

## **GCSE**

### **Classical Civilisation**

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

General Certificate of Secondary Education

### **Mark Scheme for June 2014**

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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.

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## Annotations

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

| Annotation  | Meaning   |
|---|---|
|    | Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response. |
|    | Unclear   |
|    | Benefit of doubt  |
|    | Cross credit  |
|    | Cross   |
| N/A   | Highlight   |
|    |   |
|   | Off page comment  |
|    | Repetition  |
|    | Tick  |
|   | AO1   |
|  | AO2   |
|  | AO3   |
|  | Omission mark   |

**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.

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.

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).

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 *The Odyssey* – Section A

| Question |   | Answer   | Marks    | Guidance   |  |
|----------|---|--|----------|--|--|
|          |   |  |          | Content  | Levels of response   |
| 1        | a | <ul style="list-style-type: none"> <li>Precise detail of the olive bushes;</li> <li>Creation of bed by Odysseus shows his creative talents;</li> <li>Epithet of “long-suffering” reminds us of the troubles he faces in getting home;</li> <li>Simile suggests the desolation of Odysseus and his preservation skills;</li> <li>Help of Athene at the end gives the passage a calm ending, whilst reminding us of the suffering of Odysseus.</li> </ul>      | 5<br>AO3 | <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>References to punctuation are irrelevant.</p> | <p><b>AO3 = 5</b></p> <p>Level 5 5<br/>Level 4 4<br/>Level 3 3<br/>Level 2 2<br/>Level 1 0 – 1</p> |
|          | b | <ul style="list-style-type: none"> <li>Ino gave him a veil to keep him afloat and advice about how to use it;</li> <li>Athene checked all the winds and summoned to North Wind to flatten the waves;</li> <li>Athene gave him the idea to grab onto a rock to avoid the waves;</li> <li>Athene gives him the idea to swim beyond the coastal breakers and then along outside them;</li> <li>The local river god checked its current for Odysseus.</li> </ul> | 5<br>AO1 | <p>Candidates who only say that he prayed to the river god (i.e. they do not say how the river god helped him) should not be credited for this idea.</p>   | <p><b>AO1 = 5</b></p> <p>Level 5 5<br/>Level 4 4<br/>Level 3 3<br/>Level 2 2<br/>Level 1 0 – 1</p> |
|          | c | <ul style="list-style-type: none"> <li>He listens to advice when given the veil, but at first he is very suspicious of the advice;</li> <li>He weighs up options when deciding whether to try to get on land (5.410);</li> </ul>   | 5<br>AO2 | <p>For full marks candidates should examine his behaviour in more than one storm.</p>  | <p><b>AO2 = 5</b></p> <p>Level 5 5<br/>Level 4 4<br/>Level 3 3<br/>Level 2 2</p>                   |

| Question |   | Answer   | Marks    | Guidance  |   |
|----------|---|--|----------|---|---|
|          |   |  |          | Content   | Levels of response  |
|          |   | <ul style="list-style-type: none"> <li>• He is respectful in praying to the gods;</li> <li>• He is a sensible captain in lowering the sails in book 9;</li> <li>• He does not give up when the storm rages after the bag is opened;</li> <li>• He is resourceful in creating a raft when his boat is wrecked in book 12;</li> <li>• He can lose heart as in the storm after Aeolus' isle.</li> </ul>   |          |   | Level 1 0 – 1   |
| 2        | a | <ul style="list-style-type: none"> <li>• He is full of self-pity at the start;</li> <li>• He is perhaps perceptive in realising his sufferings are due to the gods;</li> <li>• He is quite demanding/rude/desperate in insisting that he be allowed to eat and to be sent home;</li> <li>• He shows a philosophical nature in his comments about the importance of food;</li> <li>• He is desperate to get home;</li> <li>• He is extremely hungry.</li> </ul> | 5<br>AO3 |   | <b>AO3 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3<br>Level 2 2<br>Level 1 0 – 1 |
|          | b | <ul style="list-style-type: none"> <li>• The mist is dispersed by Athene;</li> <li>• Odysseus goes straight up to Arete and clasps her knees;</li> <li>• He begs the Phaeacians for an escort home;</li> <li>• There is silence at first;</li> <li>• A Phaeacian elder reminds Alcinous of his duty;</li> <li>• He is seated on Alcinous' son's chair;</li> </ul>  | 5<br>AO1 | Credit candidates who talk about what happened after the printed passage (i.e. the assembly breaks up for the night, the athletic contests, Odysseus retells his adventures etc). | <b>AO1 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3<br>Level 2 2<br>Level 1 0 – 1 |

