

Classical Civilisation

General Certificate of Secondary Education

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

Mark Scheme for June 2013

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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












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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2013

1. Annotations

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

2. Subject Specific Marking Instructions

Examiners are reminded that Section B 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 for Section B 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 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 part a, material must be related to the printed passage.

Direct quotations not necessary for marks, but answers should contain clear references to the text.

Mis-spelled names not penalised.

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.

References to punctuation are irrelevant

Option 1: Homer – Section A

Question		Answer	Marks	Guidance	
				Content	Levels of response
1	(a)	<ul style="list-style-type: none"> • Immediacy of Hermes' departure shows the power of Zeus. • Magical powers of Hermes' wand show his power. • Description of the lovely sandals of untarnishable gold shows the splendour of Hermes. • Simile of the gull shows the low flight of Hermes and the speed of Hermes. • Geographical reference helps put Hermes' flight into the real world. • Epithets show the power of Hermes. 	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. 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>
	(b)	<ul style="list-style-type: none"> • Athene said that none of Odysseus' people give him a thought anymore. • He was languishing on Calypso's island and being kept captive. • She said he cannot get home as he has no ship or crew. • Zeus said this was all Athene's doing so he could return home and get revenge. • Hermes was to take a message to Calypso. • Odysseus was to set off home, but with no help from gods or men. • He said he was to build his own raft and after 20 days reach the land of the Phaeacians. • They will take him home and give him bronze, gold and woven materials. 	5	<p>Credit any mention of Hermes being sent.</p> <p>Do not credit discussion of what has been happening on the island unless it is part of the discussion.</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
	(c)	<ul style="list-style-type: none"> • He is the overseer of justice (in sending the storm in book 12). • He is the god responsible for <i>xenia</i> which is essential for Odysseus getting home. • To be assisted by Zeus at times adds to the idea of Odysseus being a hero. • His rule is absolute (as Hermes says at 5.112–115.) • Odysseus feels Zeus is punishing him early in book 9 with the Cicones and the storm. • He agrees to Odysseus' departure from Ogygia. 	5	<p>For full marks candidates should show an understanding of what Zeus contributes to the text, and not merely list what he does.</p> <p>Balanced answer not necessary for full marks.</p> <p>Allow other options (eg He is perhaps the most neutral of the gods and the most fair).</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
2	(a)	<ul style="list-style-type: none"> • He weighs up the situation carefully before venturing out. • He might be seen as initially despondent. • He is cautious in moving from out of the bushes. • He is tactful in covering himself up. • He stalks his “prey” carefully. • He might be seen as being a proud (or dangerous) individual in being compared to a lion. 	5	Accept any reasonable interpretation of the simile.	AO3 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0–1
	(b)	<ul style="list-style-type: none"> • They unharnessed the mules and let them graze. • They unloaded the clothes and trod them in the water. • They rinsed these and spread them to dry on the beach. • They then bathed and oiled themselves. • They ate their picnic. • They took off their headgear and played with a ball. • Nausicaa led the girls in a song. • One of the maids missed the ball and it fell in the river. 	5	Candidates are likely to remember they washed the clothes and played ball, but without detail, this should not score higher than Level 3 if there is nothing else in the answer. Candidates should not be credited simply for saying what was planned to happen (e.g. Nausicaa took a picnic and clothes to wash), but only what had actually happened (e.g. Nausicaa had eaten her picnic and washed the clothes). Do not credit discussion of Nausicaa’s dream or what happens after this scene.	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"> • They have a government and a king. • They show <i>xenia</i> to Odyssey (food, drink, help, no questions asked). • They have respect for women as shown by the position of Arete. • Women conform to Greek customary roles. • Nausicaa's concern for her reputation. • The Phaeacians show civilisation in that they have a fleet. • Buildings and orchards show a highly developed society. • They are favoured by the gods, especially Poseidon. 	5	<p>Candidates must refer to other incidents in reasonable detail.</p> <p>Because of the wording of the question, candidates should not be credited for suggesting that they are uncivilised for Alcinous not welcoming Odysseus immediately.</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
3	(a)	<ul style="list-style-type: none"> • He and his men show initial fear. • Odysseus shows courage and leadership in being the only one able to speak. • Honest in telling what had happened since Troy. • He (and his men) are proud of the Greek success, but he is possibly big-headed. • Respectful to his commander Agamemnon. • Tactful in politely asking for help, but alternatively could be seen as presumptuous. 	5	<p>Candidates may form positive or negative views from the same quotation—accept either viewpoint if well argued.</p> <p>Candidates can discuss how Odysseus tries to present himself or how he actually does come across (which might be a different thing).</p> <p>Candidates can score full marks if they examine just Odysseus or his crew in sufficient detail.</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 threw down the firewood he had been carrying. • He drove the flocks he was milking into the cave, but left the males outside. • He closed the cave with a massive stone. • He sat down • He milked the ewes and goats, putting the young to each mother. • He curdled half the milk, collected the whey and stored it in baskets. • The rest was left in pails for a drink at supper. • He lights a fire. 	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"> • His physical characteristics – one-eyed giant, superhuman strength etc. • His monstrous behaviour in not just eating the men, but doing so suddenly and in a horrific manner. • His barbarism in scorning the gods. • His dual nature as a skilled herdsman and monster. • The sympathy created for him when he talks to his favourite ram. • The brawn of the giant is defeated by the brains of Odysseus. • He is responsible for the curse and the reason for Odysseus being delayed getting home – important plot development. • He highlights Odysseus' intelligence. 	5	<p>Allow references to how Homer makes the story interesting (eg the puppies simile).</p> <p>Allow comparisons which suggest why he is more memorable than other characters.</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>

