



**General Certificate of Education
June 2013**

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 *What actions of Apollo in Book 1 caused the ‘sorrow and mourning’ (Rieu line 12), ‘sorrows and much lamentation’ (Hammond line 12) among the Greeks? Give two details.***

Two from: he attacked the mules (1) / then the dogs (1) / then the Greek soldiers (1) / with arrows (1) / for nine days (1) / sent plague (1)

(2 marks)

- 02 *How did Calchas’ (Kalchas’) advice to return Chryseis to her father lead to a quarrel between Agamemnon and Achilles (Achilleus)? Give three details.***

Three from: Agamemnon had taken Chryseis (1) / as a prize in battle (1) / so would lose face if he returned her (1) / Achilles publicly criticized Agamemnon (1) / over his reluctance to return her (1) / so Agamemnon demanded Achilles’ prize (1) / Briseis (1) / in return, so infuriating Achilles (1) / as this caused him also to lose face (1) etc.

(3 marks)

- 03 *How vividly in the passage does Homer describe the arrival of the Greeks at Chryse and the return of Chryseis to her father?***

Discussion might include: *arrival:* detail of mooring of ship (‘gathered up the sails’; ‘stowed them in ...’; ‘slackened the forestays’; ‘dropped the mast into ...’; ‘rowed ... into moorings’; ‘threw out anchor-stones’; ‘tied up the stern hawsers’); length of description for suspense or simply showing Homer’s love of detailed description; credit for arguing either way re ‘vivid’ (or both); cattle landed first (appeasing Apollo the key purpose of the trip); only then does Chryseis step ashore. *return:* Chryseis taken to altar (almost part of the sacrifice?); speech of Odysseus (is ‘quick-thinking’ particularly appropriate here?); tone formal, simply stating facts; Odysseus makes clear ‘Agamemnon... has ordered me’; no case for apology, just ‘in the hope of pacifying the god’; sudden signs of emotion in last sentence: ‘joyfully’; ‘welcomed’; ‘beloved’.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 04 *To what extent does Homer portray women who are captives or slaves differently from those who are of high birth? Give reasons for your answer and refer to the books of the Iliad you have read.***

You might include discussion of

- ***Chryseis***
- ***Briseis and the Trojan maids***
- ***Helen***
- ***Hecabe (Hekabe)***
- ***Andromache.***

Factors to consider in making this judgement might include some but not necessarily all of the following:

- *Chryseis*: seen but never speaks (so typically portrayed in passage); being female and a prisoner, she may be seen as of no interest to Homer as anything but a catalyst for the dispute of Book 1; possible relevance however of Agamemnon's comments 'I like her better than my wife Clytemnestra'; her attraction is in her being 'beautiful' and 'skilful with her hands'; references between Agamemnon and Achilles to her as 'my prize' may sum her up (she is the only main mortal woman never referred to as at least potentially a wife – even Briseis believes, if only from Patroclus' kindness, that she is to marry Achilles); she is worth 'an immense ransom' to her father; she is never mentioned again after this early Book 1 passage
- *Briseis*: clear link between Chryseis and Briseis, although the latter reappears later in the poem; similar background to Chryseis (prisoner of war, also referred to as 'prize', and similar low profile in Book 1 despite importance to the plot); also attractive ('fair-cheeked' used of both); Briseis goes to Agamemnon 'unwillingly' while Achilles immediately cries (credit for discussion of why he cries); Achilles only mentions her once by name in Book 1 ('the girl Briseis, whom the army gave to me'); in Book 19 she is returned to Achilles ('unmolested' according to Agamemnon); Achilles' comment to wish 'Artemis had killed her with an arrow'; by contrast Briseis is then allowed a moving speech over the dead Patroclus, talking of her dead family and how 'you (Patroclus) were always so gentle to me'
- *Trojan maids*: credit for mentioning their relationship with Hector (Book 6): very peripheral but feel able to speak to Hector directly while he speaks respectfully to them 'women, tell me what has happened'; credit for incorporating Helen (below) in this category; clearly very different to others here but in a sense a prize, seen as a captive in her own eyes at times (e.g. Aphrodite's dismissal of her to Paris' bed in Book 3)
- *Helen*: comparisons to Chryseis as above (she is the cause of a far bigger 'argument' than Chryseis and Briseis) but much more complex portrayal; credit for discussion of how willing a victim she was (e.g. stating of Paris, 'I refuse to go and share that man's bed again' after he is shamed in the duel of Book 3); contrast with her acceptance by Agamemnon ('I don't hold you responsible'), while to the Trojan elders only her beauty counts; deeper portrayal in Book 6: addresses Hector as 'my dear brother-in-law' while pouring out self-pity ('evil-minded slut I am' etc.); then asks him to rest but politely brushed aside; reappears at end (3rd lament for Hector): mainly self-pity but gratitude to Hector ('no one else is left .. to treat me kindly..'); it is (deliberately?) never totally clear whether Helen regards herself as the wife of Paris or Menelaus
- *Hecabe*: royal figure but always in background: treated in kindly but firm manner by Hector (refusing wine in Book 6 and sending her to do 'woman's work' – placating the gods); only seen later trying to save her son and husband, but not really listened to by either (Hector in 22, Priam in 24); bearing her breast in Book 19 fails to convince Hector to stay, while her lament for him in 24 is one of total despair (her words 'aroused unbridled grief'); frequently ignored by Priam (e.g. advice not to go to Achilles in Book 24); no less a victim than Chryseis despite rank & influence
- *Andromache*: again complexities examined more deeply than with lower-class females: seen in three books but most prominently in Book 6: another 'victim' (like Chryseis) in that her fate is outside her control; echoes of Briseis' speech in description of death of family at hands of Achilles; begging for Hector to have pity on her; Hector's response to her concerns: particularly concerned at his own loss of pride if she ends up a slave of the Greeks (further echoes of Achilles/Chryseis); contrast between genuine care for her as he leaves ('dear heart') and final instructions ('go... and attend to your work'); she is portrayed as the perfect wife (always attending to her duties; advising her husband but never seeking to set herself on equal terms; leader in mourning him in Book 24 etc.); the Book 6 meeting with Hector confirms her status as mother, given the job of rearing