| Question |   | Answer  | Marks    | Guidance |   |
|----------|---|---|----------|----------|---|
|          |   |   |          | Content  | Levels of response  |
|          |   | <ul style="list-style-type: none"> <li>• His hands are washed by a maid;</li> <li>• Food (bread and delicacies) and drink are brought to Odysseus;</li> <li>• Libations are made to Zeus;</li> <li>• Alcinous suggests they retire and the next day gather the elders to decide how to help Odysseus get home;</li> <li>• After the speech Arete questioned Odysseus after recognising his clothes;</li> <li>• Odysseus then told of his recent adventures.</li> </ul>  |          |          |   |
|          | c | <ul style="list-style-type: none"> <li>• Greek rules of <i>xenia</i> demand that strangers should be well treated.</li> <li>• He is a very persuasive speaker (e.g. with Nausicaa);</li> <li>• He is polite to those he meets;</li> <li>• He is an attractive man whose looks ensure he gets help from female characters (Circe and Calypso are very attracted to him);</li> <li>• His heroic exploits at Troy mean that he is well known and respected by Alcinous;</li> <li>• The gods were keen for him to get home and had engineered his departure from Ogygia. He is fated to get home;</li> <li>• Athene had made Nausicaa go to the beach, not run on seeing Odysseus, and had made him more attractive.</li> </ul> | 5<br>AO2 |          | <b>AO2 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3<br>Level 2 2<br>Level 1 0 – 1 |

| Question |   | Answer   | Marks    | Guidance   |   |
|----------|---|--|----------|--|---|
|          |   |  |          | Content  | Levels of response  |
| 3        | a | <ul style="list-style-type: none"> <li>• Sensible in taking a crew member in case if trouble;</li> <li>• Sensible and polite in not charging straight in, but waiting by the door-posts;</li> <li>• This might suggest hesitancy / nerves / realisation of mistakes;</li> <li>• Cunning in blaming crew to get more help or cowardly in not taking the blame himself;</li> <li>• Presumptuous in assuming they would help him, but possibly good leadership in hinting at <i>xenia</i>;</li> <li>• Polite/clever in calling them “friends”.</li> </ul> | 5<br>AO3 |  | <b>AO3 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3<br>Level 2 2<br>Level 1 0 – 1 |
|          | b | <ul style="list-style-type: none"> <li>• After 9 days they are almost home and can see the home fires;</li> <li>• Odysseus had been handling the sheet of the ship alone, but falls asleep;</li> <li>• His crew plot, thinking there is gold and silver in the bag and that Odysseus did not share his treasure;</li> <li>• They open it and the winds burst out;</li> <li>• Odysseus wakes and considers suicide, before staying and enduring.</li> </ul>   | 5<br>AO1 | To attain a level 5 marks, candidates must mention at least one precise detail of the story from: <ul style="list-style-type: none"> <li>• All the winds except the West were in the bag;</li> <li>• Odysseus had sailed for 9 days;</li> <li>• They could see Ithaca/people tending fires.</li> </ul> | <b>AO1 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3<br>Level 2 2<br>Level 1 0 – 1 |
|          | c | <ul style="list-style-type: none"> <li>• Having a character who is in charge of the winds is a piece of fantasy;</li> <li>• He shows hospitality in action (feeding for a month, the bag etc);</li> <li>• His land with its floating island and wall of bronze is magical and</li> </ul>   | 5<br>AO2 | Credit candidates who discuss what happens during the storm.   | <b>AO2 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3<br>Level 2 2<br>Level 1 0 – 1 |

| Question |  |  | Answer  | Marks | Guidance |                    |
|----------|--|--|---|-------|----------|--------------------|
|          |  |  |   |       | Content  | Levels of response |
|          |  |  | mystical;<br><ul style="list-style-type: none"> <li>• Unusual incestuous family relationship;</li> <li>• His refusal to help a second time shows that Odysseus does not deserve a second chance and has perhaps been a poor leader;</li> <li>• Tension is created as we wonder whether Odysseus will get home.</li> </ul> |       |          |                    |