Option 1: Homer – Section B

Question		Answer	Marks	Guidance	
				Content	Levels of response
4		<p>Candidates should discuss a range of stories from both halves of the title. These may include:</p> <ul style="list-style-type: none"> • His time with Calypso. • His adventures in Phaeacia. • His encounter with Polyphemus. • His time with Circe. • His adventures on the seas sailing home. • Candidates should be credited for occasions when he is totally on his own (eg on the beach at Phaeacia) or with others, but apart from his men (eg with Nausicaa). <p>Candidates should show an understanding of what comprises admirable behaviour (or the opposite). This may comprise:</p> <ul style="list-style-type: none"> • Communication skills and speeches. • Acting decisively. • Clever thinking. • Acting for others or himself. • Bravery or lack of it. • Arrogance. • Moments of despair when alone. <p>Candidates should evaluate how far he is more admirable in one half of the text. They may come to the conclusion that:</p>	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>At least 25% of the essay should relate to each half.</p> <p>Candidates should be rewarded if they try to analyse Odysseus from an ancient perspective.</p> <p>Candidates should be rewarded if they recognise that some parts of the story are related by Odysseus himself and may put a particular slant on events.</p> <p>Be prepared for a variety of different perspectives of incidents.</p> <p>For a thorough answer, if a candidate makes a point about one half, there should be a parallel statement about the other half most of the time. Beware of simply a list of ideas about each half.</p>	<p>AO1 = 11 Level 5 9–11 Level 4 7–8 Level 3 5–6 Level 2 3–4 Level 1 0–2</p> <p>AO2 = 8 Level 5 7–8 Level 4 5–6 Level 3 3–4 Level 2 2 Level 1 0–1</p> <p>AO3 = 11 Level 5 9–11 Level 4 7–8 Level 3 5–6 Level 2 3–4 Level 1 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • He is less arrogant when on his own. • He is less greedy when on his own as he cannot just raid places. • He is braver when acting with/on behalf of his men. • He gets more help from the gods when on his own which might make him less admirable, but also might make him seem heroic in being favoured by the gods. • His speaking skills are more apparent in the books in Phaeacia. • Resourcefulness is shown most obviously in the Cyclops story. • Cautious thinking is shown mostly when on his own. 			

Question		Answer	Marks	Guidance	
				Content	Levels of response
5		<p>Candidates should discuss a range of stories from the Odyssey. These may include:</p> <ul style="list-style-type: none"> • His time with Calypso. • His adventures in Phaeacia. • His encounter with Polyphemus. • His time with Circe. • His adventures on the seas sailing home. <p>Candidates should discuss the techniques that Homer uses to make the Odyssey interesting and/or exciting These may include:</p> <ul style="list-style-type: none"> • Interesting, varied and colourful characters. • Variety of themes (love, violence etc). • Use of similes. • Variety of pace. • Magic. • Monsters. • Level of detail. • Flashbacks. <p>Candidates should evaluate how interesting and exciting they find the stories.</p> <p>They might conclude:</p> <ul style="list-style-type: none"> • Violence is described in memorable detail. • Characters are often unpredictable and make them more appealing (eg Polyphemus and Circe have good sides). 	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>For a thorough answer candidates should explain the techniques used (eg the point of a particular simile).</p> <p>Candidates do not have to provide a balanced answer. Most will probably say the stories are very interesting and exciting.</p> <p>Candidates may argue parts (eg descriptions of places) without being exciting.</p> <p>Credit to those who argue convincingly that any parts are not entertaining.</p>	<p>AO1 = 11 Level 5 9–11 Level 4 7–8 Level 3 5–6 Level 2 3–4 Level 1 0–2</p> <p>AO2 = 8 Level 5 7–8 Level 4 5–6 Level 3 3–4 Level 2 2 Level 1 0–1</p> <p>AO3 = 11 Level 5 9–11 Level 4 7–8 Level 3 5–6 Level 2 3–4 Level 1 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • The action books are more appealing than the books in Phaeacia. • We know Odysseus will always survive so some tension may be lost. • Some parts (eg instructions of Circe) may be unappealing, especially when we read through the events occurring. 		<p>Candidates should discuss to what extent the interest is constant for level 5 in AO3. Any discussion of uninteresting parts is fine for this.</p>	

