

Classical Civilisation

General Certificate of Secondary Education **A352/01/02**

Epic and Myth

Mark Scheme for June 2010

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Option 1: Homer <i>The Odyssey</i>		
Section A – Foundation Tier		
Question Number	Answer	Max Mark
	<p>Task 1</p> <p>Calypso – Ogygia Circe – Aeaea Nausicaa – Scherie Penelope – Ithaca</p> <p>One mark for each correct response in the correct place (as above). Candidates cannot be rewarded for adopting a ‘scatter gun’ approach and putting the same response in all boxes. Where candidates do this they should be given 0.</p>	[4]
	<p>Task 2</p> <p>Athene – Bright-eyed – Arranges Odysseus’ meeting with Nausicaa (also allow rescues Odysseus from drowning) Ino – Of the slim ankles – Rescues Odysseus from drowning Poseidon – Earth Shaker – Delays Odysseus’ homecoming</p> <p>One mark for each correct response in the correct place (as above). Candidates cannot be rewarded for adopting a ‘scatter gun’ approach and putting the same response in all boxes. Where candidates do this they should be given 0.</p>	[6]
<p>(a) (b) (c) (d)</p>	<p>Task 3</p> <p>D B D B</p> <p>One mark for each response correctly identified. If a candidate has chosen more than one response per question, they should be given 0.</p>	<p>[1] [1] [1] [1]</p>
	<p>Task 4</p> <p>a royal family guest-host relationship respect for the gods sailors year round harvests</p> <p>One mark for each response correctly identified. Candidates cannot be credited for trying to increase their chances of successful choice by choosing a greater number of answers than that required. Essentially, each additional (beyond the number of responses required) wrong answer cancels out one right answer. If candidates have ticked all boxes they should be given 0.</p>	[5]

Question Number	Answer	Max Mark
	<p>Task 5 2 – Cyclops 3 – Aeolus 4 – Circe 5 – Sirens 6 – Scylla 7 – Calypso</p> <p>One mark for each character in the correct place in the order (as above). In addition, one mark for each instance in which a character, though not in the correct place, is correctly followed by the next character in the sequence.</p>	[6]
	<p>Task 6 Her power and influence are equal to her husband's. Odysseus is advised to see her first of all the Phaeacians. She makes clothes for her household. She settles men's disputes. The Phaeacians look on her as a goddess.</p> <p>One mark for each response correctly identified. Candidates cannot be credited for trying to increase their chances of successful choice by choosing a greater number of answers than that required. Essentially, each additional (beyond the number of responses required) wrong answer cancels out one right answer. If candidates have ticked all boxes they should be given 0.</p>	[5]
Total:		30

Option 1: Homer <i>The Odyssey</i>		
Section B – Foundation Tier/Section A – Higher Tier		
Question Number	Answer	Max Mark
	The following is indicative content only and examiners are reminded that they should credit any accurate points that address the question.	
1 (a)	<p>Calypso appears to be generous:</p> <ul style="list-style-type: none"> • she gives Odysseus tools to build a raft so that he can leave 'I am ready with all my heart to help you leave'; • she offers him food and wine for the voyage, clothes and a following wind. <p>She appears to be compassionate:</p> <ul style="list-style-type: none"> • 'my unhappy friend...don't waste any more of your life...' <p>She appears to be selfless:</p> <ul style="list-style-type: none"> • encouraging him to go even though she loves him. <p>She disparages herself:</p> <ul style="list-style-type: none"> • 'gods...who have more power to plan and to ordain than I have'; • perhaps a bitter reference to Zeus' orders. 	AO3 [5]
1 (b)	<p>Odysseus' voyage:</p> <ul style="list-style-type: none"> • Odysseus sails for seventeen days with no trouble; • then Poseidon catches sight of him and sends a storm; • that wrecks his raft; • Odysseus thinks he will drown; • he's helped by Ino/Leucothoe/white goddess (detail rewarded); • he swims towards land; • but has trouble finding a place to get ashore; • until he reaches a river mouth; • he prays to the river to allow him to get to land; • the river holds back its current; • so Odysseus can swim and then stumble ashore; • he goes to sleep under some olive bushes; • or other details from the text. 	AO1 [5]