**Option 1: Homer *The Odyssey* – Section B**

| Question |  |  | Answer  | Marks | Guidance  |   |
|----------|--|--|---|-------|---|---|
|          |  |  |   |       | Content   | Levels of response  |
| 4        |  |  | Candidates should discuss a range of stories from throughout the book which might illustrate aspects of civilisation or barbarism. These may include: <ul style="list-style-type: none"> <li>• The island of Calypso, and her treatment of Hermes and Odysseus;</li> <li>• How Nausicaa reacts to Odysseus' arrival and the help that she gives;</li> <li>• How Alcinous and the Phaeacians treat Odysseus;</li> <li>• Their attitudes to strangers and the cultural building they have;</li> <li>• The civilisation of the Cyclopes and their talents;</li> <li>• The behaviour of Polyphemus towards Odysseus;</li> <li>• The treatment of Odysseus by</li> </ul> | 30    | The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid. | <b>AO1 = 11</b><br>Level 5 9 - 11<br>Level 4 7 - 8<br>Level 3 5 - 6<br>Level 2 3 - 4<br>Level 1 0 - 2 |

| Question |  | Answer  | Marks | Guidance  |   |
|----------|--|---|-------|---|---|
|          |  |   |       | Content   | Levels of response  |
|          |  | <p>Aeolus;</p> <ul style="list-style-type: none"> <li>• The initial “welcome” to strangers by Circe and her later hospitality and help;</li> <li>• The violence of the Laestrygonians and Scylla;</li> </ul> <p>Candidates should show an understanding of what makes characters civilised or barbaric. This may include:</p> <ul style="list-style-type: none"> <li>• Following the custom of <i>xenia</i>;</li> <li>• Civilised characters do Greek activities such as spinning or singing;</li> <li>• Civilised characters (Calypso) respect and fear the gods, but barbaric ones (Polyphemus) do not;</li> <li>• Barbaric characters do inhuman behaviour (e.g. eating people);</li> <li>• The cultivation of a place indicates civilisation (Phaeacia and Ogygia), but the land of the Cyclopes is barren and unappealing;</li> <li>• Civilised characters have Greek features (assemblies, laws, religious and social building, government etc);</li> <li>• Civilised characters live in communities and in houses, built from stone, rather than caves.</li> </ul> <p>Candidates should evaluate how far all the characters Odysseus meets are civilised or barbaric. They may conclude:</p> |       | <p>Accept any reasonable interpretation of what being civilised or barbaric is.</p> | <p><b>AO2 = 8</b></p> <p>Level 5 7 - 8<br/> Level 4 5 - 6<br/> Level 3 3- 4<br/> Level 2 2<br/> Level 1 0 – 1</p> <p><b>AO3 = 11</b></p> <p>Level 5 9 - 11<br/> Level 4 7 - 8</p> |

| Question |  | Answer  | Marks | Guidance  |   |
|----------|--|---|-------|---|---|
|          |  |   |       | Content   | Levels of response  |
|          |  | <ul style="list-style-type: none"> <li>• Gods and humans tend to be civilised;</li> <li>• Phaeacians are mostly civilised, but are very aloof to others;</li> <li>• Characters who are giants or do not look human are barbaric;</li> <li>• Polyphemus however has elements of civilisation, such as being a skilled farmer.</li> </ul>   |       |   | Level 3 5 - 6<br>Level 2 3 - 4<br>Level 1 0 - 2   |
| 5        |  | <p>Candidates should discuss a range of stories from the Odyssey where Odysseus is at risk of not getting home. These may include:</p> <ul style="list-style-type: none"> <li>• His time with Calypso;</li> <li>• The various storms and natural disasters (e.g. Charybdis) he faces;</li> <li>• The threat from Poseidon in book 5;</li> <li>• His encounter with Polyphemus;</li> <li>• His time with Circe;</li> <li>• The dangers present with the Cicones, Laestrygonians, Lotus-Eaters, Scylla, and the Sun god's cattle.</li> </ul> <p>Candidates should show an understanding of what causes threats in the Odyssey. These may include:</p> <ul style="list-style-type: none"> <li>• Odysseus' character is arrogant and reckless at times;</li> <li>• His poor relationship with his men results in the failure of the bag of</li> </ul> | 30    | <p>The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.</p> <p>Candidates may argue that the only reason Odysseus gets home is his own character. This should be rewarded.</p> | <p><b>AO1 = 11</b></p> Level 5 9 - 11<br>Level 4 7 - 8<br>Level 3 5 - 6<br>Level 2 3 - 4<br>Level 1 0 - 2 |
|          |  |   |       |   | <p><b>AO2 = 8</b></p> Level 5 7 - 8<br>Level 4 5 - 6<br>Level 3 3 - 4<br>Level 2 2<br>Level 1 0 - 1       |