Option 2: Ovid – Section A

Question		Answer	Marks	Guidance	
				Content	Levels of response
6	(a)	<ul style="list-style-type: none"> The gentle poetic description of sleep coming over Argus and the lightness of the touch of the wand. The precision of the cutting and the gore that follows in the description. The brutality in throwing Argus off a cliff. The bluntness in “Argus was finished”. The contrast between the light and darkness. The striking metamorphosis and its beauty. The fury of Juno “blazing with anger”. 	5	<p>Answers should focus mainly on literary techniques and should not simply quote lines from the passage without analysis.</p> <p>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>
	(b)	<ul style="list-style-type: none"> A beautiful, virginal Naiad lived in the woods. Pan spotted her. She rejected his advances and fled. She called on the nymphs of the stream to transform her. Instead of catching her, he grabbed some marsh reeds. The air among them created a plaintive sound. He tied some reeds of unequal length to create pipes. 	5	<p>At the point in which Pan spots her, Argus fell asleep, and Ovid finishes off the tale. This should not affect the answer given, and no extra credit should be given for this knowledge as it is suggested in the question.</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	(c)	<ul style="list-style-type: none"> • Io did nothing wrong herself. • She is raped by Jupiter. • She is turned into a cow. • Her plight however is stressed by her attempts at human actions (speech, supplication, writing her name), which create pathos. • Watched over by Argus (and Juno). • Pursued by a demon. • The bitter grief of Io's father makes us feel more sympathetic still. 	5	Do not allow candidates to discuss the ways we might not feel sympathy as this is not in the question.	AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0–1
	(a)	<ul style="list-style-type: none"> • Aggressive/cruel in planning torture. • Foolish in ignoring the divine signs. • Pentheus is outwardly calm. • Reckless/decisive in going to Cithaeron. • Over-excitabile in his behaviour. • Urged on by hearing what he wants to hear. • Impious in viewing what was sacred. 	5	References to the simile should make a precise comparison. Comments such as "the simile helps us to imagine his character" are too weak.	AO1 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0–1
	(b)	<ul style="list-style-type: none"> • Agave urged on her sisters, thinking she had seen a wild boar. • All charged, screaming at him. • Pentheus fled and admitted his wrongdoings. • He begged his aunt. • Autonoe pulled his right arm off, Ino the left. • He cried out to Agave. • She twisted his head off and displayed it on high. 	5	Names of the sisters and mother not essential for a thorough answer, but credit given if there.	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"> • Pentheus rejected the divinity of Bacchus. • Pentheus rejected the clear advice of the prophet Teiresias. • He committed hubris in dealing with him and taunted his blindness. • Cadmus' advice was also ignored. • He treated the gods with contempt (514). • Planned to kill Acoetes even before he heard from him. • Ignored the clear evidence from Acoetes' tale. 	5	Beware of candidates who use the passage excessively.	AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0–1
8	(a)	<ul style="list-style-type: none"> • Poetic description of the day of the battle and the evenness of the contest. • History/myth of the tower. • Charming picture of the young Scylla playing with pebbles. • Naivety of her watching the battle for her homeland, and being more interested in something else. • Final comment suggests a new twist in the tale. 	5	Answers should focus mainly on literary techniques and should not simply quote lines from the passage without analysis. Vague references to “detailed description” would not in itself be sound analysis. References to punctuation are irrelevant.	AO3 = 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
	(b)	<ul style="list-style-type: none"> • Scylla said she adored Minos. • She felt she could be a hostage and create peace. • He would be more merciful to her people if she gave him victory. • She convinced herself that he had a just reason for going to war. • She felt she should be responsible for giving him victory, rather than his own soldiers. • She felt he would win anyway • She was worried that he might die in battle without her help. • Other women would have helped Minos by now in the same situation as her. 	5		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"> • He is noble in that he wants to win the war by fair means. • He is so disgusted by Scylla's actions that he rejects her. • He imposed fair terms on the Megarians after his victory. • He is pious in thanking Jupiter for his victory in the war against Megara. • He has a sense of shame in having the Minotaur as his step-son. 	5		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 a range of gods and their actions from the <i>Metamorphoses</i>. These may include:</p> <ul style="list-style-type: none"> • Jupiter. • Apollo. • Juno. • Pan. • Diana. • Bacchus. • Achelous. • Ceres. <p>Candidates should show that they understand how the gods might be the most interesting characters of the book. This might include:</p> <ul style="list-style-type: none"> • Ability to do incredible deeds. • Create twists in the plot. • Aspects of their characters. • Cruelty and slyness. • Creators of violence, which may entertain. • Interplay of Juno and Jupiter. • Unpredictable nature. • Whether they are characters with whom we can empathise. <p>Candidates should evaluate to what extent the gods are the most interesting characters. They may conclude:</p>	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>Credit knowledge from other books</p> <p>Some events may be interpreted variously by different candidates (seeing Jupiter as more interesting than Io or Io as more interesting as she is more pitiable).</p> <p>Candidates should be credited if they believe humans are more interesting, but at least 50% of the essay should be on the characters of the gods.</p>	<p>AO1 = 11 Level 5 9–11 Level 4 7–8 Level 3 5–6 Level 2 3–4 Level 1 0–2</p> <p>AO2 = 8 Level 5 7–8 Level 4 5–6 Level 3 3–4 Level 2 2 Level 1 0–1</p> <p>AO3 = 11 Level 5 9–11 Level 4 7–8 Level 3 5–6 Level 2 3–4 Level 1 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • They have more entertaining personalities than humans. • They may be hard to empathise with as they can be cruel and abuse humans. • Some humans are entertaining (eg the cruelty of Erysichthon, the kindness of Baucis and Philemon etc). • Without the gods, none of the stories would occur. • Gods play minor roles in certain stories (eg Meleager). 		Accept any reasonable evaluation.	