Astyanax; nice touch when the boy shrinks back in fear - 'his father and lady mother burst out laughing'; yet whole essay perhaps summed up by 'war is men's business'.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

05 Give three other scenes on Achilles' (Achilleus') new shield.

Three from: any of earth, sky, sea, sun, stars (1) / town with wedding feast (1) / (town with) trial (1) / bloody battle scene (extended from scene in passage) (1) / field with ploughmen (1) / (estate with) reapers gathering corn (1) / vineyard (1) / herd of cattle (1) / lions attacking bull (1) sheep in pen (1) / dancing floor (1)

(3 marks)

06 In what circumstances had Achilles lost his previous shield? Make two points.

Patroclus had worn it (1) / but was killed in battle (1) by Hector (1) / who took the shield (1)

(2 marks)

07 How effective is Homer's description of the scene in the passage?

Discussion might include: *scene:* not a fixed scene but more like a movie with several 'scenes': 1) besiegers discussing tactics; 2) townspeople 'planning an ambush'; then 3) the departure from the city ('they advanced'); suggestions of movement; emphasis on divine leadership (Ares and Pallas – credit for ref to their associations with war); 4) preparing the ambush: 'they sat down... and posted... scouts'; finally 5) arrival of the enemy's animals; nice detail throughout: e.g. leaving of wives, children & old men to guard city; 'river-bed where all the cattle came to drink'; cattle 'with their crooked horns'; herdsman 'playing on their pipes'; *quality:* credit for discussing whether/how such scenes could be created on a two-dimensional shield; difficulty of suggesting conversation (e.g. besiegers 'were unable to agree'), sound (e.g. 'playing on their pipes') and states of mind (e.g. 'suspected no trap'); emphasis of status of gods (troops 'on a smaller scale'); hints throughout of quality of materials: 'glittering'; repetition of 'gold'... 'golden'; 'shining bronze', appropriate to both the situation and the shield; credit for reference to echoes of main *Iliad* themes in this scene.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

08 *How important a part do divine interventions play both in what Achilles does and in what happens to him in the Iliad? Give reasons for your answer and refer to the books of the Iliad you have read.*

You might include discussion of

- *the actions of Thetis and Athene*
- *the decisions of Zeus*
- *Hephaestus (Hephaistos)*
- *what Achilles does on his own initiative.*

Factors to consider in making this judgement might include some but not necessarily all of the following:

- *Thetis*: major turning point in Book 1; while Achilles sits weeping his mother visits; she carries out his urging to beg Zeus to intervene; thanks to her the Trojans will have the upper hand until Achilles' pride is restored; in Book 9 Achilles reveals that Thetis has offered him choices of fighting & dying with fame or going home & living without the fame (poured scorn on in Book 11 by Nestor); by Book 18 she can predict his death but not apparently do anything to stop it; she commissions the armour from Hephaestus (to ensure Achilles can face Hector) but calls her son 'soon to die'; she acts on Zeus' commands to persuade Achilles to receive Priam in Book 24; credit for discussing why she plays no part in key events of Book 22
- *Athene*: key figure, regularly seen with natural winners; credit for assessment of her role v that of Thetis (Athene senior figure, so more direct influence, but still can't change fate); stops Achilles from killing Agamemnon in Book 1 (possible discussion of Athene as internal workings of Achilles' mind?); absent while Achilles sulking, and does not intervene to save Patroclus for him in 16; makes him look wonderful in 18; at Zeus' instigation feeds him nectar & ambrosia in 19; but biggest impact is Book 22: credit for assessing how far is it Achilles who defeats Hector, and how far it is Athene: she talks Zeus out of possibly changing fate; he tells her 'act as you see fit'; disguised as Deiphobus she leads Hector into trap; she returns Achilles' spear to him then deserts Hector (but stands back to let final stage of fight take place without her)
- *Zeus*: is he only seeing that fate runs its course? Book 1: accedes to Thetis' request to change course of battle (but no feeling this is permanent); helps Achilles here in setting up conditions for him to regain pride; anger at Patroclus for killing Sarpedon (Book 16) could be seen to be acting against Achilles (but by allowing Apollo to help kill Patroclus he indirectly brings Achilles back to battle); also tempted to save Hector in Book 22 (but says 'I was not in earnest' and allows Athene to support Achilles); perhaps unintentionally helps Achilles redeem himself in Book 24: by sending Thetis to persuade her son to return Hector's body he is ensuring that Achilles remains correct in his attitude to gods (although main motivation is to save Hector's body); credit for looking at both sides throughout
- *Hephaestus*: makes the armour (although commenting that he can't help Achilles avoid 'the pains of death when dread destiny confronts him'); credit for relevant references to *Apollo* for **not** helping but trying to stand against Achilles and *Hera* for intervening via *Iris* in Book 18 to prevent Hector from gaining control of Patroclus' body
- *Achilles*: key point that although Thetis has revealed his two choices (above) he alone has chosen to fight & die with glory; need to consider his success in the poem (killing Hector) against the longer term (he will die soon as Thetis keeps telling us); **key questions**: Book 1: should he have given in to Agamemnon rather than ask his mother to work things out? Was holding back from killing Agamemnon really determined by Athene? Book 9: was he unreasonable in refusing Agamemnon's offer (thus condemning Patroclus etc.)? Book 18: would he have won without divine armour? Book 22: how far did Athene influence the outcome v Hector? Book 24: would he have treated Priam the same way without Zeus'/Thetis' prompting?

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

09 'Patroclus (Patroklos) and Paris (Alexandros) are equally unimportant to the Iliad.'

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

You might include discussion of

- *the part each plays in the Iliad*
- *the effect each has on other characters*
- *the attitude of the gods to each*
- *what happens to each*
- *their contribution to the themes of the poem.*

Factors to consider in making this judgement might include some but not necessarily all of the following:

