



# Cambridge International AS & A Level

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**CLASSICAL STUDIES**

**9274/04**

Paper 4 Greek Literature

**For examination from 2022**

MARK SCHEME

Maximum Mark: 50

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**Specimen**

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This document has **16** pages. Blank pages are indicated.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**General guidance for marking extended response and essay questions**

Candidates must address the question set and reach an overall judgement, but no set answer is expected. The questions can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the argument offered by an answer.

Examiners are encouraged to constantly refresh their awareness of the question and be aware of any requirements set by the question to use sources or make reference to specific examples.

Indicative content in the question-specific mark schemes will neither be exhaustive nor prescriptive. Appropriate, supported responses which address the question should be rewarded.

Relevant accurate knowledge from outside the prescribed Sources for Study e.g. literary or historical sources not set in the Sources for Study should be rewarded as appropriate.

**Guidance on using levels-based mark schemes**

Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The examiner should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work **convincingly** meets the level statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work **just** meets the level statement, award the lowest mark.

**20 mark source-based marking criteria**

<b>Level</b>	<b>AO1 Knowledge and understanding</b>	<b>Marks</b>	<b>AO2 Analysis and evaluation</b>	<b>Marks</b>
Level 5	<ul style="list-style-type: none"> <li>• A very good range of factual knowledge</li> <li>• Relevant knowledge is very detailed</li> <li>• Well-supported with evidence and examples where required</li> <li>• A very good understanding/ awareness of context, as appropriate.</li> </ul>	8	<ul style="list-style-type: none"> <li>• Thorough analysis of evidence/issues</li> <li>• Thoughtful evaluation that answers the question</li> <li>• Very thoughtful engagement with sources/task</li> <li>• Very well structured response with coherent and reasoned argument.</li> </ul>	11–12
Level 4	<ul style="list-style-type: none"> <li>• A good range of factual knowledge</li> <li>• Relevant knowledge is detailed</li> <li>• Mostly supported with evidence and examples where required</li> <li>• A good understanding/ awareness of context, as appropriate.</li> </ul>	6–7	<ul style="list-style-type: none"> <li>• Good analysis of evidence/ issues</li> <li>• Good evaluation that answers the question</li> <li>• Thoughtful engagement with sources/task</li> <li>• Well-structured response with reasoned argument.</li> </ul>	8–10
Level 3	<ul style="list-style-type: none"> <li>• An adequate range of factual knowledge</li> <li>• Relevant knowledge is basic</li> <li>• Supported with some evidence and examples where required</li> <li>• Some understanding/ awareness of context, as appropriate.</li> </ul>	4–5	<ul style="list-style-type: none"> <li>• Adequate analysis of evidence/issues</li> <li>• Adequate evaluation that answers the question</li> <li>• Some engagement with sources/task</li> <li>• A structured response with some reasoned argument.</li> </ul>	5–7
Level 2	<ul style="list-style-type: none"> <li>• A limited range of factual knowledge</li> <li>• Partially relevant knowledge is basic</li> <li>• Partially supported with evidence and examples where required</li> <li>• Limited understanding/ awareness of context, as appropriate.</li> </ul>	2–3	<ul style="list-style-type: none"> <li>• Limited analysis of evidence/ issues</li> <li>• Limited evaluation that partially answers the question</li> <li>• Limited engagement with sources/task</li> <li>• Poorly structured response with little reasoned argument.</li> </ul>	3–4
Level 1	<ul style="list-style-type: none"> <li>• A very limited range of factual knowledge</li> <li>• Knowledge may not be relevant</li> <li>• Minimal or no supporting evidence or examples</li> <li>• Minimal or no understanding/ awareness of context, as appropriate.</li> </ul>	1	<ul style="list-style-type: none"> <li>• Superficial analysis of evidence/issues</li> <li>• Little or no evaluation that answers the question</li> <li>• Little or no engagement with sources/task</li> <li>• An unstructured response with little or no reasoned argument.</li> </ul>	1–2
Level 0	No creditable response.	0	No creditable response.	0