Question Number	Answer	Max Mark
1 (c)	<p>Explanation of Odysseus' release may focus on the following points:</p> <ul style="list-style-type: none"> • the gods assemble on Olympus; • Athene is concerned about Odysseus and therefore asks Zeus to take an interest; • Zeus intends that Odysseus should get back home and so orders Hermes to travel to Calypso's home to tell her to release Odysseus; • Calypso, though resentful, has to agree to Zeus' command as all other immortals must obey Zeus' instructions. 	AO2 [5]
2 (a)	<p>Impression of Odysseus' skills as a leader:</p> <p>Odysseus' rashness endangers his men's lives as well as his own</p> <ul style="list-style-type: none"> • the Cyclops is enraged by Odysseus; • Odysseus is egotistically concerned with his honour and reputation; • while his men just want to survive. <p>Odysseus leads by example:</p> <ul style="list-style-type: none"> • he is the one to seize the long pole and push the ship off. <p>Odysseus commands and his men obey:</p> <ul style="list-style-type: none"> • 'They leant forward and rowed with a will'. <p>But his men also express dissent:</p> <ul style="list-style-type: none"> • my men called out, trying to restrain and pacify me.' <p>Odysseus seems indifferent to his men's anxieties:</p> <p>He seems isolated and out of control, when he should be cool-headed, keeping the boat intact and his men safe.</p> <p>Remember that Odysseus is speaking, therefore may deserve respect for showing himself in a bad light, as reckless and irresponsible, unafraid of speaking of the problems he has caused, and perhaps acknowledging his mistakes. On the other hand, it isn't certain that he is of the opinion that he is in the wrong.</p>	AO3 [5]
2 (b)	<p>Cyclops' curse:</p> <ul style="list-style-type: none"> • he raised up his hands; • prayed to Poseidon his father; • to grant that Odysseus should never arrive back home in Ithaca; • or if he does let it be 'late' (ie after many years); • in a wretched state; • having lost all his men; • in a foreign ship; • and let him find trouble in his house, which Poseidon agrees to. <p>It is not essential to include what he does (raises up his hands) to achieve thorough, though this should be credited if included.</p>	AO1 [5]

Question Number	Answer	Max Mark
2 (c)	<p>Explanation of how the Cyclops is a bad host will focus on the concept of Xenia, though candidates may not identify this by name. Issues discussed might include:</p> <ul style="list-style-type: none"> • Odysseus brings a gift of strong wine with him to the Cyclops' cave; • though his men want to steal cheeses and livestock and run away he wants to stay in the cave until the owner returns, to get gifts; • and (presumably) to give his gift in return so as to establish relations of xenia (reciprocal hospitality and gift-giving) with whoever lives there; • Odysseus reminds the Cyclops that Zeus is god of guests (Xenios); • the Cyclopes care nothing for Zeus or xenia; • when Odysseus gives the Cyclops his gift of wine the Cyclops responds with an obscene parody of <i>xenia</i> namely, his 'gift' to Odysseus will be to eat him last; • possible references to the Cyclops' systematic violation of all the conventions of <i>xenia</i>, eg eating guests instead of feeding them, starting to interrogate them straight away, not letting them go on their way when they want, (in a kind of <i>anti-xenia</i>, but this is not essential). 	AO2 [5]
3 (a)	<p>Impressions of Circe:</p> <p>She is solitary:</p> <ul style="list-style-type: none"> • she opens the door herself-unexpected. <p>She is independent:</p> <ul style="list-style-type: none"> • there's no sign of a man around, a woman living on her own is quite unusual and irregular in the Greek world. <p>She is hospitable:</p> <ul style="list-style-type: none"> • she offers Odysseus a chair and footstool; • she brings him a bowl of drink. <p>She is wealthy:</p> <ul style="list-style-type: none"> • the chair is 'silver-studded' and the bowl is gold. <p>She is suddenly scary:</p> <ul style="list-style-type: none"> • 'she struck me with her stick and shouted'; • 'with evil in her heart she dropped in the drug'. <p>The powerful sorceress appears but has no effect; is she deranged?</p> <ul style="list-style-type: none"> • "Off to the pigsty and lie down with your friends". <p>She is suddenly vulnerable:</p> <ul style="list-style-type: none"> • she shrieks and bursts into tears. 	AO3 [5]