- *general: Patroclus:* appears more regularly than Paris: seen briefly following Achilles' order to bring out Briseis in Book 1; ditto providing food for embassy in Book 9; is a patient listener to Nestor in Book 11 (again fulfilling basic mission for Achilles); prominent in Book 16 but dies, so not physically present (at least alive) in Books 17-24. *Paris:* quite prominent early on; seen in battle in Book 3, then central to duel scene with Menelaus before receiving Helen in their bedroom; reappears in Book 6 in company with Helen, then Hector; very minor appearances thereafter (none in books set)
- *part each plays: Patroclus:* appears to have little or no influence in Books 1-9: no attempts to dissuade Achilles from his chosen path; simply a fetcher & carrier; similar in Book 11 although we see glimpses of his character (kind to injured Greeks; polite in listening to Nestor); Book 16 is final appearance; his fighting, killing of Sarpedon, over-confidence and death at the hands of Hector is itself a significant development in the plot; main discussion may be the effect on Achilles of this episode (see below). *Paris:* credit for establishing the central importance of Paris to the storyline by brief reference to the golden apple episode & the cause of the war; his Book 3 appearance would have been crucial in settling the argument (Menelaus would presumably have gone home happy if Aphrodite had let the duel run its course); Aphrodite must intervene or the storyline would end in Book 3; question as to whether this makes Paris a crucial character; he is quite prominent again in Book 6; Hector shames him back into battle (but is he really so crucial to plot, as he rarely reappears thereafter and has no notable impact on the fighting or storyline in general?)
- *effect on others: Patroclus:* could be argued as crucial because his influence on Achilles leads to Achilles' error (?) in allowing him to lead Myrmidons back into battle (turning point of war?); Patroclus' death drives Achilles into murderous rage which is not even sated by death of Hector; the death of Hector in Book 22, the games of Book 23 and even the return of Hector's body in Book 24 are all in part due to Patroclus; credit for discussion of whether a character who is clearly 'in the background' in a physical sense deserves to be judged a background character overall. *Paris:* could be argued as crucial in driving the Greeks to attack Troy in the first place; important in personal enmity with Menelaus; perhaps more so for influence on Hector; Paris' cowardice in Book 3 may be seen to emphasise the positive qualities of Hector (and drive him to defend Troy virtually on his own); as with Patroclus his lack of physical presence in the later books could be argued both ways, as what he has done continues to drive the development of the plot right to the end; credit for assessing which of the two this is more true of, and whether either/both are thus 'background figures'

- **gods: Patroclus:** possible to argue that there is no suggestion of the gods seeing him as important until Book 16; in 16 Achilles asks Zeus to bring Patroclus back alive, but Zeus ignores him; his attention really only turns to Patroclus when Sarpedon is killed, whereupon 'he put heart into Patroclus' (to ensure he would overreach himself & perish?); credit for discussing how far Hector was responsible for the death of Patroclus and how far it was Apollo's doing ('he stood behind Patroclus now and, striking his back ... made Patroclus' eyes spin'; 'his shining limbs were paralysed' etc.); Athene helps recover the body etc.; worth discussing how these divine actions impact on the question of whether Patroclus is a 'background figure'. **Paris:** credit for establishing support of Aphrodite (Helen episode at end of Book 3 good evidence, as well as knowledge of 'golden apple' story); unlike Patroclus, does not come into contact with the 'major' deities in the story (support of Apollo throughout is focused on Hector, while the anti-Trojan Athene does not bother with Paris); unlike Patroclus' fight with Sarpedon, Zeus takes no interest in the Paris/Menelaus duel (despite both sides supplicating him before the fight takes place)
- **their fates: Patroclus:** dies with intervention from Zeus; his death is mentioned by Thetis & others as being a catalyst: Achilles can now kill Hector, he can then himself be killed and the Greeks can destroy Troy. **Paris:** other versions of the story may see Paris going on to kill Achilles before himself dying, but Homer makes no reference to this; Paris simply fades from view after Book 6.
- **themes:** credit for discussion of what either/both contribute(s) to the themes: eg. *heroic code:* Paris in many ways displaying antithesis of this; Patroclus more complicated. *effects of war:* effect of death of Patroclus on others; results of behaviour of Paris both before & during war. *fate/gods:* actions & attitude of Zeus to Patroclus in Book 16; relationship of fate to Patroclus' death; degree of responsibility shared by fate and Paris for starting the whole business. *family relationships:* key issues for both, etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 10 **How effective are the techniques that Homer uses to describe battles between Greeks and Trojans? Give reasons for your answer and refer to the books of the Iliad you have read.**

You might include discussion of

- **arming scenes**
- **actions of individual warriors**
- **speeches**
- **similes**
- **descriptions of death**
- **interventions by immortals**
- **how far the glory and suffering of war are emphasised.**

Factors to consider in making this judgement might include some but not necessarily all of the following:

- **arming scenes:** credit for examining effectiveness of these extended descriptions; might include Achilles preparing his return to battle in Book 19 (leg guards... ankle clips... body-armor ... sword... shield etc. all with specific detail & topped with simile of its gleaming 'like the gleam that sailors catch at sea...'); also the very similar portrayals of Paris in Book 3 and Patroclus in Book 16; credit for discussing unusual similes in this context (e.g. the Greek arming scene in Book 19 where helmets are 'like cold snowflakes ...')