**30 mark essay marking criteria**

<b>Level</b>	<b>AO1 Knowledge and understanding</b>	<b>Marks</b>	<b>AO2 Analysis and evaluation</b>	<b>Marks</b>
Level 5	<ul style="list-style-type: none"> <li>• A very good range of factual knowledge</li> <li>• Relevant knowledge is very detailed</li> <li>• Well-supported with evidence and examples where required</li> <li>• A very good understanding/ awareness of context, as appropriate.</li> </ul>	11–12	<ul style="list-style-type: none"> <li>• Thorough analysis of evidence/issues</li> <li>• Thoughtful evaluation that answers the question</li> <li>• Very thoughtful engagement with sources/task</li> <li>• Very well structured response with coherent and reasoned argument.</li> </ul>	15–18
Level 4	<ul style="list-style-type: none"> <li>• A good range of factual knowledge</li> <li>• Relevant knowledge is detailed</li> <li>• Mostly supported with evidence and examples where required</li> <li>• A good understanding/ awareness of context, as appropriate.</li> </ul>	8–10	<ul style="list-style-type: none"> <li>• Good analysis of evidence/ issues</li> <li>• Good evaluation that answers the question</li> <li>• Thoughtful engagement with sources/task</li> <li>• Well-structured response with reasoned argument.</li> </ul>	11–14
Level 3	<ul style="list-style-type: none"> <li>• An adequate range of factual knowledge</li> <li>• Relevant knowledge is basic</li> <li>• Supported with some evidence and examples where required</li> <li>• Some understanding/ awareness of context, as appropriate.</li> </ul>	5–7	<ul style="list-style-type: none"> <li>• Adequate analysis of evidence/issues</li> <li>• Adequate evaluation that answers the question</li> <li>• Some engagement with sources/task</li> <li>• A structured response with some reasoned argument.</li> </ul>	7–10
Level 2	<ul style="list-style-type: none"> <li>• A limited range of factual knowledge</li> <li>• Partially relevant knowledge is basic</li> <li>• Partially supported with evidence and examples where required</li> <li>• Limited understanding/ awareness of context, as appropriate.</li> </ul>	3–4	<ul style="list-style-type: none"> <li>• Limited analysis of evidence/ issues</li> <li>• Limited evaluation that partially answers the question</li> <li>• Limited engagement with sources/task</li> <li>• Poorly structured response with little reasoned argument.</li> </ul>	4–6
Level 1	<ul style="list-style-type: none"> <li>• A very limited range of factual knowledge</li> <li>• Knowledge may not be relevant</li> <li>• Minimal or no supporting evidence or examples</li> <li>• Minimal or no understanding/ awareness of context, as appropriate.</li> </ul>	1–2	<ul style="list-style-type: none"> <li>• Superficial analysis of evidence/issues</li> <li>• Little or no evaluation that answers the question</li> <li>• Little or no engagement with sources/task</li> <li>• An unstructured response with little or no reasoned argument.</li> </ul>	1–3
Level 0	No creditable response.	0	No creditable response.	0

