> <li>● Hector's statement that even he couldn't save Troy makes war seem futile</li> </ul>	<p><b>8</b> (See LoR grid)</p>	

	<p>and pointless</p> <ul style="list-style-type: none"><li>• The destruction of Troy and the homelessness of the Trojans is a major theme and this clearly has a major impact on Aeneas</li><li>• Shows not only heroes, but those like Pyrrhus who enjoy brutality and cruelty</li><li>• Use of emotive language to make the audience feel sympathy for the characters</li><li>• Death of comrades and the impact on their friends shown clearly, again makes the audience feel upset and sympathetic</li></ul>		
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### Guidance on applying the marking grids for the 8-mark detailed response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are equally weighted, and both worth 4 marks. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 6 might reflect a balance of 3 (AO1) + 3 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 7 made up of 6 (AO1) + 1 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> <li>consistently accurate and detailed knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1)  <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i></li> <li>a well-argued response to the question which is supported by a range of well-selected evidence (AO2)  <i>includes critical analysis, interpretation and evaluation</i></li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>accurate knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1)  <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>a focused response to the question which is supported by a range of evidence (AO2)  <i>includes relevant analysis, interpretation and evaluation</i></li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>sound, mostly accurate, knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1)  <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>engages with the general topic of the question, and is supported by limited range of evidence (AO2)  <i>includes some analysis, interpretation and evaluation</i></li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1)  <i>shows limited understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2)  <i>includes isolated analysis, interpretation and evaluation</i></li> </ul>
0	0	<ul style="list-style-type: none"> <li>No response or no response worthy of credit</li> </ul>

17	<b>Where was Tyrtaeus from?</b>  Sparta (1)	1 (AO1)	
18	<b>Identify two key themes of this poem (as a whole).</b> Two from: patriotism (1) comradeship (1) youth and age (1) bravery (1)	2 (AO1)	
19	<p><b>What point do you think Tyrtaeus is making in this passage? Use two phrases from Source G and suggest what they tell us about his message.</b></p> <p>Examples might include two from:</p> <ul style="list-style-type: none"> <li>• <i>shameful for an older man fallen in the front line to lie in front of the young men</i> <ul style="list-style-type: none"> <li>○ it is the duty of the young to fight and protect the old (AO2)</li> </ul> </li> <li>• <i>gasping his stalwart spirit out into the dust (AO1)</i> <ul style="list-style-type: none"> <li>○ it is a terrible thing for an old man to have to die, a waste of a 'stalwart spirit' (AO2)</li> </ul> </li> <li>• <i>clutching his bloody genitals in his poor hands – it is shameful to the eyes and frightful to see (AO1)</i> <ul style="list-style-type: none"> <li>○ shocking and graphic image emphasises that there is no glory in the death of an old man (AO2)</li> </ul> </li> <li>• <i>the young, it is all befitting (AO1)</i> <ul style="list-style-type: none"> <li>○ fighting is the duty of young men (AO2)</li> <li>○ use of 'all befitting' implies that death in battle is something highly appropriate for the young</li> </ul> </li> <li>• <i>use of 'lovely' 'beautiful' (AO1)</i> <ul style="list-style-type: none"> <li>○ emphasises the glory of death in battle for a young man (AO2)</li> <li>○ juxtaposes with the graphic, disturbing image of the death of an old man; emphasises that it is the duty of the young, not the old, to fight and die (AO2)</li> </ul> </li> </ul>	<p>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</p> <p>2 (AO1) 2 (AO2)</p>	

