



**General Certificate of Education
June 2012**

Classical Civilisation 1021

Homer *Iliad*

AS Unit 2A

Final

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the student uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

Information in round brackets is not essential to score the mark.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the student's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

Level 4	Demonstrates <ul style="list-style-type: none">• accurate and relevant knowledge covering central aspects of the question• clear understanding of central aspects of the question• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion• ability generally to use specialist vocabulary when appropriate.	9-10
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to use specialist vocabulary when appropriate.	6-8
Level 2	Demonstrates either <ul style="list-style-type: none">• a range of accurate and relevant knowledge or <ul style="list-style-type: none">• some relevant opinions with inadequate accurate knowledge to support them.	3-5
Level 1	Demonstrates either <ul style="list-style-type: none">• some patchy accurate and relevant knowledge or <ul style="list-style-type: none">• an occasional attempt to make a relevant comment with no accurate knowledge to support it.	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

Level 5	Demonstrates <ul style="list-style-type: none">• well chosen accurate and relevant knowledge covering most of the central aspects of the question• coherent understanding of the central aspects of the question• ability to sustain an argument which<ul style="list-style-type: none">has an almost wholly analytical and/or evaluative focus,responds to the precise terms of the question,effectively links comment to detail,has a clear structurereaches a reasoned conclusionis clear and coherent, using appropriate, accurate language andmakes use of specialist vocabulary when appropriate.	19-20
Level 4	Demonstrates <ul style="list-style-type: none">• generally adequate accurate and relevant knowledge covering many of the central aspects of the question• understanding of many of the central aspects of the question• ability to develop an argument which<ul style="list-style-type: none">has a generally analytical and/or evaluative focus,is broadly appropriate to the question,mainly supports comment with detail andhas a discernible structureis generally clear and coherent, using appropriate, generally accurate language andgenerally makes use of specialist vocabulary when appropriate.	14-18
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar• some ability to use specialist vocabulary when appropriate.	9-13
Level 2	Demonstrates <ul style="list-style-type: none">• either a range of accurate and relevant knowledge• or some relevant opinions with inadequate accurate knowledge to support them• and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.	5-8
Level 1	Demonstrates <ul style="list-style-type: none">• either some patchy accurate and relevant knowledge• or an occasional attempt to make a relevant comment with no accurate knowledge to support it• and little clarity; there may be widespread faults of spelling, punctuation and grammar.	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	<p>Demonstrates</p> <ul style="list-style-type: none"> • well chosen accurate and relevant knowledge covering most of the central aspects of the question • coherent understanding of the central aspects of the question • ability to sustain an argument which <ul style="list-style-type: none"> has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure reaches a reasoned conclusion is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate. 	27-30
Level 4	<p>Demonstrates</p> <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge covering many of the central aspects of the question • understanding of many of the central aspects of the question • ability to develop an argument which <ul style="list-style-type: none"> has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	20-26
Level 3	<p>Demonstrates</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	13-19
Level 2	<p>Demonstrates</p> <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
Level 1	<p>Demonstrates</p> <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-6

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Mark Scheme
Unit 2A Homer *Iliad*

Section 1

Option A

01 Which two Greek leaders accompanied Odysseus on the embassy to Achilles (Achilleus)?

Phoenix (Phoinix) (1) / Ajax (Aias) (1)

(2 marks)

02 Identify three gifts Agamemnon had offered immediately to Achilles.

Three from: tripods (1) / gold (1) / (20) cauldrons (1) / (12 race) horses (1) / (7 skilled) women (from Lesbos) (1) / Briseis (1)

(3 marks)

03 How effectively in this passage does Homer convey Achilles' mood?

Discussion might include: need for public recognition of the insult to him ('tell him ... in public'); mistrust of Agamemnon ('tries to cheat any other Greek'); despising of Agamemnon ('he is utterly shameless'; 'cannot even ... in the eye'); anger and personal insult ('dog'; 'he can go to hell'; 'Zeus has removed his brains'); refusal to listen (virtual repetition of 'he won't take ... again' and 'once is enough'); rising anger in second paragraph: hatred ('I hate his gifts'; 'value him at one splinter'); return to insult being key reason for anger; crescendo of gifts he would still refuse: use of Orchomenos & Thebes as examples of absolute wealth; images of 'sand' and 'dust' to convey idea that Achilles does not see gifts as relevant to the issues at stake – key final clause 'until he ... heart-rending insult'.

(10 marks)

04 To what extent is Achilles justified in the way he deals with Agamemnon throughout the *Iliad*? Give reasons for your answer and refer to the books of the *Iliad* you have read.