**Section A: Greek Tragedy**

Question	Answer	Marks
1	<p><b>Using the passage as a starting point, discuss how effectively visions, omens and prophecies add to the tension and drama in Aeschylus' <i>Agamemnon</i>.</b></p> <p>Use the 20 mark source-based marking criteria.</p> <p>Candidates must make use of the passage but should also provide other information from their study of <i>Agamemnon</i>.</p> <p>AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Candidates might refer to some of the following visions, prophecies and omens:</p> <p>In the passage:</p> <ul style="list-style-type: none"> <li>• the vision of Thyestes' feast</li> <li>• the vision of Agamemnon's death.</li> </ul> <p>Elsewhere in the play:</p> <ul style="list-style-type: none"> <li>• the omen of the eagles and pregnant hare start the action of the play</li> <li>• Calchas' prophecy about the sacrifice of Iphigenia</li> <li>• Cassandra predicts the vengeance to come.</li> </ul> <p>AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the examples chosen. Candidates should make detailed references to specific passages in the play to support their points.</p> <p>Candidates might explore the different ways visions, prophecies and omens are used and what effect they have on the characters and the audience. Candidates might refer to:</p> <ul style="list-style-type: none"> <li>• The vision of Thyestes' feast in the passage gives background to the story and adds a sense of horror in the same way some of the messenger speeches do.</li> <li>• Omens add drama and tension as Cassandra's vision builds the expectation that there is something terrible waiting to happen in the house.</li> <li>• The scene also refreshes the audience's memory of the back story of the curse and brings those details to mind.</li> <li>• The vivid descriptions of bloodshed and horror add to the dramatic tension.</li> </ul> <p>Candidates may discuss the use of visions and omens as a method of bringing vivid scenes to life when some dramatic scenes take place offstage.</p> <p>Candidates must evaluate how effective the use of visions, omens and prophecies is in creating tension and drama.</p>	20

Question	Answer	Marks
1	Personal response to the play is encouraged and candidates are free to discuss what they feel adds tension and drama to the play. Awareness of context and what might be perceived as dramatic to the original audience should be credited.	

Question	Answer	Marks
2	<p><b>Evaluate the idea that messenger speeches are the most dramatic part of a Greek tragedy. In your answer you should refer to <u>at least two</u> plays.</b></p> <p>Use the 30 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>There are several messenger speeches in <i>Antigone</i>, <i>Medea</i>, and <i>Electra</i> which candidates might refer to in answering this question.</p> <p>Candidates may define messenger speeches as literally reported by a messenger or use a broader definition of speeches reporting action which takes place off stage, which might include action reported by the chorus or by a named character. As such, they may use the reported speech by Clytaemnestra gloating over Agamemnon’s death as a kind of messenger speech.</p> <p>Candidates should make detailed references to at least two plays and identify speeches in the plays to support their points.</p> <p>AO2 – Analysis and evaluation – 18 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the examples chosen. Candidates should make reference to at least two plays but the response does not need to focus equally on all plays discussed to gain marks.</p> <p>Many dramatic scenes in Greek tragedy occur off stage. Candidates can agree or disagree with the statement as long as their discussion is justified with close reference to the plays.</p> <p>In addressing the question candidates might make reference to:</p> <p><i>Agamemnon</i>:</p> <ul style="list-style-type: none"> <li>• The messenger speech is not really a feature of <i>Agamemnon</i>. His death is described by Clytaemnestra gloating over her triumph rather than a messenger. Although this is in many ways a type of messenger speech.</li> <li>• Elsewhere drama has been created by the use of omens and prophecies e.g. when Cassandra sees the murder that will happen.</li> <li>• It could also be argued that the moment when Agamemnon walks on the tapestries also provides a moment of high dramatic tension.</li> </ul> <p><i>Antigone</i>:</p> <ul style="list-style-type: none"> <li>• The death of Antigone, the death of Eurydice, and the attempt by Haemon to kill his father are all reported by messengers.</li> </ul>	30

