
AS-LEVEL

Classical Civilisation

CIV2A Homer 'Iliad'
Mark scheme

2020
June 2015

Version 1.0 Final Mark Scheme

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

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.

Further copies of this mark scheme are available from aqa.org.uk

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	<p>Demonstrates</p> <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	<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 use specialist vocabulary when appropriate. 	6-8
Level 2	<p>Demonstrates either</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge <p>or</p> <ul style="list-style-type: none"> • some relevant opinions with inadequate accurate knowledge to support them. 	3-5
Level 1	<p>Demonstrates either</p> <ul style="list-style-type: none"> • some patchy accurate and relevant knowledge <p>or</p> <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	<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. 	19-20
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 and has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	14-18
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. 	9-13
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 sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	5-8
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. 	1-4

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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Unit 2A Homer 'Iliad'

Section 1

Option A

- 01 For what wrongdoing by Paris (Alexandros) does Menelaus (Menelaos) want revenge? Give two details.**

Two from: the stealing of Helen (1) / his (Menelaus') wife (1) / from Sparta or Greece (1) / against 'Xenia' (the rules of hospitality) (1) / aided by Aphrodite (1)

[2 marks]

- 02 How does the duel end? Give three details.**

Three from: Aphrodite intervenes (1) / breaking strap of Paris' helmet (1) / hiding Paris in a (cloud of) dust or mist (1) / takes him from the battlefield (1) / back to his bedroom (1) / leaving Menelaus puzzled (1) / and searching for Paris (1) / Menelaus is pronounced the winner (1)

[3 marks]

- 03 How effectively in the passage does Homer contrast the fighting abilities and other heroic qualities of Menelaus and Paris?**

Discussion might include:

Menelaus referred to twice as 'son of Atreus' (suggesting heroic qualities); shows his frustration when calling to Zeus; courageous (foolhardy?) in calling Zeus 'spiteful'; decisive in springing forward and seizing Paris; frustration again ('clenched fist' etc) when tossing helmet to his troops (also self-confidence); 'loyal' troops suggests his leadership skills are good; persistence in launching himself at Paris again; decisiveness also clear in his fighting style: strong verbs suggest heroic power ('swung' 'hurled', etc), reinforced by the sword shattering, the choking of Paris, his launching himself, etc; **Paris** by contrast is viewed in a totally passive (unheroic) way here ('was choked' is the only verb with him as subject; he is object of Menelaus' actions throughout; credit for supporting evidence here); 'tender throat' suggests weakness; 'embroidered' suggests attention to appearance rather than more 'manly' interests; ditto being saved by a female (albeit a goddess); he is described as wicked by Menelaus (although likelihood of bias here – Zeus does not respond); lots of other possibilities here: credit for any sensible ideas backed by evidence from the passage.

Apply Levels of Response at beginning of Mark Scheme.

[10 marks]

04 'Hector (Hektor) lacks the qualities of a true hero as much as Paris does.'

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 qualities needed to be a hero
- the characters of Paris and Hector
- the role each plays in the plot
- what mortals say about each
- how immortals regard and treat them both.

Discussion might include:

