

**GCE**

**Classical Civilisation**

**H408/11: The world of the hero**

Advanced GCE

**Mark Scheme for June 2019**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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**Annotations**

These are the annotations, (including abbreviations), used in RM Assessor, which are used when marking:

| Symbol  | Description | Comment                                     |
|---|-------------|---|
|    | Tick        | worthy of credit                            |
|    | ?           | unclear                                     |
|    | S           | error of spelling                           |
|    | E           | error of grammar, punctuation or expression |
|    | F           | error of fact                               |
|    | ^           | omission                                    |
|    | H Line      | to draw an attention to an error            |
|  | V Wavy Line | to draw attention to something              |
|  | H Wavy Line | to draw attention to something              |
| .....   | Highlight   | as directed by PE                           |
|  | IRRL        | irrelevant point                            |
|  | REP         | conspicuous repetition                      |

|           |    |   |
|-----------|----|---|
| <b>L</b>  | L  | illegible word or phrase  |
| <b>BP</b> | BP | Blank Page – this annotation <b>must</b> be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response. |

## Section A

| Question | Indicative Content  | Marks   | Guidance  |
|----------|---|---|---|
| 1        | <p><b>Explain how sympathy is created for Achilles in this passage. Use references to Passage A to support your answer.</b></p> <p>Examples might include:</p> <ul style="list-style-type: none"> <li>• Achilles' death is foreshadowed. (AO2) <ul style="list-style-type: none"> <li>○ <i>By the vessel holding their bones.</i> (AO1)</li> </ul> </li> <li>• His separation from his mother is also hinted by. (AO2) <ul style="list-style-type: none"> <li>○ The mention of Thetis. (AO1)</li> </ul> </li> <li>• Achilles' desire for physical contact is not reciprocated. (AO2) <ul style="list-style-type: none"> <li>○ <i>As he is unable to embrace Patroclus.</i> (AO1)</li> </ul> </li> <li>• The futility of Achilles' attempted embrace is highlighted. (AO2) <ul style="list-style-type: none"> <li>○ <i>By the use of the simile.</i> (AO1)</li> </ul> </li> <li>• Achilles' shock at being unable to embrace Patroclus makes him sympathetic. (AO2) <ul style="list-style-type: none"> <li>○ <i>He is amazed and sprang back.</i> (AO1)</li> </ul> </li> <li>• Achilles is grief-stricken. (AO2) <ul style="list-style-type: none"> <li>○ <i>He is desolate, crying.</i> (AO1)</li> </ul> </li> <li>• The extent of Achilles' love is evident. (AO2) <ul style="list-style-type: none"> <li>○ <i>In addressing Patroclus as dearest and promising to do exactly as Patroclus wants. There is also the repetition of 'our'.</i> (AO1)</li> </ul> </li> <li>• The duration of his grieving makes Achilles sympathetic. (AO2) <ul style="list-style-type: none"> <li>○ <i>It lasts until dawn.</i> (AO1)</li> </ul> </li> </ul> | <p><b>5<br/>(AO1)</b></p> <p><b>5<br/>(AO2)</b></p> | <p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p> |

| Question | Indicative Content  | Marks   | Guidance   |
|----------|---|---|--|
|          |   |   |  |
| 2        | <p><b>Explain who, or what, is most important to Achilles in the <i>Iliad</i>. In your answer you should discuss at least three points. You may use Passage A as a starting point in your answer.</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• The impact of the death of Patroclus in the passage on Achilles and elsewhere.</li> <li>• Achilles' argument with Agamemnon and the taking of Briseis.</li> <li>• His relationship with Briseis.</li> <li>• Achilles' refusal to fight.</li> <li>• Achilles asking Thetis to grant Trojan success.</li> <li>• Achilles' welcomes the embassy, but rejects the gifts to induce him to return to the battle.</li> <li>• Achilles return to fighting.</li> <li>• The killing of Hector.</li> <li>• The choice of Achilles to have a short, but glorious life.</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of discussion of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Achilles is overcome by emotion in the passage, needing to be consoled by the spirit of Patroclus. The length of his grief indicates the depth of his suffering.</li> <li>• Achilles has little time on earth in which to gain honour. His imminent death makes honour and reputation more important to him.</li> <li>• His desire for honour is shown by his refusal to fight. He clearly sees honour in terms of material goods, and to him, these should be awarded in proportion to the success an individual has in battle and his bravery.</li> <li>• He sees his own honour as more important than the lives of his comrades (the introduction to Book One makes this clear) and even goes out of his way to make his own side lose so that Agamemnon can realise his mistake.</li> <li>• Achilles condemns his own side to destruction which eventually leads to the involvement of Patroclus. He has a particularly close relationship to Patroclus.</li> </ul> | <p><b>10 (AO1)</b></p> <p><b>10 (AO2)</b></p> | <p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p> |