Question	Answer	Marks
2	<ul style="list-style-type: none"> <li>• The original action of the body being buried and the arrest of Antigone is also reported by messenger. These could be regarded as the most ‘dramatic’ events of the play.</li> <li>• However, candidates may argue that much of the drama and tension of the play is created by the dialogue between characters e.g. the scenes between Ismene and Antigone, Creon and Antigone, Creon and Haemon and Creon and Tiresias.</li> </ul> <p><i>Medea:</i></p> <ul style="list-style-type: none"> <li>• The messenger reports the grisly consequences of the poisoned dress being delivered to Glauce.</li> <li>• The description of the dress melting into her skin and the reactions of the family are certainly some of the most evocative in the play.</li> <li>• However, the death of Medea’s children, the real tragedy of the play, is not described by a messenger but happens off stage and is described by the Chorus. This can be seen to be similar to a messenger speech but the actions are overheard and the audience see the Chorus’ reaction (candidates could use this scene either as a messenger scene or a counter-argument).</li> <li>• Candidates may also argue that much of the drama and tension of the play is created by the dialogue between characters especially the arguments between Medea and Jason.</li> <li>• The dramatic final departure of Medea in the Sun-god’s chariot after triumphing over Jason could also be considered as one of the most dramatic moments of the play.</li> </ul> <p><i>Electra:</i></p> <ul style="list-style-type: none"> <li>• The death of Aegisthus is described by messenger speech. However, like in <i>Medea</i>, the death of Clytaemnestra occurs off stage but the audience hear it and it is described by the Chorus.</li> <li>• Candidates may also argue that more drama and tension is created by the recognition of Orestes by the old man, the idea of him sneaking back secretly and Electra not recognising him.</li> </ul> <p>Personal response to the plays is encouraged and candidates are free to discuss what they feel is the most dramatic part of the play. Awareness of context and what might be perceived as dramatic by the original audience should be credited.</p>	



Question	Answer	Marks
3	<p><b>‘Love is more important than hate in Greek tragedy.’ To what extent do you agree with this statement? In your answer you should refer to <u>at least two</u> plays.</b></p> <p>Use the 30 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Candidates should make detailed references to at least two plays to support their arguments.</p> <p>In all of the plays it is possible to see examples of both love and hate and candidates are free to focus on either main characters or also include subsidiary characters or hatred and love of situations, places or concepts instead of characters.</p> <p>Candidates might use some of the following:</p> <p>Hate:</p> <ul style="list-style-type: none"> <li>• Clytaemnestra’s hatred of Agamemnon</li> <li>• Aegisthus’ hatred of Agamemnon</li> <li>• Antigone’s hatred of Creon</li> <li>• Creon’s hatred of Antigone</li> <li>• Electra’s hatred of Aegisthus and Clytaemnestra</li> <li>• Electra’s hatred of the situation that she is in</li> <li>• Medea’s hatred of Glauce</li> <li>• Medea’s hatred of Jason</li> <li>• Medea’s hatred of the position that women find themselves in</li> <li>• Jason’s hatred of Medea.</li> </ul> <p>Love:</p> <ul style="list-style-type: none"> <li>• Clytaemnestra’s love for Iphigenia</li> <li>• The chorus’ love for Agamemnon</li> <li>• Antigone’s love for her brother</li> <li>• Haemon’s love for Antigone</li> <li>• Creon’s love for Thebes</li> <li>• Creon’s love for his family that is revealed when it is too late</li> <li>• Ismene’s love for Antigone</li> <li>• Electra’s love for her brother</li> <li>• The hint that Orestes may still love his mother ‘she brought me up, she bore me.’ Line 965</li> <li>• Clytaemnestra’s love for Aegisthus in <i>Electra</i></li> <li>• Medea’s old love for Jason</li> <li>• Medea’s love for her children that causes conflict about her plan.</li> </ul> <p>AO2 – Analysis and evaluation – 18 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the examples chosen. Candidates should make reference to at least two plays but the response does not need to focus equally on all plays discussed to gain marks.</p> <p>Candidates may argue either side of the question but should address the importance of both emotions.</p>	30

Question	Answer	Marks
3	<p>In considering importance of love and hate candidates may consider:</p> <ul style="list-style-type: none"><li>• which emotion has the biggest influence on the story of the plays they have chosen</li><li>• which emotion creates the most drama, tension or tragedy</li><li>• some of the plays revolve around love that has changed to hatred, e.g. Medea and Jason or Clytaemnestra and Agamemnon</li><li>• some plays include the conflict of characters trying to balance their hate of one character with their love of another character</li><li>• there is also room to consider which emotion has most effect on the central character of a play, the play as a whole and the balance of which is most important across the two or more plays chosen for discussion.</li></ul> <p>The conclusion candidates draw will depend on which plays they choose to discuss but all discussion should be justified with examples from the plays.</p>	