- **heroic qualities:** credit for examining the expectations of Homer's audience (fighting skills, honour of a different sort, earning of respect through deeds rather than simply words, regard for / from immortals, etc) and (possibly) distinguishing these from more modern concepts such as mercy, looks (?), etc.
- **character: Paris:** in many ways the antithesis of a hero (eg introduced as 'godlike' in Book 3, but fear quickly emphasised – 'trembling', 'pale-faced', etc); Hector's Book 3 speech emphasises his 'wonderful looks' as opposed to fighting qualities, all acknowledged by Paris; needs help from female (albeit goddess) to escape from duel; appears in Book 6 apparently ready to rejoin battle but in no hurry ('back into action with you now', etc); accompanies Hector to battle but 'strange man' as Hector says; 'too ready to give up'; then disappears from the central story. **Hector:** contrast with Paris at first meeting (rebukes him for lacking heroic qualities he himself possesses – mainly courage and the ability to fight and win?); could contrast Hector's attitude to the women in their lives (Hector puts duty before his beloved wife – anguish stressed in Book 6, while Paris caused the war by doing the opposite); Book 16 shows his traditional heroic qualities (fighting and killing many, including Patroclus, but does his behaviour early in Book 22 (running away pursued by Achilles) undermine his status as hero? Also he loses! (but why / how?)
- **plot: Paris:** although causes whole story to take shape (first thing acknowledged by Hector in Book 3 – 'carried off a beautiful woman', etc) needs shaming by Hector into facing Menelaus; his arming scene in Book 3 stresses the 'look' of his armour, while his opponent Menelaus simply attacks and overwhelms him; Paris needs rescuing if the story is not going to be over before it begins (hardly heroic although favoured by a goddess?); his appearance in Book 6 adds little while he fades from thereon while others take centre stage. **Hector:** involved throughout, even when dead; shows real leadership in Book 3, pushing Paris into fighting; receives detailed coverage in Book 6 where he shows many qualities (leadership in battle in first section; family man – but patriot first – in second half); fighting machine in Book 16, but more complex picture in Book 22 - courage mixed with very human failings; loses the fight with Achilles (but is this due to his failings, Achilles' superiority or something else?); importance of his body to both the enemy and his family continues to very end of Book 24 – 'such were the funeral rites of horse-taming Hector'
- **mortals: Paris:** despised by his own side (Hector – 'you parody' in Book 3; Priam – 'my own dear son' in Book 3, but 'abusing' him in Book 24 ('miserable, cowardly children', etc); also presumably by his opponents (suggested in Book 3 when 'the lion' Menelaus faces 'the wild goat' Paris) but seems to be regarded mainly as unworthy of comment by the Greeks; Book 3 concludes by telling us the Trojans 'loathed him .. like black death' (more effective if his own people condemn him?). **Hector:** clearly the leader on the battlefield in Book 3 (Agamemnon – 'stop shooting.' and 'Hector .. has something to say' all suggesting great respect); respected by own side in Book 6 but happy to take advice

from Helenus, go round 'rousing' his men's 'spirit', then return to city; here respect shown by women from lowest (maids) to his mother and wife; Hecabe obeys him without question; Andromache makes her plea, 'pity overcame him' but he goes to war and she respects his decision; in Book 16 he is attacked verbally by Glaucus for neglecting his allies and runs away before Apollo persuades him to rejoin battle; he is then merciless to Patroclus who reminds him that his own fate is close at hand; in Book 22 he courageously refuses the family pleas to hide in the city, has a blip at the sight of Achilles but finally dies bravely despite receiving a similar lack of mercy from Achilles who alone shows him no respect (until Book 24?)

- **immortals: Paris:** beloved by Aphrodite (hence the abduction of Helen); also saved by her in Book 3; she seems to disregard his weaknesses (eg her treatment of Helen after the fight) but no other gods seem concerned either way (Zeus never mentions him, nor does Athene bother to oppose him despite golden apple, etc) **Hector:** key respect from Zeus ('I grieve for Hector'), and help from Apollo who helps him almost to the bitter end; yet he is 'made a coward' by Zeus in Book 16 to protect Patroclus; opposition of Athene further suggests his importance to the immortals finally confirmed by the events of Book 24 when even Athene accepts he must be properly buried.

Apply Levels of Response at beginning of Mark Scheme.

[20 marks]

Option B

05 In whose honour are these games being held?

Patroclus (allow any recognisable spelling) (1)

[1 mark]

06 Name one of the three prizes that Achilles (Achilleus) has announced for the foot-race.

One of: mixing bowl / ox / gold (1)

[1 mark]

07 How does Athene respond to Odysseus' prayer for help (Rieu, line 16, Hammond, line 16)? Give three details.

Three of: lightens limbs etc of Odysseus (1) / makes Ajax fall (1) / near the end (1) / into the muck (1) / which fills his mouth and nostrils (1) / putting him out of contention (1) / allowing Odysseus to win or making Ajax lose (1).