You might include discussion of

- *the reasons for Achilles withdrawing from the fighting*
- *Agamemnon's offer in Book 9 and the way it is delivered*
- *the effects of Achilles' refusal on the events of Books 11, 16 and 19*
- *the eventual settling of the argument between Achilles and Agamemnon in Book 19*
- *the events of Books 22 to 24.*

Arguments for suggesting Achilles **was** justified might include the following:

- Achilles was only at Troy to support Agamemnon's family problems, and had chosen death with glory over life by being there
- hence Agamemnon's public humiliation of Achilles in threatening to take Briseis from him was unforgivable
- the actual taking of Briseis (by envoys) added insult to injury
- Zeus gave his approval to Achilles' actions at the end of Book 1 so confirming he was 'in the right' (if the gods decide everything, then Achilles had no choice anyway – he must also have been fated to reject the offers in Book 9)

- Agamemnon's reasons for the offer in Book 9 seem to have been motivated more by pressure from others, and the deteriorating Greek situation than any real contrition
- Agamemnon did not apologise or even go to Achilles personally with the offer
- it was not the gifts that were the issue, or even Briseis (who was part of the offer), but the public insult which needed a public retraction
- Achilles did change his stance after hearing the envoys; instead of going straight home as he threatened at first, he agreed to stay and even fight when the Trojans reached his ships
- a further effort (personal approach) at this point from Agamemnon would probably have worked (Odysseus' report of the meetings did not help here); he failed to do this
- without the events of books 11-16 Achilles might not have met Hector, killed him and effectively won the war for the Greeks
- when Agamemnon offered a public retraction in Book 19, Achilles found no problem in accepting it
- without all the events which led from his rejection of the offers in Book 9, Achilles might not have found the sympathy for Priam which redeemed his character in Book 24.

Arguments for suggesting Achilles **was not** justified might include the following:

- Achilles publicly provoked Agamemnon into returning Chryseis in Book 1; Agamemnon had to retaliate to this challenge to his authority
- in the disasters which followed for the Greeks, Achilles put his personal feelings ahead of his duty to his fellow soldiers; by Book 9 he had surely made his point
- the gifts offered by Agamemnon included the return of Briseis and, in heroic code terms, a massive set of items; this was clearly Agamemnon's way of apologizing
- the speeches of the envoys were persuasive and included personal pleas to Achilles to look at the wider picture
- by rejecting the offer, Achilles set in motion the events which led to the death of Patroclus; he entrusted his personal honour to Patroclus only to see him cut down by Hector thus further depriving Achilles of his honour; he would never forgive himself for the death of Patroclus
- when Achilles and Agamemnon were eventually reunited, it was on essentially the same terms as he rejected in Book 9
- Achilles' treatment of Hector, particularly his body after death, was unworthy of a great hero; this was caused by his grief and anger over the death of Patroclus, almost a direct result of his rejection of the embassy.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

- 05 Name the two members of Hector's (Hektor's) family who have just previously tried to persuade him not to fight Achilles (Achilleus).**

Priam (1); Hecabe/Hekabe (1)

(2 marks)

- 06 Why is Deiphobus (Deiphobos) not near Hector at this point? Give three details.**

Three from: Athene in disguise (1) / as Hector's brother (1) / encouraged by Zeus (1) / had been helping Achilles (1) / by tricking (giving false encouragement) to Hector (1) / by returning Achilles' spear (1) / then withdrew (1) / the real Deiphobus was in the city (1) / nothing to do with this scene (1)

(3 marks)

- 07 How effectively in this passage does Homer convey changes in Hector's mood?**

Discussion might include: Starts confidently /tauntingly with 'you missed!'; possible irony of 'godlike Achilles'; taunts of 'it seems you knew nothing'; goes on to insult him ('mere ranter'/'all your talk is bluff'); change to bravado ('I shall not run ...'); challenging (he won't offer his back; 'you must drive it ...'); heroic ('as I charge straight for you'); respectful of gods' superiority ('if that is what ...'); then scornfully threatening ('now you try ... mine'); angry ('I hope you ... take it. ... flesh'; reflective ('then the war would go lighter'; 'with you dead...'); acknowledgement of threat of Achilles ('their greatest danger'); calm purposeful attitude as he throws ('steadying'; 'did not miss'); change to anger as the shot did not succeed; then to 'dismay'; suggestion of panic – 'he called in a great shout'; implied desperation when he sees Deiphobus is not there.