| Question |  | Answer  | Marks | Guidance                             |   |
|----------|--|---|-------|--------------------------------------|---|
|          |  |   |       | Content                              | Levels of response  |
|          |  | <p>winds and not leaving the Cicones soon enough;</p> <ul style="list-style-type: none"> <li>• He gets side-tracked by his affair with Circe;</li> <li>• With other women (Calypso and Nausicaa), his heroism and valour are as much of a threat as a help to him.</li> </ul> <p>However other factors beyond his control are threats:</p> <ul style="list-style-type: none"> <li>• His men disobey him (Sun god and Cicones);</li> <li>• The barbarous nature and lack of <i>xenia</i> of some are a major hazard;</li> <li>• Some episodes he could do little about (Lotus Eaters, Scylla);</li> <li>• Some of the women he meets are on the lookout for a partner and he fits the bill;</li> <li>• Candidates may see storms as beyond his control at times, or something that he and his men could have avoided (eg Poseidon).</li> </ul> <p>Candidates may conclude that Odysseus gets himself and his men into a lot of trouble:</p> <ul style="list-style-type: none"> <li>• They may conclude that many of the problems he faces are unavoidable;</li> <li>• The may see his leadership as a major problem, but may equally feel</li> </ul> |       |                                      | <p><b>AO3 = 11</b><br/> Level 5 9 - 11<br/> Level 4 7 - 8<br/> Level 3 5 - 6<br/> Level 2 3 - 4</p> |
|          |  |   |       | Accept any valid logical conclusion. |   |

| Question |  |  | Answer   | Marks | Guidance |                    |
|----------|--|--|--|-------|----------|--------------------|
|          |  |  |  |       | Content  | Levels of response |
|          |  |  | <p>that his men cause him more problems;</p> <ul style="list-style-type: none"> <li>• They may see his greatest threat as coming from Poseidon as he has to sail home (or they may feel he only is involved on one occasion);</li> <li>• Ironically his own heroism is actually a danger to him with females.</li> </ul> |       |          | Level 1 0 - 2      |

Option 2: Ovid *Metamorphoses* – Section A

| Question |   | Answer  | Marks    | Guidance   |  |
|----------|---|---|----------|--|--|
|          |   |   |          | Content  | Levels of response   |
| 6        | a | <ul style="list-style-type: none"> <li>The opening lines are suggestive;</li> <li>Direct speech allows us to see what Apollo is feeling;</li> <li>The desperation of a god who is chasing a mere mortal;</li> <li>He asks for her pity for him when we really pity her;</li> <li>The fears of Apollo that she may fall and hurt herself when the danger from him is far greater;</li> <li>The farcical situation that he will chase more slowly if she also slows.</li> </ul>   | 5<br>AO3 | <p>Answers should focus mainly on literary techniques and should not simply quote lines from the passage without analysis. Similarly, vague references to “detailed description” would not in itself be sound analysis.</p> <p>References to punctuation are irrelevant.</p> | <p><b>AO3 = 5</b></p> <p>Level 5 5<br/>Level 4 4<br/>Level 3 3<br/>Level 2 2<br/>Level 1 0 – 1</p> |
|          | b | <ul style="list-style-type: none"> <li>She had almost been caught;</li> <li>Daphne was exhausted by running;</li> <li>She had reached her father’s waters;</li> <li>She asked her father to change her;</li> <li>Her body became numb;</li> <li>Her bosom was layered in a ring of bark;</li> <li>Her hair became foliage, her arms became branches, her feet became roots and her head became a treetop;</li> <li>Apollo kissed the tree, but it shrank back;</li> <li>He explained how the leaves would be used by the Romans in triumphs and by him in his hair, lyre and quiver;</li> <li>The branches of the tree seemed to</li> </ul> | 5<br>AO1 | <p>Mention of laurel wreathes as a prize for contests is not in the text.</p>  | <p><b>AO1 = 5</b></p> <p>Level 5 5<br/>Level 4 4<br/>Level 3 3<br/>Level 2 2<br/>Level 1 0 – 1</p> |