**Section B: Homeric Epic**

Question	Answer	Marks
4	<p><b>To what extent is the portrayal and treatment of slaves shown in this passage typical of their wider portrayal in Homer’s <i>Odyssey</i>?</b></p> <p>Use the 20 mark source-based marking criteria.</p> <p>Candidates must make use of the passage but should also provide other information from their study of the <i>Odyssey</i>.</p> <p>AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>In the passage:</p> <ul style="list-style-type: none"> <li>• both slaves show loyalty to Odysseus</li> <li>• there is genuine regard shown between the master and slaves</li> <li>• there are no physical boundaries – they weep and embrace</li> <li>• Odysseus values their loyalty and will generously reward them with houses and wives</li> <li>• the slaves can become part of the family – he will treat them like Telemachus’ brothers</li> <li>• Odysseus is still clearly the master and gives clear orders – <b>‘Stop crying’, ‘Go in now’</b>.</li> </ul> <p>Elsewhere in the poem:</p> <ul style="list-style-type: none"> <li>• slaves are present wherever there is a ‘civilised’ household</li> <li>• the depiction of Eurycleia is similar to Eumaeus in the passage and elsewhere</li> <li>• Nausicaa’s maids are depicted as if they were her friends in Book 6</li> <li>• the treatment and behaviour of the disloyal slaves such as Melanthius and Melantho is very different</li> <li>• not all slaves receive this much attention, most are more anonymous and do not play a part in the narrative.</li> </ul> <p>AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the examples chosen. Candidates should make detailed reference to passages in the poem to support their points.</p> <p>The majority of slaves seen in the <i>Odyssey</i> are anonymous, do not speak and the only thing we learn about them is the task they are undertaking for the characters in the scene. As such, this scene is not typical of the portrayal of slaves.</p> <p>There are however other named slaves who take an active part in the narrative and it is expected that candidates will focus on these few named slaves.</p> <p>Candidates may cover portrayal and treatment separately or together as the named slaves are generally either loyal and treated well or disloyal and receive punishment.</p>	20

Question	Answer	Marks
4	<p>Of those who are loyal to Odysseus Eurycleia is the most obvious example. She is a slave who in many ways has become part of the family. Eurycleia is shown regard and affection by her master and mistress and treats both Odysseus and Penelope with familiarity, she rarely uses a title when addressing them and often calls Odysseus 'my child'. She also rebukes Penelope and Telemachus. She knows Odysseus so well that she is the only person who is able to see through his disguise.</p> <p>Some candidates may bring in further examples of Eurycleia's closeness to the family from outside the set books, such as the idea that she was valued by Laertes, and respected as a loyal wife despite the fact that he did not sleep with her and she was the wet-nurse to both Odysseus and Telemachus. When Telemachus decides to leave Ithaca it is Eurycleia that he tells rather than his own mother.</p> <p>However, she is not always treated with love and respect, for example both Odysseus and Telemachus rebuke her and call her 'old woman' after the battle in the hall and when she almost gives the disguised Odysseus away he grabs her by the throat. She is part of the family and given authority over other slaves in the household but is also not given the same type of rewards for her loyalty that the cowherd and Eumaeus are given. She has no home of her own, no wealth, husband or family of her own.</p> <p>The other class of slaves are the disloyal slaves. Of this class of slaves only Melanthius, the goatherd, and Melantho, Penelope's maid, are named and play an active role. Both abuse Odysseus, act disrespectfully to the family and give aid/support to the suitors. The punishment meted out to Melanthius is particularly brutal, which contrasts with the love and generosity shown in the passage. Melantho and the other disloyal maids are also treated very brutally being forced to clear the dead from the hall before they are executed.</p> <p>Not all the servants in Ithaca are killed. Penelope's loyal maids are spared as are Phemius and Medon who are spared by Telemachus because of their unwillingness to serve the suitors and their pleas to Odysseus after the battle.</p> <p>Credit any relevant comments on other slaves such as the friendly relationship between Nausicaa and her maids and the maids in Calypso's and Circe's households.</p> <p>Candidates should be credited for any reasonable line of argument.</p>	