(10 marks)

- 08 To what extent is the character of Hector in this passage typical of his character elsewhere in the Iliad? Give reasons for your answer and refer to the books of the Iliad you have read.**

You might include discussion of

- **Hector's character in this passage**
- **his behaviour in the rest of Book 22**
- **his behaviour on the battlefield in earlier books**
- **his relationships with members of his family.**

Arguments for suggesting that Hector's character as suggested here is typical might include the following:

- in the passage Hector shows he is a real warrior, honourable & courageous: in Book 3 at first meeting he rebukes Paris for lacking these characteristics; then Agamemnon's comments about Hector reinforce that he possesses these qualities; Hector's own speech confirms desire for a fair contest; he doesn't waste words (man of action); both sides show Hector respect by listening to him in silence
- his defeat and death at the hands of Achilles following this speech is in no way due to Hector's lack of character or ability, but simply an act orchestrated by the gods. Zeus makes it clear that Hector's qualities do not deserve this end: (hence the events of Book 24)
- Hector's refusal to accede to the demands of his family at the beginning of Book 22 for him to withdraw reflects the same determination to do his duty despite mixed emotions as we see in the passage

- in Book 16 any negative displays by Hector (e.g. running away during the fight over Sarpedon's body) are clearly direct actions by Zeus, so do not reflect on his character; he then defeats and kills Patroclus with a similar air of determination to that shown in the passage
- in Book 18, offered a way out by Polydamas, Hector opts to fight on despite likely defeat, thus showing the same determination to face his foe man to man, win or lose
- he confirms his respect for the gods in Book 6 by going back to Troy to organize prayers even when the battle is in the balance
- in Books 3 & 6, despite his recognition of Paris' weaknesses he continues to mix scolding & encouragement in an effort to make his brother show the fearless and warlike qualities Hector himself exhibits in this passage; he is 'delighted' in Book 3 when Paris agrees to fight as he himself is doing in the passage; in Book 6 he shows anger as he orders Paris back to battle, followed by shame that others talk about Paris' cowardice
- despite our seeing a different side of Hector in his meeting with Andromache in Book 6 (more human), the same character traits are shown; his sense of honour and duty lead him to reject her entreaties; ditto his kind but firm dealing with Hecabe in this book and his failure to turn on Helen despite his obvious distaste for her.

Arguments for suggesting that Hector's character as suggested here **is not** typical might include the following:

- the variety and changeable nature of his emotions as suggested here contrast with the consistency of his character as revealed in Book 3 where he assumes a quiet control accepted even by Agamemnon; this also contrasts with his apparent recklessness as shown in the passage
- despite the courage shown in the passage, Hector in Book 22 has only just finished running away from Achilles in a very cowardly manner; also the bravado of this speech soon gives way to a (vain) plea to Achilles not to desecrate his body
- leaving the battlefield as Hector does in Book 6 with the battle in the balance could be seen as unheroic, so different from the character portrayed in the passage
- in Book 16 Hector initially acts like a coward as he runs away during the fight over Sarpedon's body; even though he later returns to kill Patroclus it is more the work of the gods as Hector simply delivers the death blow upon a wounded man; scorning Patroclus is easy and unworthy given the circumstances which led to Hector's 'victory'
- Hector's arrogant lack of judgement in failing to listen to the sound advice of Polydamas in Book 18 could be seen as at odds with his more realistic attitude to the situation in the passage
- rather than taking responsibility as in the passage, in Books 3 & 6 Hector seems to be blaming Paris for the whole war ('it's your fault ..' – Book 6)
- the human approach Hector shows in his conversation with Andromache in Book 6 is very different from the focused warlike coldness he exhibits in the passage; also his clear affection for his son; his dealings with Helen and Hecabe show a polite restraint not seen in this passage either.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

09 *'In the Iliad fate makes all the actions of mortal and immortal characters pointless.'*

To what extent do you agree? Give reasons for your answer and refer to the books of the Iliad you have read.