| Question | Indicative Content  | Marks                                       | Guidance  |
|----------|---|---|---|
|          | <ul style="list-style-type: none"> <li>• Achilles continues to refuse to fight even though he has been offered the return of Briseis and other gifts. He seems less interested at this point in the idea of gifts, but still values the ideals of hospitality and friendship.</li> <li>• Achilles wants Patroclus to win great glory for him (Achilles) when he fights.</li> <li>• He does seem to genuinely care for Briseis.</li> <li>• His actions in the books after the death of Patroclus are motivated by a desire for revenge on Hector. He states this is his whole purpose in living on.</li> </ul>   |   |   |
| 3        | <p><b>Explain how sympathy is created for Odysseus in Passage B. Use references to the passage to support your answer.</b></p> <p>Examples might include:</p> <ul style="list-style-type: none"> <li>• Degree of responsibility for Anticleia's death. (AO2) <ul style="list-style-type: none"> <li>○ <i>It was heartache that ended her life.</i> (AO1)</li> </ul> </li> <li>• Desperation to embrace Anticleia. (AO2) <ul style="list-style-type: none"> <li>○ <i>Odysseus yearned to do this, tried to do it more than once, longs to hold her in loving arms.</i> (AO1)</li> </ul> </li> <li>• The futility of his attempts evokes sympathy. (AO2) <ul style="list-style-type: none"> <li>○ <i>This is emphasised by the simile.</i> (AO1)</li> </ul> </li> <li>• Odysseus is physically hurt. (AO2) <ul style="list-style-type: none"> <li>○ <i>Because he cannot embrace his mother. Note the comparative.</i> (AO1)</li> </ul> </li> <li>• Odysseus is desperate to talk to his mother. (AO2) <ul style="list-style-type: none"> <li>○ <i>He cried with words that winged their way. Note the metaphor and alliteration.</i> (AO1)</li> </ul> </li> <li>• Odysseus questions the veracity of what he is seeing. (AO2) <ul style="list-style-type: none"> <li>○ <i>He thinks that it is a phantom trying to trick him.</i> (AO1)</li> </ul> </li> <li>• Odysseus is grief-stricken. (AO2) <ul style="list-style-type: none"> <li>○ <i>When he mentions his grief, tears, cold comfort.</i> (AO1)</li> </ul> </li> <li>• Odysseus will have been affected by. (AO2) <ul style="list-style-type: none"> <li>○ <i>The graphic description of what happened to his mother when she died.</i> (AO1)</li> </ul> </li> </ul> | <p><b>5 (AO1)</b></p> <p><b>5 (AO2)</b></p> | <p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p> |

| Question | Indicative Content   | Marks   | Guidance   |
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| 4        | <p><b>Explain who, or what, is most important to Odysseus on his travels in Books 5–12 of the <i>Odyssey</i>. In your answer you should discuss at least three points. You may use Passage B as a starting point in your answer.</b></p> <p><b>AO1</b><br/>Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• his men</li> <li>• himself</li> <li>• demi-goddesses</li> <li>• women</li> <li>• Phaeacians</li> <li>• Aeolus</li> <li>• <i>kleos</i></li> <li>• <i>nostos</i></li> </ul> <p>Candidates may demonstrate evaluation and analysis through the use of discussion of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Episodes that are clearly important to Odysseus, such as telling Polyphemus his name.</li> <li>• He does not always speak highly of his crew, but he does need them in the early episodes.</li> <li>• There are many women/goddesses who provide him with material help (Calypso, Nausicaa) and information (Circe/His mother in passage B).</li> <li>• The Phaeacians help from Nausicaa's meeting to the provision of a boat. They give him the hospitality worthy of his rank.</li> <li>• Aeolus is important as he does actually give him the means to reach home.</li> <li>• Odysseus is keen that his name/reputation is known: <i>kleos</i>.</li> <li>• Odysseus' desire to return home: <i>nostos</i>.</li> </ul> | <p><b>10 (AO1)</b></p> <p><b>10 (AO2)</b></p> | <p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p> <p>Candidates are free to evaluate their own understanding/definition of 'important'.</p> |

| Question | Indicative Content | Marks | Guidance |
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## Section B