Question		Answer	Marks	Guidance	
				Content	Levels of response
10		<p>Candidates should discuss a range of stories from the <i>Metamorphoses</i>. These may include:</p> <ul style="list-style-type: none"> • Deucalion and Pyrrha. • Io and her father. • Phaethon and his mother. • Pentheus and Agave. • Scylla and Nisus. • The minotaur, Minos and Ariadne. • Daedalus, Icarus and Perdix. • Meleager and Althaea. • Philemon and Baucis. • Erysichthon and Mestra. • Juno and Jupiter. <p>Candidates should show understanding of the nature of family relationships in Ovid. This might include:</p> <ul style="list-style-type: none"> • Love between husband and wife, parents and children, sister and brothers. • Children betraying family for love. • Jealousy of other family members. • Shame (Minos). • Greed (Erysichthon selling Mestra). • Mistrust of partners. <p>Candidates should evaluate how far the picture presented by Ovid is gloomy. They may conclude:</p> <ul style="list-style-type: none"> • Family is very important in some stories (Althaea). • Human marriage seen as a strong bond in some stories. The two most positive stories feature marriage. 	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>Credit knowledge from other books.</p> <p>Some events may be interpreted variously by different candidates (eg Althaea may be seen as right by some in punishing her son who killed his uncles for a minor offence). Accept any reasonable evaluation.</p>	<p>AO1 = 11 Level 5 9–11 Level 4 7–8 Level 3 5–6 Level 2 3–4 Level 1 0–2</p> <p>AO2 = 8 Level 5 7–8 Level 4 5–6 Level 3 3–4 Level 2 2 Level 1 0–1</p> <p>AO3 = 11 Level 5 9–11 Level 4 7–8 Level 3 5–6 Level 2 3–4 Level 1 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • Couples are generous and selfless. • The young tend to see family as less important than love. • Good parents show great love for children, but less admirable characters have less positive feelings towards offspring. • Parents might deliberately harm children/relatives. 			

APPENDIX 1

	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.	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.
	4 Demonstrates sound knowledge based on a range of relevant factual information and evidence. Gives a sound overview.	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.	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.
	2 Demonstrates limited relevant knowledge and information.	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.	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.

	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.

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

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2013