Question Number	Answer	Max Mark
3 (b)	<p>Odysseus' men freed:</p> <ul style="list-style-type: none"> • Circe goes out and opens the gate of the pigsty; • drives the 'pigs' out; • smears them all with some ointment; • their bristles drop off; • they become men again; • looking younger, more handsome and taller than before; • they recognise Odysseus and take his hand; • everyone weeps. 	AO1 [5]
3 (c)	<p>Explanation of why Circe's magic has no effect on Odysseus will include explanation of help from Hermes:</p> <ul style="list-style-type: none"> • on his way to Circe's house, Odysseus meets Hermes • Hermes gives him a plant called Moly (with a black root and a milk-white flower); • which he says will make him immune to Circe's magic – though he doesn't tell him what to do with it, and it isn't mentioned again 	AO2 [5]
	Total	[30]

Option 1: Homer <i>The Odyssey</i>		
Section B – Higher Tier		
Question Number	Answer	Max Mark
	The following is indicative content only and examiners are reminded that they should credit any accurate points that address the question.	
1	<p>Answers should show detailed factual knowledge of Odysseus' responses to difficult and dangerous situations, including one or more of the following:</p> <ul style="list-style-type: none"> • held prisoner on Calypso's island; • released by Calypso to face a long voyage on a home-made raft; • shipwreck and near-drowning; • negotiating his survival in possibly hostile surroundings in Phaeacia; • in battle against the Cicones; • recovering men from the Lotus-eaters; • shut in a cave with the Cyclops and making an escape; • receiving the bag of winds and nearly reaching Ithaca; • the Laestrygonian massacre; • dealing with Circe, witchcraft and trickery; • negotiating the Sirens, Scylla and Charybdis; • trying to keep the sun-god's cattle from harm. <p>Answers should show understanding both of the precise nature of the problems facing Odysseus in the above situations, and of the measures which Odysseus takes (or fails to take) to surmount them, as a necessary preliminary to evaluating the extent of initiative, nimble-wittedness, resourcefulness and so on that he shows.</p> <p>Answers should evaluate the efficacy (or otherwise) of Odysseus' plans, stratagems and decisions (and of his ability to enforce them) in surmounting the difficulties faced by him and his men. They should draw on factual material and understanding to produce a balanced evaluative argument, showing both Odysseus' successes and his failures, to reach a reasoned conclusion. Some consideration may also be given to the questions of whether he puts the good advice of others to good use by following instructions, and of the extent to which he should be given credit in these cases.</p>	<p>AO1 [11]</p> <p>AO2 [8]</p> <p>AO3 [11]</p> <p>Total [30]</p>

Question Number	Answer	Max Mark
	<p>The following is indicative content only and examiners are reminded that they should credit any accurate points that address the question.</p>	
2	<p>Answers should show detailed factual knowledge of the unusual features, natural and social, which typify Phaeacia:</p> <ul style="list-style-type: none"> • they don't have any neighbours or visitors; • they don't welcome strangers; • there are harvests all year round; • the queen's prestige and influence is equal to the king's; • they have well-built harbours; • a temple dedicated to Poseidon; • expert sailors, they guide their boats by telepathic thought; • the gods appear at their sacrifices in person and without disguise; • they don't have weapons ; • they live in isolation and peace; • they are dumbstruck when Odysseus appears in the palace; • the women are exceptionally good at weaving; • they load Odysseus with rich gifts; • and don't expect any gifts in return; • they take Odysseus home by boat two days after he arrives; • Nausicaa doesn't want to marry a Phaeacian; • they have sports, dancing, hot baths and singers; • there is much drinking and pouring of libations. <p>Answers should show understanding of. what constitutes civilization in the Homeric world:. respect for the gods, observance of <i>xenia</i>, cultivation of the land, stock-rearing, a social structure, obedience to conventional rules of conduct in peace, diplomacy and war, buildings in stone, assemblies of the people to discuss and resolve issues of public concern, poetry and song, sense of community.</p> <p>Answers should evaluate Phaeacian life and society in relation to Homeric concepts of civilized existence, assessing whether the unusual and unique features of Phaeacia provide evidence of superior civilization tending towards perfection, or whether they suggest effeteness and softness, and estrangement from reality. The <i>xenia</i> shown to Odysseus may be seen in some ways as exemplary, but is also one-sided, as the Phaeacians make sure there is no further contact and seem eager to send him on his way. Answers should show balanced argument for and against the proposition, reaching a reasoned conclusion by evaluation of the evidence.</p>	<p>AO1 [11]</p> <p>AO2 [8]</p> <p>AO3 [11]</p> <p>Total [30]</p>