| Question | Indicative Content   | Marks   | Guidance  |
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| 5        | <p><b>Explain how Virgil successfully conveys emotions in Passage C. Use references to the passage to support your answer.</b></p> <p>Examples might include:</p> <ul style="list-style-type: none"> <li>• Anchises is eager to welcome Aeneas. (AO2) <ul style="list-style-type: none"> <li>○ <i>He stretched out both hands.</i> (AO1)</li> </ul> </li> <li>• Anchises is overwhelmed. (AO2) <ul style="list-style-type: none"> <li>○ <i>Tears are streaming, words break from his mouth. Note the metaphors.</i> (AO1)</li> </ul> </li> <li>• Anchises demonstrates his confidence that Aeneas would visit him. (AO2) <ul style="list-style-type: none"> <li>○ <i>As he knew his son's devotion would overcome the difficulties. Anchises also counted the time until his son arrived.</i> (AO1)</li> </ul> </li> <li>• Anchises is appreciative. (AO2) <ul style="list-style-type: none"> <li>○ <i>He understands the difficulties of the journey faced by Aeneas. Note the repetition of 'how many'.</i> (AO1)</li> </ul> </li> <li>• Aeneas is desperate to hold and embrace his father. (AO2) <ul style="list-style-type: none"> <li>○ <i>Note the three short and direct imperatives. He also tries to hold Anchises three times.</i> (AO1)</li> </ul> </li> <li>• Pathos. (AO2) <ul style="list-style-type: none"> <li>○ <i>In the description of Aeneas' futile attempts to hold his father.</i> (AO1)</li> </ul> </li> <li>• Optimism. (AO2) <ul style="list-style-type: none"> <li>○ <i>In the way the souls are described around the Lethe. This is emphasised by the use of the simile.</i> (AO1)</li> </ul> </li> </ul> | <p><b>5 (AO1)</b></p> <p><b>5 (AO2)</b></p>   | <p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p> |
| 6        | <p><b>Discuss how committed Aeneas was to his mission of reaching Italy. You may use Passage C as a starting point in your answer.</b></p> <p><b>AO1</b></p> <p>Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• the sacking of Troy</li> <li>• storm</li> <li>• arrival in the land of Carthage</li> <li>• dalliance with Dido</li> <li>• Underworld</li> </ul>   | <p><b>10 (AO1)</b></p> <p><b>10 (AO2)</b></p> | <p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not</i></p>  |

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|  | <p><b>AO2</b><br/>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>Especially early on in the epic, Aeneas does not seem overly committed to his mission of reaching Italy. He ignores Hector's words and seeks a glorious death in battle. When his father refuses to leave the city, Aeneas looks to fight again. It takes the intervention of both Creusa and the gods to make him leave. During the throes of the storm, he wishes he had died at Troy; in its aftermath, he plays the mask of hope in front of his men. He spends a long time with Dido and helps to build her city. It once again needs the gods to encourage him to leave Carthage. In the Underworld he admits to the queen that it was against his will that he left her shores.</p> <p>At other times, he demonstrates greater commitment. He:</p> <ul style="list-style-type: none"> <li>• Follows Venus' instructions in Book 2.</li> <li>• Becomes the leader, albeit a rather reluctant one, of the survivors of Troy.</li> <li>• Is proactive when reconnoitring the land around Carthage.</li> <li>• Immediately follows the divine commands to quit Carthage.</li> <li>• Is ready to visit his father in the underworld.</li> </ul> |  | <p><i>be penalised if they offer a full and detailed response which does not do so.</i></p> |
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## Section C

| Question | Indicative Content   | Marks   | Guidance  |
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| 7        | <p><b>In which passage are the societies' beliefs and values put across more effectively? You should refer to the passage from the <i>Aeneid</i> and the passage from the work of Homer you have read.</b></p> <p><b>AO1</b><br/>Candidates will need to identify and demonstrate knowledge and understanding of the values and beliefs evident in the passage. These include:</p> <ul style="list-style-type: none"> <li>• Importance of family and friends</li> <li>• Death</li> <li>• Afterlife</li> </ul> <p><b>AO2</b><br/>Much will depend upon the passages which are chosen for discussion and the candidates' understanding of the different ways the beliefs and values are put across in an effective manner. Areas for direct comparison between the passages might include:</p> <ul style="list-style-type: none"> <li>• The intensity of emotions.</li> <li>• The actions and words of the characters.</li> <li>• The levels of detail and description of the afterlife.</li> <li>• The contrasting tones and moods of the passages.</li> </ul> <p>There are many valid approaches to this question.</p> | <p><b>5 (AO1)</b></p> <p><b>5 (AO2)</b></p>   | <p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p> |
| 8        | <p><b>'Women are at the heart of the epic.' Evaluate how far this is true of the way mortal women are depicted in the <i>Iliad</i>.</b></p> <p><b>AO1</b><br/>Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• Andromache</li> <li>• Hecabe</li> <li>• Helen</li> <li>• Briseis</li> <li>• Chryseis</li> </ul>   | <p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></p> | <p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the</i></p>                            |