20	<p><b>Who is the most heroic; Diomedes or Aeneas? Justify your response.</b></p> <p><u><b>AO1</b></u>        Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• Aeneas           <ul style="list-style-type: none"> <li>○ Visited by Hector in a dream</li> <li>○ Rushes to defend Troy against the Greeks</li> <li>○ Witnesses Priam's death</li> <li>○ Considers killing Helen</li> <li>○ Loses his wife in the chaos, but does save his father and son</li> <li>○ Attempts to reconcile with the Latins through diplomacy</li> <li>○ Kills Turnus, even though he begs for mercy</li> <li>○ Leads the Trojans to Italy</li> <li>○ Has the support of his mother Venus</li> </ul> </li> <li>• Diomedes           <ul style="list-style-type: none"> <li>○ Diomedes rushes into battle bravely, leaping from his chariot</li> <li>○ Kills many men brutally in his <i>aristeia</i></li> <li>○ Has impressive equipment</li> <li>○ Is described in very glorious terms, epithets and similes etc</li> <li>○ Diomedes is mortal but helped by Athena</li> <li>○ Diomedes wounds Aphrodite</li> </ul> </li> <li>• Greek and Roman heroic ideals</li> <li>• Modern heroic ideals</li> </ul> <p><u><b>AO2</b></u>        Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Some candidates might discuss the difference between Roman and Greek ideals; Aeneas is the best for the Romans, but Diomedes would be more glorious to the Greeks</li> <li>• Some might discuss how the opinion of a modern audience might differ to that of an ancient one</li> <li>• They could be seen as both as honourable for the way they rush into battle and show no cowardice. Aeneas might be seen as more honorable for his attempts at diplomacy.</li> </ul>	<i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>	<b>15</b> <b>(See LoR)</b>
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	<ul style="list-style-type: none"><li>• Aeneas' rage at Helen could be seen as not very honourable as she was female, not a warrior, unarmed and vulnerable</li><li>• The heroes' honourable qualities are shown by the fact that they receive divine help and are favoured by goddesses.<ul style="list-style-type: none"><li>◦ Diomedes could be seen as more honourable since Aeneas is helped by his mother who would love him anyway while Diomedes is favoured by Athena who is not related to him.</li></ul></li><li>• Diomedes is mortal, Aeneas has a divine mother; therefore Diomedes could be seen as more heroic as he achieves everything with no divine heritage</li><li>• Aeneas could be seen as more heroic than Diomedes since Aeneas takes care of his old father and his son.<ul style="list-style-type: none"><li>◦ He could be seen as less heroic though because Creusa has to beg him to take care of them and because he fails to protect her</li></ul></li></ul>		
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### Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2). Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
<b>5</b>	<b>13 – 15</b>	<ul style="list-style-type: none"> <li>very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>very good analysis and interpretation of a wide range of well-selected evidence (AO2)</li> <li>coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)</li> </ul>
<b>4</b>	<b>10 – 12</b>	<ul style="list-style-type: none"> <li>good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>good analysis and interpretation of a wide range of relevant evidence (AO2)</li> <li>consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)</li> </ul>
<b>3</b>	<b>7 – 9</b>	<ul style="list-style-type: none"> <li>reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>reasonable analysis and interpretation of a range of relevant evidence (AO2)</li> <li>argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)</li> </ul>
<b>2</b>	<b>4 – 6</b>	<ul style="list-style-type: none"> <li>basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>basic analysis and interpretation of some relevant evidence (AO2)</li> <li>argument has some structure, some evaluation of sources, and some credible conclusions (AO2)</li> </ul>
<b>1</b>	<b>1 – 3</b>	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>limited analysis and interpretation of little relevant evidence (AO2)</li> <li>some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)</li> </ul>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>no response or no response worthy of credit</li> </ul>