[3 marks]

08 How effectively in the passage does Homer describe the build-up to the race and its early stages?

Discussion might include:

build up: starts with direct address by Achilles ('come forward...'): simple but draws the reader's attention; the three contestants are briefly introduced (credit for noting the differences in detail and qualities suggested for each); **early stages:** all three straight into it with simple sentence ('flat out from the start'); focus on the two front-runners: lengthy simile of proximity of Ajax to Odysseus – credit for seeing this as effective or over-extended in this context: also for discussing the suitability of the (static) image of a weaving woman here; nice detail of the two runners ('feet falling in Ajax's tracks'; reference to dust settling; Odysseus' breath fanning Ajax's head, etc); focus on Odysseus being 'desperate to win' (his 'bid for victory' in Hammond); change of focus to the spectators (recognizing Odysseus' great effort and making him favourite); return to Odysseus with a prayer ('hear me goddess ..') all building up suspense; lots of other possibilities here: credit for relevant mention of Homer's ignoring of Antilochus or any other sensible ideas backed by evidence from the passage.

Apply Levels of Response at beginning of Mark Scheme.

[10 marks]

09 'Book 23 contributes nothing to our appreciation of the 'Iliad'.'

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 relationship of Book 23 to earlier events in the 'Iliad'**
- **the relationship of Book 23 to the ending of the 'Iliad'**
- **the way the characters are portrayed in Book 23**
- **the significance of Book 23 for the themes of the 'Iliad'.**

Discussion might include:

- **Book 23 and earlier:** Book 22 in many ways forms the climax to the Iliad, as Achilles battles it out with Hector and wins; the story could stop here **but** there are matters unresolved: Achilles' anger continues, ditto his grief; Hector has suffered unjust treatment and the direction of the war is not yet clear (although moving strongly in favour of the Greeks); two of these issues will be settled in Book 24, but is a respite needed before this can happen? Is Book 22 too raw to allow a quick resolution? Does Book 23 provide more than a lull and actually contribute to the resolution of the key issues? Credit for any sensible attempts to address these issues: Achilles' anger: at the start of Book 23 he 'fouly maltreated godlike Hector' so no end to anger; by the end his anger with Agamemnon at least has come full circle ('Lord Agamemnon, we know by how much you excel the rest of us'); 'Achilles' grief': at start 'Achilles led them in the loud dirge'; the tribute to Patroclus (eg awarding the weapons Patroclus had taken from Sarpedon as prizes) and the completion of the funeral rites at least to a degree mark an end to the inconsolable grief; 'Hector's ill-treatment': not sorted but emphasis on this early in Book 23 (above) gives way to change of focus to Patroclus and the games: 'direction of war': merciful lull from this here?

- **Books 23 v 24:** following from above, Book 23 could be seen to prepare the ground for resolution of some of the key themes: 'Achilles' anger': although still flares up in Book 24 (eg 'don't provoke me' to Priam), the resolution of his anger towards Agamemnon in Book 23 may have started his humanization process; the decision to return Hector's body would not have seemed likely in the early stages of Book 23 (although important to note the involvement of gods in Book 24); 'Achilles' grief': in Book 24 he still grieves, **but:** (with Priam) for his own father, achieving an understanding of another father's grief; this empathy was not demanded by the gods; signs in Book 23 of his altruism returning (praise for other Greeks, even Agamemnon); 'Hector's ill-treatment': (connected closely with 'grief' above) change of Achilles' focus during Book 23 and his return to humanity make possible his decision to return the body (but again need to assess importance of this against the divine intervention of Book 24); direction of war: if Book 23 provided active respite from gruelling events (and even humour during the races), Book 24 is more contemplative; no clear resolution in sight, but following hints that Achilles will soon die throughout the 'Iliad', he at least seems redeemed as a hero by the end
- **characters:** should be examined in line with points above: clearly key are: the return to balance of Achilles; his reconciliation with Agamemnon; his appearance in a formal public setting, before the challenge of facing Priam in Book 24; the laying to rest of Patroclus; a reminder of divine importance in human affairs (Apollo and Athene); final appearances by other important characters (Odysseus, Ajax x 2, Menelaus, etc), almost like a curtain call
- **themes/events:** credit for examining whether the actual events of Book 23 add to or detract from the build up to the 'Iliad's' climax (the best answers will discuss in conjunction with sections above): mistreating of Hector's body; visit of Patroclus' ghost to Achilles; the farewell to Patroclus by his pyre; the gruesome sacrifices; change of mood on the next day; the chariot race (in considerable detail); the gods' interventions here (microcosm of earlier Apollo v Athene struggle?); Achilles' balanced approach to dealing with the competitors' arguments (deliberate contrast with his approach in Book 1?); the boxing match – again Achilles' even-handedness here; the sword fight and other minor events – culminating in final reconciliation with Agamemnon.

