

Classical Civilisation

General Certificate of Secondary Education

Unit **A352/02** Epic and Myth (Higher Tier)

Mark Scheme for June 2012

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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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OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions).

Annotation	Meaning
	Unclear
	Benefit of doubt
	Incorrect
N/A	Highlight
	
	
	Off page comment
	Repetition
	Tick
	AO1
	AO2
	AO3
	Omission mark

Subject Specific marking instructions

Examiners are reminded that all answers should be marked with reference to the levels of response marking grids in Appendix 1 of this Mark Scheme. The suggested answers given in the Mark Scheme are indicative only and examiners are reminded that they should credit any accurate points that address the question.

- If a candidate answers too many questions please mark all parts and award marks of the best answer. eg if all three context passages are done, all questions are marked and the best two questions are to count
- In answers to section A, part(a), material must be related to the printed passage. Direct quotations are not necessary for marks, but answers should contain clear references to the text.
- Give credit where candidates in comprehension questions (usually b and c) where candidates make a point in one section that is better than other.

Markers are asked to use the 'number keys' on the computer for entering marks, rather than using the 'drop down marks' in the bottom right-hand corner of the Scoris screen. In order to set this up in Scoris, select **Tools** from the tool bar at the top of the screen. Then a menu will open and on this tick '**assign single digit marks without pressing enter key**' and tick '**on screen mark confirmation**'. Please note however that for NR (no response), you do still have to use the button on the bottom right-hand corner of the screen.