21	<p><b>How important was the theme of fighting for your homeland in the texts you have read? Justify your response and refer to at least two texts.</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of: <i>Iliad</i></p> <ul style="list-style-type: none"> <li>• Greeks and Trojans fighting over Helen</li> <li>• Trojans fighting to protect their city</li> <li>• Diomedes' <i>aristeia</i> and the idea of personal glory</li> <li>• Hector and Andromache in Book 6</li> <li>• Death of Hector and the ransom of his body</li> </ul> <p><i>Tyrtaeus</i></p> <ul style="list-style-type: none"> <li>• Theme of fighting for Sparta emphasised</li> <li>• The glory of fighting and/or dying in battle when you are young</li> <li>• The horror of the death of the old</li> </ul> <p><i>Aeneid</i></p> <ul style="list-style-type: none"> <li>• Greeks and Trojans fighting over Helen</li> <li>• Trojans fighting to protect their homes</li> <li>• Trojans fight the Italians to secure a new homeland</li> <li>• The importance of diplomacy also emphasised with the Italians</li> </ul> <p><i>Horace</i></p> <ul style="list-style-type: none"> <li>• Fighting develops good qualities in a man</li> <li>• Fighting/dying for your country is “sweet and fitting”</li> <li>• Lists the triumphs of Rome</li> </ul> <p><i>Trojan Women</i></p> <ul style="list-style-type: none"> <li>• Innocent victims of war</li> <li>• Women made slaves</li> <li>• Death of loved ones, including children</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• In the accounts of the Trojan war the characters could be argued to be</li> </ul>		<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><b>15</b> <b>(See LoR)</b></p>
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	<p>fighting for Helen, not their homeland</p> <ul style="list-style-type: none"><li>○ The Trojans, however, are fighting to save their city</li><li>○ The Greeks are fighting with Menelaus for glory and booty</li></ul> <ul style="list-style-type: none"><li>● Once they get to Italy in the <i>Aeneid</i> the Trojans once again fight over a woman – Lavinia but also over occupation of the land/to have land and for honour.<ul style="list-style-type: none"><li>○ But arguably more importantly, they are fighting to have a homeland.</li></ul></li><li>● Tyrtaeus glorifies fighting for Sparta, but also for family and for honour</li><li>● Horace praises virtue and fighting for Rome and Roman values</li><li>● All the texts have a focus on personal glory</li><li>● Trojan Women highlights the consequences of war, and perhaps demonstrates why fighting for your home is so important</li></ul>		
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### Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2). Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
<b>5</b>	<b>13 – 15</b>	<ul style="list-style-type: none"> <li>very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>very good analysis and interpretation of a wide range of well-selected evidence (AO2)</li> <li>coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)</li> </ul>
<b>4</b>	<b>10 – 12</b>	<ul style="list-style-type: none"> <li>good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>good analysis and interpretation of a wide range of relevant evidence (AO2)</li> <li>consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)</li> </ul>
<b>3</b>	<b>7 – 9</b>	<ul style="list-style-type: none"> <li>reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>reasonable analysis and interpretation of a range of relevant evidence (AO2)</li> <li>argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)</li> </ul>
<b>2</b>	<b>4 – 6</b>	<ul style="list-style-type: none"> <li>basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>basic analysis and interpretation of some relevant evidence (AO2)</li> <li>argument has some structure, some evaluation of sources, and some credible conclusions (AO2)</li> </ul>
<b>1</b>	<b>1 – 3</b>	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>limited analysis and interpretation of little relevant evidence (AO2)</li> <li>some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)</li> </ul>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>no response or no response worthy of credit</li> </ul>