- *actions of individuals*: little about tactics or mass fighting, but some nice touches with similes as armies approach each other (e.g. Trojans heading for battle in Book 3 'like cranes ...' and in 'cloud of dust' like 'a mist around the mountain tops...') or when Homer seeks to depict superiority of one group over another (e.g. 'just as predatory wolves harry lambs...' in Book 16); more usual focus on individuals: credit for discussing differences between portrayal of 'key' confrontations (e.g. Paris v Menelaus in Book 3; Patroclus v Sarpedon and then Achilles in Book 16; Hector v Achilles in Book 22) and the more regular brief accounts of 'lower rank' meetings; good use of similes in the major encounters (e.g. in Book 3, Menelaus 'as a lion that comes across a great carcass ...' v Paris 'like a man who caught sight of a snake', bringing out differences in character); credit for examining the frequent use of epithets for warriors, from general ones (e.g. 'godlike Achilles/Hector' - note interchangeability) through quite obvious but individual ones ('auburn-haired Menelaus'); also reference to patronymics ('Agamemnon, son of Atreus', Patroclus, son of Menoetius' etc.); credit for showing knowledge that these assisted Homer with the metre as well as adorning the poem.
- *speeches*: credit for discussing speeches as one of 'building blocks' in oral composition; also for bringing out differences between key speeches in battle to increase tension/atmosphere (e.g. Hector rebuking Paris in Book 3; Hector's exchange with Patroclus in Book 16, foreshadowing the related exchange between Achilles and Hector in Book 22) and set pieces that may be argued to lower tension e.g. the lengthy exchange between Diomedes & Glaucus in Book 6; this may lower tension but helps illustrate rules of guest friendship/ransom values etc. (possible contrast between this and Adrestus' failure to plead successfully with Menelaus just before); credit also for speeches of exhortation (often from non-combatants like Nestor) and brotherly concern (such as Agamemnon and Menelaus in Book 4 contrasting with Hector & Paris in Book 3) etc.
- *similes*: credit for examples to illustrate techniques both before, during and after battles such as the examples cited under the other bullet points.
- *descriptions of death*: harshness of descriptions of death: increase in violence as poem proceeds: Book 6 early on states only the weapon in elaboration (e.g. 'killed Alerus with his glittering spear'), or states simply 'Agamemnon stabbed.... Adrestus. The man fell on his back'; but by Book 16 we have gruesome detail: e.g. Erymas 'the spear penetrated under his brain and smashed the white jaw-bones; 'the man's skull was split in two' (of Erylaus); credit for any examples; usually gentler when dealing with immediate post-death description: e.g. of Patroclus in Book 16 'life left his limbs and took wing for the house of Hades', repeated exactly for Hector in Book 22; credit for commenting on strong similes applied to death of warriors, e.g. in Book 16 where Sarpedon 'crashed down as an oak...'
- *gods*: credit for examining Homer's technique of introducing the gods as a second force above (and occasionally alongside) the human and for discussing how Homer brings out their relationships with each other and with the humans they oppose or champion; key examples could be the portrayal of Zeus' confusion over the fate of Sarpedon (plus other immortals' attitudes here), the direct involvement of Athene & Apollo etc.; credit for noting anthropomorphism and use of epithets to stress power and appearance of gods (eg . 'Apollo, lord of the silver bow', 'Zeus who marshals the clouds' etc.)
- *glory/suffering*: contrast between the self confidence of heroes before going into battle and the way their lives ebb away when beaten (e.g. between the stress on the glorious arms of Paris & Patroclus in 3/16 and the unheroic end to Paris' duel and wretched death of Patroclus); the realism of the death scenes contrasted with the stress on the effect on warriors' mothers/fathers etc. by adding nostalgic detail (e.g. long story about Epeigeus, 'ruler of prosperous Budeion'... 'his skull was split in two' etc.); effect on women not strictly from battle scenes but credit for attempts to show suffering of, for example, Hecabe & Andromache, immediately before/after Hector fights Achilles) etc.

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	-	2
02	3	-	3
03	5	5	10
04	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
05	3	-	3
06	2	-	2
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%