Option 1: Homer – Section A

Question		Answer	Marks	Guidance	
				Content	Levels of response
1	(a)	<ul style="list-style-type: none"> • Simile suggests the brightness of the scene • Use of colour and richness in the descriptions • Involvement of gods in construction • Description of dogs as if they were real guardians • Use of epithets show grandeur of the entrance • Reaction of Odysseus shows the impressiveness • Impressive height of building. 	5	<p>Answers should focus mainly on literary techniques and should not simply quote lines from the passage without analysis. References to the simile should make a precise comparison. Comments such as “the simile makes it more vivid” or “helps us to imagine the scene” are too weak. Similarly, vague references to “detailed description” would not in itself be sound analysis.</p> <p>If candidates argue persuasively that the description is not vivid or interesting, give credit.</p> <p>Quotation without comment or analysis cannot score more than 3 marks.</p> <p>References to punctuation are irrelevant.</p>	<p>AO3 = 5</p> <p>Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1</p>
	(b)	<ul style="list-style-type: none"> • Odysseus prayed in Athene’s grove • Nausicaa left Odysseus and carried on home • Athene covered him in a thick mist • Athene, in disguise, met him • She advised him about the suspicions of the Phaeacians • She led him to the palace • She told him about the royal family (credit details) • She advised him to approach Arete and spoke of the Phaeacians respect for her. 	5	<p>References to the scene on the beach should not be credited.</p>	<p>AO1 = 5</p> <p>Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(c)	<ul style="list-style-type: none"> • They abide by the rules of xenia • Odysseus was polite towards them • Alcinous does not want to seem rude before his council • They feel pity for Odysseus • His magical entrance made them feel he was a special visitor • Odysseus approaches Arete as advised • The Phaeacians are protected by the gods and the gods would not send any threatening visitor to the Phaeacians • He might even be a god. 	5	<p>For full marks, candidates should show an understanding of xenia or the character showed by Odysseus.</p> <p>The main focus of the answer should be why, not how, he was welcomed.</p> <p>Candidates should not simply retell the story.</p> <p>Credit that the Phaeacians are impressed by his heroic exploits in his tales.</p>	<p>AO2 = 5</p> <p>Level 5 5</p> <p>Level 4 4</p> <p>Level 3 3</p> <p>Level 2 2</p> <p>Level 1 0 – 1</p>
2	(a)	<ul style="list-style-type: none"> • Wishes to be seen as one of the men at the start • Blunt or defeatist in his analysis of their plight • Practical in assessing the need for a plan • Has already taken the initiative in surveying the island • Lack of compassion towards the men shows either necessary tough love or a lack of understanding. 	5	<p>Accept positive and negative comments.</p> <p>Best answers may contain elements of both, but not necessary for full marks.</p> <p>Answer should focus on leadership qualities, not just personality traits.</p>	<p>AO3 = 5</p> <p>Level 5 5</p> <p>Level 4 4</p> <p>Level 3 3</p> <p>Level 2 2</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(b)	<ul style="list-style-type: none"> • They heard Circe singing as she worked on her loom – these ordinary female activities suggest she is harmless • As visitors, they expect hospitality • The men think she may be a goddess • They are naive • Circe invites them in and does not look or seem to be hostile • They had been told to do so by Odysseus • They were perhaps alarmed by the strange animals and a welcoming individual seemed attractive as a result • They perhaps needed a rest • The palace seemed welcoming as it was built of “polished stone” • She had invited them in • Polites “an authoritative man” thought she might be a goddess or woman and suggested they call out to her. 	5	<p>Candidates should not simply retell the story throughout, although some retelling is essential.</p> <p>They should show an understanding of aspects of Homeric society such as xenia or the role of women.</p> <p>Accept the need for to restock supplies.</p> <p>Candidates who mention they are hungry should not be credited as the men have just feasted on “unlimited meat”.</p> <p>Credit candidates who refer to the arrival of the later group of men who arrive.</p>	<p>AO2 = 5</p> <p>Level 5 5</p> <p>Level 4 4</p> <p>Level 3 3</p> <p>Level 2 2</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(c)	<ul style="list-style-type: none"> • Circe sat them down and prepared a mixture of cheese, barley-meal and honey • She dropped a drug to make them lose their memory of their native land • After the men had eaten this, they were driven with blows of a stick into sties • They had pigs' heads and bristles and grunted like pigs, but their minds were human • Circe flung at them nuts, acorns and cornel-berries. 	5	<p>Details of what the men saw and heard before entering are irrelevant.</p> <p>Name of Eurylochus not essential.</p> <p>Do not credit the arrival of Odysseus, the change back to humans etc.</p> <p>Candidates are most likely to remember the first three points. If these are detailed candidates may get 5 marks, otherwise they will need at least one of the last two points.</p>	<p>AO1 = 5</p> <p>Level 5 5</p> <p>Level 4 4</p> <p>Level 3 3</p> <p>Level 2 2</p> <p>Level 1 0 – 1</p>
3	(a)	<ul style="list-style-type: none"> • Shock of the attack at the start • The fact he loses his best men makes the odds of the group's survival less • Strong visual image of the dangling limbs • Short and desperate direct speech of the men • Pathos of the final time they call his name • Simile to show the speed of attack and struggle of the men. This slows the pace of the scene and prolongs the agony. • Final comment brings home the horror of the event. 	5	<p>Answers should focus mainly on literary techniques and should not simply quote lines from the passage without analysis.</p> <p>References to the simile should make a precise comparison. Comments such as "the simile makes it more vivid" or "helps us to imagine the scene" are too weak.</p> <p>Similarly, vague references to "detailed description" would not in itself be sound analysis.</p> <p>References to punctuation are irrelevant.</p>	<p>AO3 = 5</p> <p>Level 5 5</p> <p>Level 4 4</p> <p>Level 3 3</p> <p>Level 2 2</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(b)	<ul style="list-style-type: none"> • Creature with a dreadful bark, even if no louder than a pup • Repulsive looking, even to a god • 12 feet dangling in the air • 6 scrawny necks each with a grisly head • Each head has a triple row of fangs • Her head protrudes from the abyss • She fishes around for dolphins, seals and creatures • No one can escape unscathed • Best to flee before losing 6 more men (2nd speech) • Don't waste time putting on armour • Call on Scylla's mother to prevent a second attack • Facing Scylla preferable to facing Charybdis. 	5		AO1 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(c)	<ul style="list-style-type: none"> • He does not tell his men about Scylla so as not to alarm them, causing panic and more death • However it might be argued that not telling his men was poor leadership as they were not prepared for an attack • He gives precise orders to the rowers and helmsman before they face Scylla • His crew obey him showing he commands respect • He ignores Circe's order and arms himself. Picking a fight could lead to further deaths • However it does show that he is trying to save lives in the heat of the moment • He follows Circe's instructions in choosing to face Scylla rather than Charybdis, and loses the minimum number of men. 	5	For a thorough answer, candidates should explain what aspects of leadership Odysseus does or does not show.	AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1