You might include discussion of

- **the nature of fate in the Iliad**
- **the character and responsibilities of Zeus**
- **the parts individual gods and goddesses play directly in the story**
- **how far mortals in the Iliad can change how they act and are responsible for what they do.**

Arguments that fate **does** render their efforts pointless might include the following:

- fate has everything predetermined: mortals have no say whatever in what happens to them; even the gods seem to be largely agents of fate, with no ability to make or even affect major issues in the world; despite Zeus being described as 'all powerful', he too appears simply an agent of fate with his actions being totally restricted
- given this immutability of fate, it does not matter whether mortals accept or fight against their fate, the result will be the same; neither heroism and duty nor devotion to the gods can change what is anyway bound to happen; human responsibility is an illusion and all the actions of Achilles, Agamemnon, Hector etc. are pointless
- Zeus wishes to save Sarpedon and Hector but is reminded by the other gods that fate will not allow this; if the king of gods has no choice, clearly no lesser being, mortal or immortal, has; Zeus' delaying the Greek victory in Book 1 does not prevent it happening
- actions of the lesser gods to suit their own wills (e.g. Apollo supporting Hector and even Athene supporting the victorious Achilles) cannot alter the course of events in any significant way; Apollo is told to withdraw when the inevitable happens and even Athene's help to Achilles is basically irrelevant as he has to win with or without her
- the meetings and interactions of the gods may appear to make things happen but this is an illusion; their human-like characteristics suggest that, for all their apparent 'power', their struggles and deeds are as irrelevant as those of their mortal counterparts; the *Iliad* is about a series of heroes doomed to die and a city destined to fall; the councils of the gods cannot change any of this nor is it of importance whether the guile of Apollo or Athene is the greater; Apollo is destined to lose and that is that.

Arguments that fate **does not** render their efforts pointless might include the following:

- despite fate directing the lives of mortals, they do seem (as in the case of Achilles) to have been given a degree of choice as to which line of fate to pursue. The gods certainly have the power to materially affect if not totally change fate. It is clear that at key moments Zeus ponders whether or not to change fate, suggesting a degree of choice. It is only the urging of the other gods that stops him doing so, rather than any personal sense of futility; fate can also be seen as a device to express constraints on authorial freedom because of the known outcomes of the usual version of the Trojan War myth
- the pain which Zeus suffers in choosing to put the stability of the universe before his own son (Sarpedon) or greatest worshipper (Hector) suggests that noble motives have a part to play in the world; his agreement to Thetis in Book 1 to change the course of the war indicates at least a degree of choice on Zeus' part
- it is clear that Homer considers human responsibility to be important; the decisions of Achilles etc. in the *Iliad* are not inevitable but reactions to situations which seriously affect later events; without this we would have no story; Agamemnon made the choice

to quarrel with Achilles who in turn chose to reject the ambassadors' offers; these cannot be put down to 'fate' as an element of choice clearly existed; possibly human nature influences rather than responds to fate, so rendering human action a primary cause of fate rather than something pointless; in a similar way the Homeric concept of 'double motivation' implies human merit being rewarded by actions of the gods

- the actions of the lesser gods (especially Apollo & Athene) in championing mortal heroes allow enough freedom of action for a proper story to develop so cannot be called pointless; it is clear that to a degree the character of each immortal mirrors that of their chosen mortal hero, adding interest and explaining in a sense what qualities lead to one succeeding while another fails
- the interactions of the immortals whether in Council or family settings do fundamentally affect the events of the story; the struggle between Athene and Apollo mirrors and adds depth to that between Achilles and Hector, whether or not these immortals are the decisive factor in the eventual outcome; the attitudes of the mortal protagonists towards the gods not only illuminate our understanding of the immortal world, but of the human world too; far from pointless.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

10 'The Iliad glorifies war.'

To what extent do you agree? Give reasons for your answer and refer to the books of the Iliad you have read.

You might include discussion of

- **the importance of the heroic code in the Iliad**
- **the way Homer describes battle scenes**
- **the effects of war both on warriors and on those who do not fight**
- **the imagery Homer uses in his similes and the description of Achilles' shield**
- **the way Homer ends the Iliad.**

Arguments **supporting** the idea that the poem glorifies war might include the following:

- the whole story is about war and the glory of the warriors involved; Homer never seriously questions the decision of the Greeks to seek the return of Helen by warlike means, or the decision of the Trojans to resist this attack at all costs
- in no other situation do heroes get such a chance to prove their heroism; the initial epithets of the main contestants (e.g. 'warlike Menelaus' & 'Hector of the flashing helmet') confirm the fundamental importance of war to their very being; the whole poem hinges on observance (or non-observance) of the heroic code; Helen is the poem's symbolic prize; the real prize is glory; hence Achilles' despondency for a similar reason in Book 1 'Look how .. Agamemnon .. has dishonoured me. He took my prize'. In Book 6 Diomedes spares Glaucus because of the heroic code despite having him at his mercy 'but Zeus robbed Glaucus of his wits' as he offers an excessively costly gift, confirming the strict rules of the code, etc. through fighting the winners and losers emerge: Hector may be the 'better man' but Achilles is too good for him in battle; end of story
- fight scenes (of which there are many) provide the most dramatic sections of the poem; everything else leads up to the key contests; the importance of the warriors is stressed on the battlefield by epithets, similes, references to their illustrious fathers, stories of their lives etc. even relatively minor characters are named, often in lists; e.g. in 16 'Adrestus .. Autonous and Echeclus; Perimus. Epistor and Melanippus ..' have no relevant part other than to share in the glory of war by being named; the actual act of

killing is usually passed over quickly – it is the glory of fighting that counts; this is particularly true as the poem nears its end