Option 2: Ovid <i>Metamorphoses</i>		
Section A – Foundation Tier		
Question Number	Answer	Max Mark
	Task 1	
(a)	D	[1]
(b)	C	[1]
(c)	C	[1]
	One mark for each response correctly identified. If a candidate has chosen more than one response per question, they should be given 0.	
	Task 2 Agave – Pentheus Althaea – Meleager Daedalus – Icarus Inachus – Io Nisus – Scylla Semele – Bacchus	
	One mark for each correct response in the correct place (as above). Candidates cannot be rewarded for adopting a ‘scatter gun’ approach and putting the same response in all boxes. Where candidates do this they should be given 0.	[6]
	Task 3 Atalanta – Meleager Minos – Scylla Narcissus – Echo Philemon – Baucis	
	One mark for each correct response in the correct place (as above). Candidates cannot be rewarded for adopting a ‘scatter gun’ approach and putting the same response in all boxes. Where candidates do this they should be given 0.	[4]
	Task 4 Deucalion and Pyrrha	
	One mark for each correct response.	[2]
	Task 5	
(a)	True	[1]
(b)	False	[1]
(c)	False	[1]
(d)	True	[1]
(e)	False	[1]
(f)	True	[1]

Question Number	Answer	Max Mark
	<p>Task 6</p> <p>1 Chaos 2 Four elements seperated 3 Planet earth shaped into a ball 4 Seas and rivers put into place 5 Animals and stars created</p> <p>One mark for each stage in the correct place in the order (as above). In addition, one mark for each instance in which a stage, though not in the correct place, is correctly followed by the next stage in the sequence.</p>	[5]
	<p>Task 7</p> <p>Lycaon – Wolf – Tried to kill Jupiter Lydian Sailor – Dolphin – Tried to trick Dionysus Philemon – Tree – Gave hospitality to gods Syrinx – Reeds – To escape from Pan</p> <p>One mark for each correct response in the correct place (as above). Candidates cannot be rewarded for adopting a ‘scatter gun’ approach and putting the same response in all boxes. Where candidates do this they should be given 0.</p>	[4]
Total:		[30]

Option 2: Ovid <i>Metamorphoses</i>		
Section B – Foundation Tier/Section A – Higher Tier		
Question Number	Answer	Max Mark
	The following is indicative content only and examiners are reminded that they should credit any accurate points that address the question.	
1 (a)	<p>Impressions of Apollo:</p> <p>he is patronizing towards Cupid:</p> <ul style="list-style-type: none"> • “What are you doing with grown-up weapons?”. <p>he is boastful:</p> <ul style="list-style-type: none"> • “My numberless arrows have just destroyed the venomous Python”. <p>he is selfish:</p> <ul style="list-style-type: none"> • he wants to be the only one with a bow. <p>he is proud, arrogant, bullying, insensitive; he calls Cupid ‘mischievous boy’</p> <p>he is contemptuous of passionate feeling:</p> <ul style="list-style-type: none"> • “...to kindle some passion or other”. <p>he is rash and over-confident:</p> <ul style="list-style-type: none"> • clearly can’t envisage any consequences to his arrogant attitude and believes himself invulnerable; • which makes him a fool. 	AO3 [5]
1 (b)	<p>Daphne:</p> <ul style="list-style-type: none"> • has no interest in men (prefers to roam alone in the wild); • is ignorant of love, marriage, life with another person; • father wants grandchildren but she hates the idea; • asks her father to let her remain a virgin for ever; • runs away from Apollo; • seems very attached to her father. 	AO1 [5]
1 (c)	<p>Explanation of how cupid is more powerful than Apollo in this story should include that Apollo kills with his bow whereas Cupid inflames people with desire-or its opposite. Other details may include:</p> <ul style="list-style-type: none"> • taking his bow, he fires two arrows • one of them hits Apollo and kindles love for Daphne, the other hits Daphne and kindles hatred for Apollo • Apollo gives chase, Daphne runs away • Apollo begs her to stay, but she is too frightened • she prays for help to her father who transforms her into a tree, frustrating Apollo • so Cupid’s weapon is stronger 	AO2 [5]