Option 1: Homer – Section B

Question		Answer	Marks	Guidance	
				Content	Levels of response
4		<p>Candidates should discuss some of the major parts of the story. These may include:</p> <ul style="list-style-type: none"> • The Cyclops story • Circe • His encounters with monsters • The encounters with Aeolus and the Lotus-eaters • The actions of Athene, Poseidon and the other gods • His time on Phaeacia. <p>Credit factual knowledge from books outside the prescription.</p> <p>Candidates should show an understanding of what makes a story epic. This might include:</p> <ul style="list-style-type: none"> • The idea of a great journey or quest for a purpose set in various lands • The focus on a single great figure (who may have flaws) • The hero having to overcome obstacles or twists and turns in the story • The use of the gods • Elements of fantasy and magic • Use of features like epithets and similes • Themes such as violence and love. 	30	<p>The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.</p> <p>If candidates only discuss one or two stories, even in depth, they should not be given more than a level 3 mark.</p> <p>Candidates who summarise several stories, but without precise detail should not be given more than a level 4 mark.</p> <p>Candidates should be credited if they discuss the manner of composition of the Odyssey.</p>	<p>AO1 = 11</p> <p>Level 5 9 – 11</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 3 – 4</p> <p>Level 1 0 – 2</p> <p>AO2 = 8</p> <p>Level 5 7 – 8</p> <p>Level 4 5 – 6</p> <p>Level 3 3 – 4</p> <p>Level 2 2</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<p>Candidates should evaluate to what extent the story is epic. They may discuss:</p> <ul style="list-style-type: none"> To what extent Odysseus fits into the category of an ideal epic hero How much other characters add to the nature of the poem in making it epic What features like similes add to the story The wide scope of the story They may discuss elements of the story which they feel are not epic and should be credited for such views if well argued. 		<p>Accept any reasonable perspective from an ancient or modern viewpoint.</p> <p>Candidates should not be credited for discussion that compares the Odyssey with other modern or ancient epics.</p>	<p>AO3 = 11</p> <p>Level 5 9 – 11</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 3 – 4</p> <p>Level 1 0 – 2</p>
5		<p>Candidates should show knowledge of what the following women and goddesses do in the Odyssey:</p> <ul style="list-style-type: none"> Calypso Circe Nausicaa Athene Arete Ino The Sirens Credit discussion of other female characters in the Odyssey (eg Penelope, the maid servants) as they could just seen as part of his journey. 	30	<p>The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.</p> <p>If candidates only discuss one or two characters, even in depth, they should not be given more than a level 3 mark.</p> <p>Candidates who summarise the actions of more than two women, but without precise detail should not be given more than a level 3 mark.</p> <p>Allow discussion of Scylla and Charybdis as female, even if not mortal or goddesses.</p>	<p>AO1 = 11</p> <p>Level 5 9 – 11</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 3 – 4</p> <p>Level 1 0 – 2</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<p>Candidates should show understanding of:</p> <ul style="list-style-type: none"> The nature of the problems that Odysseus faces (eg dealing with monsters, storms, a restless crew etc) The problems that are self-inflicted or due to the actions of his crew (eg Odysseus insists on staying in the Cyclops cave, the men refuse to leave Ismarus, they open the bag of winds) What dangers the females present (eg the Sirens may result in the deaths of all the crew, Calypso may mean Odysseus is kept prisoner forever) How some female characters help Odysseus (Nausicaa gives him food and a bath and directions so he can be well received in Phaeacia, Circe gives information about his journey to avoid being killed, Calypso gives him tools to aid his departure etc). <p>Candidates should evaluate:</p> <ul style="list-style-type: none"> How far the problems that are faced are a result of the actions of females and how many are the result of other factors (Odysseus himself, his crew, other male figures, the role of fate etc) Whether the good behaviour of the female outweighs the harm they do. 		<p>Candidates are expected to discuss other people and things that cause Odysseus problems.</p> <p>If candidates do not show understanding of anything or anyone else that causes a problem, they should not gain more than 4 marks for understanding</p> <p>Candidates should make it clear what they see as admirable/negative qualities. Candidates should be credited for understanding what the ideal ancient woman should be, but this is not essential for full marks.</p>	<p>AO2 = 8</p> <p>Level 5 7 – 8 Level 4 5 – 6 Level 3 3 – 4 Level 2 2 Level 1 0 – 1</p>
				<p>Accept any reasonable perspective from an ancient or modern viewpoint (with suitable explanations).</p> <p>If answers focus solely on the help and hindrance of women do not limit marks under evaluation.</p>	<p>AO3 = 11</p> <p>Level 5 9 – 11 Level 4 7 – 8 Level 3 5 – 6 Level 2 3 – 4 Level 1 0 – 2</p>