Students will not be expected to deal with all the above, but should discuss at least some of these issues in line with the question.

Apply Levels of Response at beginning of Mark Scheme.

[20 marks]

Section 2

Option C

10 ‘The main characters in the ‘Iliad’ are motivated entirely by revenge.’

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:

- **Agamemnon**
- **Achilles**
- **Patroclus**
- **Hector**
- **interventions by the immortals**
- **other factors including fate and the heroic code.**

Discussion might include:

- **Agamemnon:** relationship with Achilles main theme of first half of poem - many aspects of revenge involved: Book 1: Agamemnon’s response (to revenge of Chryses) is in turn to seek revenge from Achilles for standing up to him in a public challenge (removal of Briseis); Agamemnon does not let up even when sending envoys to tempt Achilles back in Book 9 (still needs to exact revenge by making it clear he (Agamemnon) is top dog)
- **Achilles** (v Agamemnon): (divinely-sanctioned) revenge on Agamemnon for taking his prize / pride; all setting up the rest of the events of the ‘Iliad’; Book 9: continuing revenge of Achilles via snubbing of embassy, prolonging the dispute and leading to key events of Book 16 (but see ‘other forces’ below for resolution of this particular example of revenge in Books 18 onwards)
- **Achilles** (v Hector): could be seen to replace Agamemnon v Achilles revenge from Book 18 onwards; death of Patroclus in Book 16 shows Achilles the futility of his earlier revenge, but leads to even more dramatic desire for revenge on Hector (whole driving force of Books 18-22); dramatic change though in Book 24 meeting of Achilles and Priam: credit for discussing this in line with the title
- **Patroclus:** other side of Achilles v Hector situation; Patroclus’ decision to fight might be seen as seeking revenge for the death of his colleagues (and the slight to Achilles?) but his main importance comes after his death when he becomes the cause for Achilles’ revenge v Hector (but does Book 24 see him as symbolising better emotions - reconciliation etc?)
- **Hector:** fighting for his city (heroic code, rather than revenge is his motivation); unwittingly becomes victim of revenge both human and divine (via Achilles for death of Patroclus, and Athene for Paris’ slight, etc); useful counter-argument to title; credit for discussing in this light
- **immortals:** importance of the gods’ involvement as agents of revenge: Apollo in Book 1 takes revenge on behalf of Chryses, thus instigating all that follows; he further assists Hector to kill Patroclus in Book 16, partly as revenge for death of Sarpedon; unlike Athene (below) he seems to have no overriding reason for getting involved (just the desire of gods to meddle in human affairs?); Zeus is generally seen as even-handed (the agent of fate) **but** his desire for revenge may seem crucial, particularly in Book 16 with the death of Patroclus after the Sarpedon episode (but see fate below); Athene is a key figure here (see causes of war above): she feeds Achilles’ desire for revenge in Book 1; intervenes actively on his behalf, tricking Hector in Book 22 and helping him directly in his killing of Hector, stamping the revenge with divine approval; Aphrodite is

important in thwarting Menelaus' desire for revenge on Paris (and thus allowing the epic to develop)

- **other factors:** credit for discussing issues such as the inevitability of fate (must all these events happen anyway?), power of gods rendering mortal motivations only minor issues (?); honour and the heroic code (is 'revenge' just one feature of this – and how important within the code?); credit for pointing out that the whole poem is predicated on revenge: Menelaus personally against Paris for stealing Helen; Agamemnon and his fellow Greeks against Troy in support of Menelaus; Athene and Hera against Paris (and so Troy) for humiliation over the golden apple; Book 24 could be seen as a key counter-argument as all desire for revenge is set aside here: but does this negate the part it has played throughout?