Question Number	Answer	Max Mark
2 (a)	<p>Impressions of Juno:</p> <p>she is deceptive, deceitful:</p> <ul style="list-style-type: none"> • she disguises herself as Semele's old nurse, Beroe. <p>she appears to be sympathetic and wise, dispensing helpful advice.</p> <p>she is manipulative:</p> <ul style="list-style-type: none"> • persuading Semele with lies to do what she (Juno) wants. <p>she is jealous, malicious:</p> <ul style="list-style-type: none"> • Semele is her love-rival. <p>she is ruthless:</p> <ul style="list-style-type: none"> • her intention is to cause Semele's death. <p>she is clever and cunning:</p> <ul style="list-style-type: none"> • her plan is ingenious, as Semele will bring on her own death if she follows Juno's advice. 	AO3 [5]
2 (b)	<p>What happens to Semele when she acts on Juno's advice:</p> <ul style="list-style-type: none"> • she asks Jupiter if he will give her anything he wants; • he says he will refuse her nothing; • and swears an oath on the River Styx; • Semele asks to see him just as he is when with Juno; • Jupiter is sad but can't renege on his oath; • he takes a less heavy thunderbolt ('his everyday missile') than his usual one; • and burns Semele alive. 	AO1 [5]
2 (c)	<p>Explanation of the causes of Juno's cruelty may focus on:</p> <ul style="list-style-type: none"> • Jupiter is a serial adulterer; • he has deceived her with Io and Europa so that she is always suspicious; • Semele is Jupiter's lover and is carrying his child; • scolding has had no effect on Zeus's philandering so Juno decides on direct action. 	AO2 [5]
3 (a)	<p>The narrative of Erysichthon's impiety creates and builds suspense, in anticipation of his punishment;</p> <ul style="list-style-type: none"> • he is referred to as 'infidel'; • he exults in attacking the goddess' tree, which to him might be 'the goddess herself'. <p>the metonymy of 'a wood on its own' is vivid and makes the oak seem the more impressive;</p>	

Question Number	Answer	Max Mark
3 (b)	<p>the peaceful imagery of life around the tree contrasts with the impending violent attack;</p> <ul style="list-style-type: none"> • ‘the dryads often conducted their festal dances’. <p>the quiet sacredness of the oak contrasts with his noisy impiety;</p> <ul style="list-style-type: none"> • the tree is hung with offerings ‘for prayers fulfilled.’ <p>Erysichthon’s violent character is strongly portrayed;</p> <ul style="list-style-type: none"> • ‘wild Thessalian brute’; • he seizes an axe from a slave. <p>direct speech makes it vivid,</p> <ul style="list-style-type: none"> • the more so as he’s ‘savagely shouting’. <p>the personification of the oak emphasizes the inhumanity of Erysichthon;</p> <ul style="list-style-type: none"> • ‘the oak of Ceres gave a great shudder...’. <p>so the boundaries between the human and natural worlds are blurred.</p> <p>Hunger is described as having:</p> <ul style="list-style-type: none"> • tangled hair; • hollow eyes; • pallor; • grimy, grey lips; • throat scabrous and scurfy; • skin hard and fleshless, showing entrails beneath; • protruding bones; • sagging loins; • belly absent; • breasts pendulous, hanging off her backbone; • knees and ankles puffy and swollen. 	<p>AO3 [5]</p> <p>AO1 [5]</p>
3 (c)	<p>The answer should be on at least one other human from Metamorphoses, and explanation focus on how that human has broken failed in their duty to the gods and has therefore been punished. Depending on the human selected duties broken might be:</p> <ul style="list-style-type: none"> • to give offerings of various kinds (incense, animal sacrifice, libations); • not to exclude any gods from offerings [Calydonian boar]; • to recognise them as gods [Pentheus]; • to behave morally and ethically [Lycaon; the Flood]; • to give hospitality [Philemon and Baucis]; • to respect their shrines and holy places in the natural world [Erysichthon]; • not to anger them [Actaeon, Pentheus et.al.]. 	<p>AO2 [5]</p>
	Total	[30]