Option 2: Ovid – Section A

Question		Answer	Marks	Guidance	
				Content	Levels of response
6	(a)	<ul style="list-style-type: none"> • Personification and appearance of Notus • Suddenness and speed of the storm • Simile of the sponge to show the power of Notus • Pathos for the plight of the farmer • The addition of Iris and Neptune add greater force to the storm • Direct speech of Neptune. 	5	<p>Answers should focus mainly on literary techniques and should not simply quote lines from the passage without analysis.</p> <p>References to the simile should make a precise comparison. Comments such as “the simile makes it more vivid” or “helps us to imagine the scene” are not thorough.</p> <p>Similarly, vague references to “detailed description” would not in itself be sound analysis.</p> <p>References to punctuation are irrelevant.</p>	<p>AO3 = 5</p> <p>Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1</p>
	(b)	<ul style="list-style-type: none"> • Humans in the Iron Age were wicked (there were wars, thefts, poor treatment of guests, stepmothers planning murder, husbands and wives plotting deaths etc). • They failed to show piety to the gods • Lycaon was a prime example of this • He felt that other mortals were equally bad and deserved punishment • He wanted to show his power and make mortals respect him. 	5	<p>Candidates may analyse Jupiter’s character.</p> <p>Candidates should be rewarded if they approach the question as to why he decided to flood the earth rather than burn it as this is in the text. However this is not essential for full marks.</p>	<p>AO2 = 5</p> <p>Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(c)	<ul style="list-style-type: none"> Deucalion and Pyrrha survived the storm in a boat They prayed to the goddess Themis They were told to throw the bones of their mother behind them At first they were dumbfounded, but Deucalion realised this meant stones The stones he threw became men, and those thrown by Pyrrha became women. 	5	<p>Name of Themis not essential.</p> <p>Names of Deucalion and Pyrrha must be present for full marks.</p> <p>Candidates must ascribe the correct stone transformation to the correct thrower otherwise max 4.</p> <p>If the prophecy of the bones is not mentioned this would also limit the answer to 4 marks.</p>	<p>AO1 = 5</p> <p>Level 5 5</p> <p>Level 4 4</p> <p>Level 3 3</p> <p>Level 2 2</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
7	(a)	<ul style="list-style-type: none"> • The seclusion of the setting • The beauty of the natural appearance of the cave • The sounds of the babbling spring • The purity of the water • The weapons put aside • The simple activities engaged upon. 	5	<p>Vague references to “detailed description” would not in itself be sound analysis.</p> <p>Candidates should focus on the sights and sounds in the passage, and the natural appearance of the scene.</p>	<p>AO3 = 5</p> <p>Level 5 5</p> <p>Level 4 4</p> <p>Level 3 3</p> <p>Level 2 2</p> <p>Level 1 0 – 1</p>
	(b)	<ul style="list-style-type: none"> • He saw that Diana was naked • The nymphs struck their breasts in horror • They tried to screen Diana • But she was taller and her neck and shoulders were visible • She blushed • She scooped up water in her hands and threw it at Actaeon • She spoke ominous words of his fate • He turned into a stag and fled (but was killed by his own hounds). 	5		<p>AO1 = 5</p> <p>Level 5 5</p> <p>Level 4 4</p> <p>Level 3 3</p> <p>Level 2 2</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(c)	<ul style="list-style-type: none"> It was entirely bad luck/chance that he saw Diana bathing No evidence that he would have told of this Unable to communicate in his new form, but retains human senses – cruel? Attacked and killed by his own hounds, who he had reared His friends wished he was there Actaeon was young (line 147) Almost human with his pleading eyes and cringing like a beggar Lines 141 – 142 “chance was the culprit. No crime was committed. Why punish a man for a pure mistake?” Even some of the gods felt that Diana had been harsh. 	5	<p>For a thorough answer candidates need to assess how far he was responsible or a victim of Diana.</p> <p>Candidates should be credited for details of what happened to him after the passage, although a detailed summary on its own would not gain more than three marks.</p>	<p>AO2 = 5</p> <p>Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1</p>
8	(a)	<ul style="list-style-type: none"> Rashness of Telamon in his chase Selflessness of Peleus in assisting his friend Skill of Atalanta in hitting the boar Love/admiration of Meleager in praising Atalanta Embarrassment of the other hunters at the success of a woman Positive words of encouragement by unnamed hunters at the end Impetuosity in throwing weapons at random by the same hunters. 	5	<p>Candidates must make it clear which hunter, if named in the passage, they are describing. A general description of the whole group is unlikely to be thorough.</p>	<p>AO3 = 5</p> <p>Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(b)	<ul style="list-style-type: none"> Destroyed corn, grapes and olives Fiery breath scorched grasslands Flocks and cattle attacked Farmers fled from farms behind city walls Flattened trees Killed Hippalmus, Pelagon and Enaesimus, whose tendons were slashed at the knee Ripped with his snout at the thigh of Hippasus and injured him. 	5	Vague references (eg destroyed crops and killed people) would on its own be a limited response. Naming any crop would show some knowledge.	AO1 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1
	(c)	<ul style="list-style-type: none"> Meleager's love/lust for Atalanta results in him crediting her with the success and killing his uncles who disparage her success Althaea's love for her brothers causes her to consider what to do and kill her son Her maternal love for her son causes her to hesitate over his death Meleager's sisters and father show their grief at his death and love for him by their self-harm Allow indirect references to love (eg The love of glory of the uncles). 	5	Accept a wide interpretation of what is meant by love. Answers should not merely mention examples of love in the story, but should try to explain how the <u>power</u> of love is shown.	AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1