**Assessment Objective Grids**

	AO1	AO2
Q1	3	0
Q2	3	0
Q3	1	0
Q4	2	0
Q5a	1	1
Q5b	1	1
Q6a	2	0
Q6b	0	1
Q7	3	3
Q8	4	4
Q9/10	5	10
Q11	1	0
Q12	2	0
Q13	3	0
Q14a	2	0
Q14b	0	1
Q15	3	3
Q16	4	4
Q17	1	0
Q18	2	0
Q19	2	2
Q20/21	5	10
<b>Total</b>	<b>50</b>	<b>40</b>

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## GCSE (9–1) Classical Civilisation

### J199/23 War and warfare

Insert  
Version 2.3

Time allowed: 1 hour 30 minutes

#### INFORMATION FOR CANDIDATES

- The questions tell you which source you need to use.
- This document consists of **8** pages. Any blank pages are indicated.

#### INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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## Section A Culture

**Source A: Site of the battle of Thermopylae**



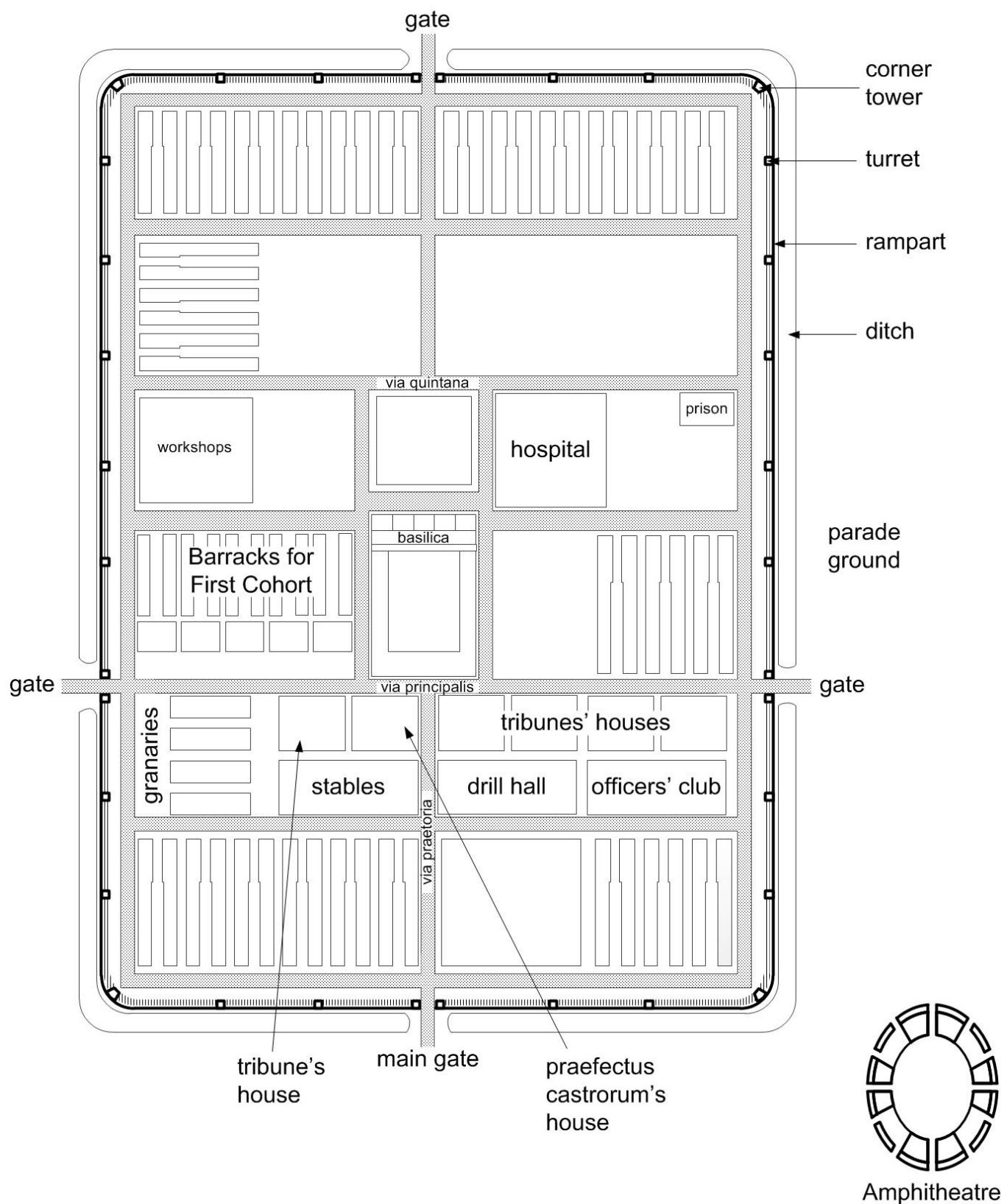
Source B: Lenormant Trireme relief



Source C: Relief commemorating the battle of Actium



## Source D: The Roman fortress at Chester



**Section B****Literature****Source E:**

See, in dream, before my eyes, Hector seemed to stand there,  
 saddest of all and pouring out great tears,  
 torn by the chariot, as once he was, black with bloody dust,  
 and his swollen feet pierced by the thongs.  
 Ah, how he looked! How changed he was  
 from that Hector who returned wearing Achilles's armour,  
 or who set Trojan flames to the Greek ships! His beard was ragged,  
 his hair matted with blood, bearing those many wounds he received  
 dragged around the walls of his city.  
 And I seemed to weep myself, calling out to him,  
 and speaking to him in words of sorrow:  
 "Oh light of the Troad, surest hope of the Trojans,  
 what has so delayed you? What shore do you come from  
 Hector, the long-awaited? Weary from the many troubles  
 of our people and our city I see you, oh, after the death  
 of so many of your kin! What shameful events have marred  
 that clear face? And why do I see these wounds?"

*Virgil Aeneid book 2 lines 270-286*

**Source F:**

Priam, though even now in death's clutches,  
 did not spare his voice at this, or hold back his anger:  
 "If there is any justice in heaven, that cares about such things,  
 may the gods repay you with fit thanks, and due reward  
 for your wickedness, for such acts, you who have  
 made me see my own son's death in front of my face,  
 and defiled a father's sight with murder.  
 Yet Achilles, whose son you falsely claim to be, was no  
 such enemy to Priam: he respected the suppliant's rights,  
 and honour, and returned Hector's bloodless corpse  
 to its sepulchre, and sent me home to my kingdom."  
 So the old man spoke, and threw his ineffectual spear  
 without strength, which immediately spun from the clanging bronze  
 and hung uselessly from the centre of the shield's boss.

*Virgil Aeneid book 2 lines 533-546*

**Source G:**

For it is of course shameful for an older man fallen in the front line to lie in front of the young men, now having white hair and a grey beard, gasping his stalwart spirit out into the dust, clutching his bloody genitals in his poor hands – it is shameful to the eyes and frightful to see – his body being naked. But for the young, it is all befitting, provided he has the glorious bloom of lovely youth, wondrous for men to see, lovely too for women – while he lives. Fallen on the front line, he is beautiful. But may each man remain, standing firmly astride, both feet steadied on the ground, biting his lip with his teeth.

*Tyrtaeus Fragment 10*



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