- while it is acknowledged that war produces victims (often women e.g. Briseis, Hecabe/Andromache, but also fathers, e.g. Priam & Peleus, and warriors who lose, e.g. Hector) there is a suggestion that even they partake in the glory; their names are passed down; Hector, offered the chance to withdraw in 6 and again in 22 says 'it would be far better for me to stand up to Achilles' (rather than lose his own heroic status)
- although war clearly affects family life the example of Hector shows that some things are more important; it is not that Hector disdains the love of his father, mother, wife & son, rather that in his mind his greatest contribution is to leave them evidence that the family honour has been upheld; the heroic code is more important than the family; regarding the Greek side, other than stressing the importance of the family line, little is shown of any family life; all the stress is on the warriors' roles in battle
- similes regularly glorify the warriors (e.g. 'like a pair of lions'; 'like a high-flying eagle'); credit any good examples which are used to emphasise idea of glory; ditto glorifying of weapons (e.g. spear like a star; the extended description of the heavenly armour etc.)
- the ending of the poem shows that there can be mercy and human feelings in war, perhaps therefore suggesting a different sort of 'glory'.

Arguments **against** the idea that the poem glorifies war might include the following:

- Homer sometimes seems to be saying 'all this for a woman' (e.g. Achilles in Book 9 – 'Why do the Greeks have to fight the Trojans?'); given the lowly position of women in Greek society, it seems ironic that so many heroes have to die to retake one woman – and a disloyal one at that
- the supposed 'heroic code' is shown to be deeply flawed; right from the start Agamemnon abuses his position by publicly demeaning Achilles, partly because of Achilles' own failure to give him due respect; when Achilles returns to the fighting it is because of a thirst for personal revenge; nothing to do with the heroic code; all the major fight scenes (Paris/Menelaus in Book 1, Sarpedon/Patroclus/Hector in 16, Achilles/Hector in 22) are decided (even in a physical sense) by the gods – no real glory for the winner in any of these cases: there are no winners; all named above die in battle
- the fight scenes give a realistic and unheroic view of death: 'it shattered both his eyebrows, crushing the bone; and his eyes fell out' (Cebriones in 16) is typical; the stories attached to those about to die are often sentimental, referring to mothers etc (Simoisius in 4 'his life was too short to repay his parents for their loving care') or feature lengthy similes reminding of better times or situations (especially early in the poem)
- much emphasis is placed on the victims of war; both those who have a choice (Hector – e.g. the conversation with Andromache in 6); those who are caught in the middle (e.g. Helen in 3 and Andromache in 6/22) and those who are unknowingly doomed (Astyanax in 6); Homer spends so much time bringing out the pathos in these situations (particular examples would be the Priam/Achilles reconciliation of 24 and references to Peleus' loss of Achilles) that he must be intending to give an anti-war message
- the time Homer spends on Hector's family life in particular suggests he wants to convey the devastating effect that war has; Priam has lost most of his sons and is a broken man as a result ('head and neck plastered in dung' in 24); Andromache envisages a future life as a slave in Book 6 while Hector can only say 'war is men's business' and send her back to her family duties; Hecabe exposes her breast in 22, the ultimate humiliation for a mother; the shadow of death hangs over Astyanax
- the description of Achilles' shield does not emphasise the glories of war, but the desirability of peace and 'normality'; this is a clear anti-war message
- the ending of the poem exemplifies the evil of war by adding pathos and a sense of futility with the establishment of a relationship between Achilles & Priam.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid
Unit 2A **Homer *Iliad***

Section 1

Either
Option A

	AO1	AO2	TOTAL
01	2	0	2
02	3	0	3
03	5	5	10
04	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
05	2	0	2
06	3	0	3
07	5	5	10
08	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
09	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
10	12	18	30
TOTAL	12	18	30

OVERALL

	AO1	AO2	TOTAL
TOTAL	30	35	65
%	46%	54%	100%

UMS conversion calculator www.aqa.org.uk/umsconversion