Option 2: Ovid – Section B

Question		Answer	Marks	Guidance	
				Content	Levels of response
9		<p>Candidates should discuss some of the metamorphoses of the story. These may include:</p> <ul style="list-style-type: none"> • Lycaon • Deucalion and Pyrrha • Io • Narcissus • The Lydian sailors • Scylla • Philemon and Baucis • Erysichthon. <p>Credit factual knowledge from books outside the prescription.</p> <p>Candidates should show an understanding of how Ovid uses change. This might include:</p> <ul style="list-style-type: none"> • The metamorphoses themselves • Change of setting • Change of pace • Change in expectations as to how a story is told (eg major myths of Theseus largely omitted) • Change within a character's behaviour (eg are Daedalus and Minos good or bad characters). 	30	<p>The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.</p> <p>If candidates only discuss one or two stories, even in depth, they should not be given more than a level 3 mark.</p> <p>Candidates who summarise several stories, but without precise detail should not be given more than a level 4 mark.</p> <p>Candidates cannot gain more than 4 marks if they only focus on the metamorphoses themselves.</p>	<p>AO1 = 11</p> <p>Level 5 9 – 11</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 3 – 4</p> <p>Level 1 0 – 2</p> <p>AO2 = 8</p> <p>Level 5 7 – 8</p> <p>Level 4 5 – 6</p> <p>Level 3 3 – 4</p> <p>Level 2 2</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<p>Candidates should evaluate to what extent Ovid uses change. They may conclude that:</p> <ul style="list-style-type: none"> • Change is the vital theme (eg Io) • Or alternatively change is often of less importance (eg Icarus) • The changes are awkward and clumsy or skillfully woven into the story • Storyline can be repetitive. Stories often involve humans suffering due to love or disrespecting gods • However within this, there are clear differences (eg Pentheus and Bacchus) • Range of characters from ordinary sailors and peasants to royalty. 		Credit all relevant perspectives.	<p>AO3 = 11</p> <p>Level 5 9 – 11</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 3 – 4</p> <p>Level 1 0 – 2</p>
10		<p>Candidates should discuss a range of myths. These may include:</p> <ul style="list-style-type: none"> • The foundation of the world and the ages • Deucalion and Pyrrha • Io • Narcissus • The Lydian sailors • Scylla • Ariadne and Theseus • The Calydonian Boar Hunt • Philemon and Baucis • Erysichthon etc. 	30	<p>The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.</p> <p>If candidates only discuss one or two stories, even in depth, they should not be given more than a level 3 mark.</p> <p>Candidates who summarise several stories, but without precise detail should not be given more than a level 4 mark.</p>	<p>AO1 = 11</p> <p>Level 5 9 – 11</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 3 – 4</p> <p>Level 1 0 – 2</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<p>Candidates should show an understanding of how Ovid creates enjoyment and surprise in the stories (or fails to do so). These may include:</p> <ul style="list-style-type: none"> • The metamorphoses • Twists in the stories (eg Scylla being rejected by Minos) • Repeated themes and stories (eg love, revenge) • Powers of description (eg of Hunger) • Well-drawn characters • Use of humour (eg in Baucis and Philemon story). <p>Candidates should evaluate to what extent Ovid is both entertaining and predictable. They may discuss:</p> <ul style="list-style-type: none"> • The novelty of many of the stories • The unexpected nature of many of the transformations • The repeated motifs of love, anger of the gods, wickedness of mankind etc. 		<p>Candidates should be credited if they attempt to analyse what makes a story enjoyable.</p> <p>For a thorough evaluation, both ideas of entertaining and predictable must be considered.</p> <p>Accept any reasonable views for both parts of the question.</p>	<p>AO2 = 8</p> <p>Level 5 7 – 8 Level 4 5 – 6 Level 3 3 – 4 Level 2 2 Level 1 0 – 1</p> <p>AO3 = 11</p> <p>Level 5 9 – 11 Level 4 7 – 8 Level 3 5 – 6 Level 2 3 – 4 Level 1 0 – 2</p>