Question	Answer	Marks
5	<p><b>To what extent do you agree that characters in Homer’s epics have little choice over their fate? In your answer you should discuss both the <i>Iliad</i> and the <i>Odyssey</i>.</b></p> <p>Use the 30 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Candidates must make reference to both epics. Candidates should identify specific elements from the poems to support their argument.</p> <p>In addressing the question candidates might make reference to:</p> <p><i>Iliad</i>:</p> <ul style="list-style-type: none"> <li>• Achilles’ choice over his destiny</li> <li>• the fate of Troy and its people</li> <li>• the fate of Hector and how far it was predetermined</li> <li>• the death of Sarpedon</li> <li>• the power of fate over the gods</li> <li>• Helen’s actions are caused by the overpowering love she bears for Paris over which she has no choice.</li> </ul> <p><i>Odyssey</i>:</p> <ul style="list-style-type: none"> <li>• Odysseus’ destiny to return home</li> <li>• his final fate to wander with an oar and die far from the sea</li> <li>• the fate of Odysseus’ men and how they brought it about</li> <li>• the power of fate over the gods</li> <li>• the actions of the suitors and how this determined their fate.</li> </ul> <p>AO2 Analysis and evaluation – 18 marks. Marks should be awarded using the marking criteria for AO2. Discussion and conclusions will depend on the examples chosen but candidates must make reference to both epics.</p> <p>Candidates may agree or disagree with the statement as long as their discussion is justified.</p> <p>Fate plays an important part in both epics but many characters still have some choice and agency. There is a number of ways in which fate affects the characters in Homer’s epics and candidates should explore a range of these.</p> <p>The role of fate is particularly prominent in the <i>Iliad</i>. Achilles does have some degree of choice over his fate. His destiny can either be everlasting fame or to be forgotten depending on his choice to fight or not. Ultimately, he chooses <i>kleos</i> and vengeance following the death of Patroclus. Some candidates may know and refer to his encounter with Odysseus in the underworld in Book 11 of the <i>Odyssey</i> and his regret at making the ‘wrong’ choice.</p> <p>Elsewhere in the <i>Iliad</i> there are characters who have no control at all over their fate – it is clear from the beginning of the epic that Troy is destined to fall and that Trojan victories are only momentary and that the ultimate downfall of the city is inevitable. The moment, for example, when Zeus weighs the lives of Achilles and Hector on the scales shows the power of fate.</p>	30

Question	Answer	Marks
5	<p>Candidates may also consider the role of the gods with fate. Zeus briefly considers defying fate by rescuing Sarpedon before reluctantly allowing fate to take its course. Zeus could intervene but it is the threat of other gods also interfering with destiny which persuades him not to take action.</p> <p>In the <i>Odyssey</i> fate also plays a prominent part with this being made clear from the opening council of the gods and again in conversation between Athena and Zeus in Book 5 that Odysseus is not fated to wander forever. Whatever obstacles Odysseus encounters along the way, his ultimate fate is to return home and then leave it again as Odysseus tells Penelope in Book 23. This is originally prophesied by Tiresias in the encounter in the underworld in Book 11. It is the fact that he has a destiny to return to Ithaca which prompts the gods to send Hermes to tell Calypso to let him leave her island.</p> <p>Odysseus' crew have a less fixed destiny. It is the Cyclops' curse which means that they will not return to Ithaca. Some candidates might also consider whether the men brought their deaths upon themselves by killing Helios' cattle or if this was the fulfilment of the curse.</p> <p>The suitors are also characters who have a choice over their fate to an extent. Most show their contempt of Odysseus and his household and therefore deserve their fate. Some candidates may be aware of the episode in Book 18 where Amphinomous is warned by Odysseus that he should leave but refuses to take the hint, suggesting that not all the suitors are destined to die. Ultimately, it is their own actions that bring about their deaths rather than a predestined fate.</p> <p>Candidates should be credited for any reasonable line of argument.</p>	