Apply Levels of Response at beginning of Mark Scheme.

[30 marks]

Option D

- 11 **'The gods and goddesses in the 'Iliad' are simply there to make sure that fate takes its course.'**

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**
- **the relationship between Zeus and fate**
- **the relationship between Zeus and the other immortals**
- **the interactions of immortals and mortals**
- **other ways in which Homer's portrayal of the immortals adds to the 'Iliad'.**

Discussion might include:

- **fate:** credit for establishing the difficulties and inconsistencies here; in one sense everything seems to be 'fated', so all actions (even of gods) are inevitable; presumably what is fated would happen with or without the gods' interventions; however the gods seem to be important to Homer in ensuring that what is fated actually happens; this debate should be tied in to concrete examples as below with reference to how far the gods do or don't stretch the limits of fate
- **Zeus:** he is clearly to be regarded as the main agent of fate ('held out his golden scales...the beam came down on Hector's side' – Book 24) but seems more complex than this: Book 16 'Sarpedon...is destined to be killed by Patroclus' but Zeus is in two minds ('shall I snatch him up...?') suggests choice; yet Hera reminds him that he shouldn't change fate and he complies; he seems to be exerting his own will in Book 1 – agrees to a period of Trojan dominance ('when I seal a promise...there can be no...going back'); credit for discussing in line with the title – does this amount to changing fate, or simply delaying it? (see Homer's aims below). Again in Book 22 he seems hesitant over Hector, asking the gods 'help me to decide whether we shall save his life'; Athene warns him off this time; credit for discussing whether there is corporate responsibility between the gods; Book 24 may suggest a clearer picture: fate needs tidying up; neither do immortals (Thetis and Hermes) refuse to take messages (although these are relatively minor characters), nor do mortals (Achilles and Priam – key figures this time) refuse to carry out Zeus' command

- **immortals' relationships with Zeus and each other:** may be seen as vital (or not) to the fulfilment of fate: eg the two instances above: as Zeus hesitates over the death of Sarpedon in Book 16, Hera warns him that the other gods 'will not approve' – does this indicate that they could stop him? (very similar words from Athene in Book 22 regarding idea of saving Hector); credit for looking at their relationships as adding colour and a second dimension to the poem, as well as offering variation from the mortal world: eg Book 1 the family squabble; chance to see husband / wife / mistress triangle (some rare humour?), human-style squabbling and the vagaries of family life; the position of the 'paterfamilias' as Zeus struggles to maintain control over his wayward brood (in particular his inability at times to bring Athene into line); many other possible examples
- **gods and mortals:** the squabbling in Book 1 has little to do with fate but demonstrates the unimportance to the gods of the mortal world; the main complaint of Hephaestus is that mortals' troubles (vital to them) are spoiling the gods' dinnertime; the arguments in Books 16 and 22 above however suggest a concern with fate and even Zeus has strong feelings about mortals (both those he is angry with, like Patroclus, and those he respects, like Hector); credit again for examining other aspects of the relationship: for pairing immortals with their mortal counterparts (eg Athene's constant support for Achilles, Aphrodite's links with Helen; also Apollo's – less effective – efforts on behalf of Hector); the case of Thetis and Achilles blurring the lines between mortal and immortal; lots of other examples worthy of credit – does the involvement of the gods strengthen or weaken the human focus of the story? (Book 24 useful for this angle – if fate and / or the gods are running things, does the redemption achieved by the end of Book 24 really count for anything?)
- **other factors:** this bullet point is really included to ensure that students, when approaching the title examine a range of other issues and do not simply look at the gods from the point of view of their involvement in fate: as (partly) suggested above these might include: gods as characters in their own right, gods as drivers of the plot, the existence of an alternative world offering relief from the (often harsh) portrayal of the mortal world; approval of gods suggesting reward for human morality, etc; some students may examine the gods as aspects of human nature; credit for all these approaches when tied closely to the question.

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	-
TOTAL	18	17	35

Or
Option B

05	1	-	1
06	1	-	1
07	3	-	3
08	5	5	10
09	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
10	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
11	12	18	30
TOTAL	12	18	30

OVERALL

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