APPENDIX 1 - Section A Marking Grid

	AO1 Recall, select and organise relevant knowledge of literature and its contexts and/or of society and values of the classical world.	AO2 Demonstrate an understanding of literature and its contexts and/or of society and values of the classical world.	AO3 Interpret, evaluate and respond to literature and its contexts and/or of society and values of the classical world.
Thorough	5	5	5
	Demonstrates thorough knowledge based on a full range of relevant factual information and evidence. Gives a detailed overview.	Demonstrates thorough understanding of evidence with clear and detailed explanation.	Thorough evaluation with detailed analysis of evidence. Answers construct an informed personal response to the question.
Sound	4	4	4
	Demonstrates sound knowledge based on a range of relevant factual information and evidence. Gives a sound overview.	Demonstrates sound understanding of evidence with explanation.	Sound evaluation with analysis of evidence. Answers offer a personal response to the question.
Some	3	3	3
	Demonstrates some relevant knowledge based on a range of factual information and evidence. Gives a partial overview.	Demonstrates some understanding of evidence with some explanation.	Some evaluation with some analysis of evidence. Answers offer a personal response to some of the question.
Limited	2	2	2
	Demonstrates limited relevant knowledge and information.	Demonstrates limited understanding of evidence.	Limited evaluation and analysis of the evidence. Answers offer a personal response at a limited level.
Minimal/ None	0-1	0-1	0-1
	Demonstrates minimal or no relevant knowledge.	Demonstrates minimal or no understanding of evidence.	Minimal or no evaluation of the evidence. Answers offer a minimal personal response, or no response.

Section B Marking Grid

	AO1 Recall, select and organise relevant knowledge of literature and its contexts and/or of society and values of the classical world.	AO2 Demonstrate an understanding of literature and its contexts and/or of society and values of the classical world.	AO3 Interpret, evaluate and respond to literature and its contexts and/or of society and values of the classical world.
Thorough	9-11 Demonstrates thorough knowledge based on a full range of relevant factual information and evidence. Gives a detailed overview. <i>Text is legible and spelling, grammar and punctuation are accurate. Meaning is communicated clearly.</i>	7-8 Demonstrates thorough understanding of evidence with clear and detailed explanation.	9-11 Thorough evaluation with detailed analysis of evidence. Answers construct an informed personal response to the question.
	7-8 Demonstrates sound knowledge based on a range of relevant factual information and evidence. Gives a sound overview. <i>Text is legible and spelling, grammar and punctuation are mostly accurate. Meaning is communicated clearly.</i>	5-6 Demonstrates sound understanding of evidence with explanation.	7-8 Sound evaluation with analysis of evidence. Answers offer a personal response to the question.
Some	5-6 Demonstrates some relevant knowledge based on a range of factual information and evidence. Gives a partial overview. <i>Text is legible. There are mistakes in spelling, grammar and punctuation however meaning is still communicated clearly for most of the answer.</i>	3-4 Demonstrates some understanding of evidence with some explanation.	5-6 Some evaluation with some analysis of evidence. Answers offer a personal response to some of the question.
	3-4 Demonstrates limited relevant knowledge and information. <i>Text is sometimes illegible and there are mistakes in spelling, grammar and punctuation, which sometimes hinder communication.</i>	2 Demonstrates limited understanding of evidence.	3-4 Limited evaluation and analysis of the evidence. Answers offer a personal response at a limited level.
Minimal/ None	0-2 Demonstrates minimal or no relevant knowledge. <i>Text is often illegible. Frequent mistakes in spelling, grammar and punctuation impede communication of meaning.</i>	0-1 Demonstrates minimal or no understanding of evidence.	0-2 Minimal or no evaluation of the evidence. Answers offer a minimal personal response, or no response.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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Head office
Telephone: 01223 552552
Facsimile: 01223 552553

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