Question	Answer	Marks
6	<p><b>‘Family relationships are more important in the <i>Odyssey</i> than in the <i>Iliad</i>.’ Explain how far you agree with this statement. In your answer you should discuss both the <i>Iliad</i> and the <i>Odyssey</i>.</b></p> <p>Use the 30 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Candidates must make reference to both epics. Candidates should identify specific elements from the epics to support their argument.</p> <p>In addressing the question candidates might make reference to the relationships between:</p> <p><i>Iliad</i>:</p> <ul style="list-style-type: none"> <li>• Priam and Hector</li> <li>• Hecabe and Hector</li> <li>• Hector, Andromache and Astyanax</li> <li>• Paris and Hector</li> <li>• Paris and Helen</li> <li>• Achilles and Thetis</li> <li>• Menelaus and Agamemnon</li> <li>• the gods.</li> </ul> <p><i>Odyssey</i>:</p> <ul style="list-style-type: none"> <li>• Odysseus and Penelope</li> <li>• Odysseus and Telemachus</li> <li>• Telemachus and Penelope</li> <li>• Odysseus and his wider household</li> <li>• the Cyclops and Poseidon</li> <li>• the Phaeacian royal family.</li> </ul> <p>This list is not intended to be prescriptive and candidates should be credited for any valid examples.</p> <p>AO2 Analysis and evaluation – 18 marks. Marks should be awarded using the marking criteria for AO2. Discussion and conclusions will depend on the examples chosen but candidates must make reference to both epics.</p> <p>Candidates may argue that family is more important in the <i>Odyssey</i> as it concerns Odysseus’ quest to get back to his wife and son. It is the thought of his wife that leads Odysseus to be so very miserable on Calypso’s island, for example. Family is so important to Odysseus that it drives his desire to return home. He says in Book 9 ‘So true it is that man’s fatherland and his parents are what he holds sweetest’.</p> <p>There is also room to discuss the role of Penelope’s love for Odysseus and how this drives her actions with the suitors. Also worth discussion is the love of Odysseus’ household for Odysseus which is demonstrated most notably by Eurycleia and Eumaeus.</p>	30

Question	Answer	Marks
6	<p>Outside the prescribed books, some candidates may bring in episodes from early in the <i>Odyssey</i> where yearning for news of his father's fate drives Telemachus to leave Ithaca in search of news of him.</p> <p>Despite the importance of family, not all family relationships in the <i>Odyssey</i> are perfect. The poem also shows the, at times, strained, relationship between Penelope and her son.</p> <p>A variety of other familial relationships are shown in the <i>Odyssey</i> – the depiction of the royal family in the land of the Phaeacians, for example, is significant as it contrasts with the uncivilised monsters that Odysseus has met on his travels.</p> <p>Family is also important in the <i>Iliad</i> with a variety of family relationships being shown.</p> <p>Hector fights for his family and the scene with his wife and son in Book 6 shows clearly what he has at stake. In the final battle with Achilles it is his belief that he has his brother, Deiphobus, standing by his side that gives Hector the courage to face Achilles. The love shown by Hecabe to her son both in Book 6 and also at his death in Book 22 could be used to illustrate the important mother/son relationship. Similarly, Priam's bravery in approaching Achilles to ensure the return of Hector's body shows the importance of family to the Trojan King.</p> <p>There are also family relationships on the Greek side. Candidates are likely to draw upon the mother/son relationship between Achilles and Thetis which drives much of the action – as Achilles asks her to beg Zeus to allow the Trojans some degree of victory and it is Thetis who brings Achilles his new armour that allows him to re-join the battle. Candidates may also draw on their wider reading to mention, for example, Agamemnon's love for his brother, which is clearly shown when he is wounded in Book 4.</p> <p>Both poems show family relationships and it can be argued that family is more important in either poem. Candidates should be credited for any sensible line of argument.</p>	