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|   | <p><u>AO2</u></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Helen is the cause of the war.</li> <li>• As prizes they are a reflection of the hero's <i>time</i> and cause the withdrawal of Achilles from the fighting which prolongs the epic.</li> <li>• Hecabe and Andromache are seen as devoted mothers and wives who bring a domestic element to the narrative. They are also instrumental in running the household.</li> <li>• The Trojan women are encouraged to pray which affords another insight into the relationship between the gods and mortals.</li> <li>• In particular, Andromache becomes a huge figure of pathos in how the war has affected her, the final scene with Hector and how she is affected by the news of his death.</li> <li>• They are instrumental in lamenting the dead.</li> </ul> <p>Whether mortal women are at the heart of the epic at all times is debatable. Other areas within the epic which dominate at times include:</p> <ul style="list-style-type: none"> <li>• Scenes of fighting.</li> <li>• Actions of the heroes.</li> <li>• Involvement of the gods.</li> </ul> |   | <p><i>approach to crediting this is outlined in the Levels of Response Grid.</i></p>  |
| 9 | <p><b>'Athene's role in the <i>Odyssey</i> is essential for the success of the epic.'</b> Assess how far you agree with this statement.</p> <p><u>AO1</u></p> <p>Candidates might show knowledge and understanding of the following episodes involving Athene:</p> <ul style="list-style-type: none"> <li>• Council meeting of the gods.</li> <li>• Practical assistance offered to Odysseus on his return to Ithaca.</li> <li>• Help towards Telemachus' maturation.</li> <li>• Comfort and prompting of Penelope.</li> <li>• The use of disguise for Odysseus in Ithaca.</li> <li>• Contribution in the final showdown with the Suitors.</li> </ul>  | <p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></p> | <p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p> |

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|    | <p><b>AO2</b><br/>Candidates may demonstrate evaluation and analysis of Athene's role through consideration of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Athene's actions help to shape the story and provide plotline.</li> <li>• Odysseus' heroic nature is revealed by Athene's intervention.</li> <li>• Athene's contributions enrich characterisation.</li> <li>• Divine justice is meted out by Athene.</li> <li>• She helps to add to the fantasy and epic nature of the poem.</li> </ul> <p>There is also room within the question to consider the contribution of the following to the success of the epic:</p> <ul style="list-style-type: none"> <li>• Odysseus and other characters.</li> <li>• Other gods.</li> <li>• Language of the epic.</li> </ul>   |   |   |
| 10 | <p><b>'The portrayal of warfare and its effects are completely negative'. Discuss to what extent this is true of the portrayal of warfare in the <i>Aeneid</i>.</b></p> <p><b>AO1</b><br/>Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• The war at Troy.</li> <li>• A range of battle scenes in the second half of the <i>Aeneid</i>.</li> <li>• Duels such as those between Turnus and Pallas, Aeneas and Lausus, Aeneas and Turnus.</li> <li>• The exploits of Nisus and Euryalus.</li> <li>• Deaths of individuals such as Pallas, Lausus, Camilla, Turnus etc.</li> </ul> <p><b>AO2</b><br/>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• The graphic description of battles and people dying.</li> <li>• The psychological effect the Trojan war has had on Aeneas – he does not want to recall the battle to Dido.</li> <li>• Virgil makes it very clear that Aeneas is reluctant to fight at the beginning of Book 8. He also endeavours to uphold the peace treaty.</li> <li>• The acts of savagery which are carried by all sides during battle.</li> </ul> | <p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></p> | <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p> |

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| <ul style="list-style-type: none"><li>• The losses which are suffered by both sides.</li><li>• The emotional cost of those who lose loved ones in battle - Evander, Juturna, Mezentius.</li></ul> <p>At times, however, Virgil does not seem so negative about warfare. Such instances include:</p> <ul style="list-style-type: none"><li>• The depiction of the Battle of Actium in Book 8 where Augustus is presented in a glorious manner.</li><li>• The description of Augustus' military deeds in Book 6.</li><li>• The empire without end promised in the scrolls of fate will only be achieved through fighting.</li><li>• The Homeric view of winning glory recounted during Book 2 although a rather outdated value at the time of Augustus.</li><li>• the positive manner in which warriors are presented in Elysium.</li></ul> |  |  |
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