Option 2: Ovid <i>Metamorphoses</i>		
Section B – Higher Tier		
Question Number	Answer	Max Mark
	The following is indicative content only and examiners are reminded that they should credit any accurate points that address the question.	
1	<p>Answers should show detailed factual knowledge of tales in <i>Metamorphoses</i> in which it can be argued that love is a--or the--major theme, as in the following:</p> <ul style="list-style-type: none"> • Deucalion and Pyrrha; • Daphne and Apollo; • Io; • Semele; • Narcissus and Echo; • Scylla and Minos; • Daedalus and Icarus; • Meleager and the Calydonian Boar; • Philemon and Baucis. <p>Answers should show understanding of the nature of love as it appears in the tales used as evidence, whether as the passionate desire (of eg Scylla for Minos), as the less violent affection of married love, (as shown with eg Philemon and Baucis), or as the protective love of parents for children (as eg Daedalus for Icarus) and should show insight into the relevant characters' experience of love as a powerful force capable of directing their lives towards good or evil acts.</p> <p>Answers should evaluate the consequences of love for those characters who experience it most immediately (as the person who loves), for those who become the object of another's love, and also for their families and even for the wider community in their environment. Balanced argument in which the destructive and constructive effects of Ovid's depictions of love are weighed up should lead to a reasoned conclusion.</p>	<p>AO1 [11]</p> <p>AO2 [8]</p> <p>AO3 [11]</p>
		Total [30]

Question Number	Answer	Max Mark
	<p>The following is indicative content only and examiners are reminded that they should credit any accurate points that address the question.</p>	
2	<p>Answers should show detailed factual knowledge of those tales which the candidate has chosen to use as evidence of both entertaining (and comic) content and an ethical dimension, which may include:</p> <ul style="list-style-type: none"> • Lycaon • The Flood • Deucalion and Pyrrha • Daphne • Pentheus and Bacchus • Acoetes and the Lydian Sailors • Scylla and Minos • Daedalus and Icarus • Daedalus and Perdix • Meleager and the Calydonian Boar • Philemon and Baucis • Erysichthon <p>However, if candidates argue (as they justifiably may) that there is no serious ‘advice’ offered in the tales, they can (at least in theory) use any tale which they find entertaining, though focus on stories which are not exclusively concerned with gods is likely to prove more obviously relevant to the title, and some tales are more obviously comic than others (eg Philemon and Baucis, Erysichthon).</p> <p>Answers should show understanding of entertaining (especially comic) and ethical content in the tales selected as evidence, and should demonstrate awareness of techniques employed for entertaining effect (eg powerful imagery, suspense, violent passion and action, direct speech, exotic characters, bizarre transformations, comic and farcical distortion etc., etc.) as well as identifying and interpreting the precise import of any more serious moral and/or ethical aspects that the tales may be found to contain.</p> <p>Answers should evaluate how far the stories give advice on the right way to live and whether the comic methods add to this or detract from it.</p>	<p>AO1 [11]</p> <p>AO2 [8]</p> <p>AO3 [11]</p>
		<p>Total [30]</p>

Marking grids for GCSE Classical Civilisation, Unit A351, A352 and A353

Source based (Section B in Foundation, Section A in Higher)

	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 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>	5 Demonstrates thorough understanding of evidence with clear and detailed explanation.	5 Thorough evaluation with detailed analysis of evidence. Answers construct an informed personal response to the question.
Sound	4 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>	4 Demonstrates sound understanding of evidence with explanation.	4 Sound evaluation with analysis of evidence. Answers offer a personal response to the question.
Some	3 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 Demonstrates some understanding of evidence with some explanation.	3 Some evaluation with some analysis of evidence. Answers offer a personal response to some of the question.
Limited	2 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.	2 Limited evaluation and analysis of the evidence. Answers offer a personal response at a limited level.
Minimal/ None	0-1 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.	0-1 Minimal or no evaluation of the evidence. Answers offer a minimal personal response, or no response.

Essays (Section B in Higher)

	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.
Sound	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.
Limited	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.

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