| Question |   | Answer   | Marks    | Guidance   |   |
|----------|---|--|----------|--|---|
|          |   |  |          | Content  | Levels of response  |
|          |   | nod in agreement.  |          |  |   |
|          | c | <ul style="list-style-type: none"> <li>• She was determined to stay a virgin and Apollo was trying to prevent that;</li> <li>• Her beauty led to her downfall, although she did not ever try to use it;</li> <li>• Affectionate picture of her clinging to her father shows a tender relationship;</li> <li>• Even her appearance in escape makes her more beautiful and inflames Apollo;</li> <li>• She is collateral damage in a game between Apollo and Cupid.</li> </ul> | 5<br>AO2 |  | <b>AO2 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3<br>Level 2 2<br>Level 1 0 – 1 |
| 7        | a | <ul style="list-style-type: none"> <li>• Use of gore throughout the passage;</li> <li>• Use of vibrant colours throughout (yellow-white, black);</li> <li>• Height of the dragon;</li> <li>• Simile of the tree emphasises its size;</li> <li>• Dramatic noises (allow onomatopoeia of “rasped”);</li> <li>• The dragon is still able to attack despite its injury.</li> </ul>   | 5<br>AO3 | 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.<br><br>References to the similes should make a precise comparison. Comments such as “the simile makes it more vivid” or “helps us to imagine the scene” are too weak.<br><br>References to punctuation are irrelevant. | <b>AO3 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3<br>Level 2 2<br>Level 1 0 – 1 |
|          | b | <ul style="list-style-type: none"> <li>• From the ground appeared spear-tips, plumed helmets and armed bodies;</li> <li>• Cadmus prepared to fight them;</li> </ul>  | 5<br>AO1 |  | <b>AO1 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3                               |

| Question |   | Answer  | Marks    | Guidance  |   |
|----------|---|---|----------|---|---|
|          |   |   |          | Content   | Levels of response  |
|          |   | <ul style="list-style-type: none"> <li>• One of the soldiers told him to leave well alone as it was a family feud;</li> <li>• This soldier killed a comrade with a sword;</li> <li>• The killer in turn was killed with a javelin;</li> <li>• All were killed except five, including one named Echion;</li> <li>• He begged his brothers for peace and Cadmus took them as his aides when founding Thebes.</li> </ul>       |          |   | Level 2 2<br>Level 1 0 – 1  |
|          | c | <ul style="list-style-type: none"> <li>• He courageously looks for his sister Europa;</li> <li>• He showed bravery in investigating the disappearance of his friends;</li> <li>• He was prepared to fight the dragon and die if necessary;</li> <li>• Cadmus however married Harmonia, daughter of Mars and Venus;</li> <li>• He founded Thebes;</li> <li>• He sensibly encouraged Pentheus to worship Dionysus.</li> </ul> | 5<br>AO2 | Credit candidates who mention that he killed the dragon.<br><br>Credit candidates who mention that he obeyed Pallas when given the order to plant the teeth.  | <b>AO2 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3<br>Level 2 2<br>Level 1 0 – 1 |
| 8        | a | <ul style="list-style-type: none"> <li>• The exaggerated extent of his hunger that could not be sated with what would satisfy cities;</li> <li>• Use of direct speech shows the demanding nature of Erysichthon;</li> <li>• The paradox in the more he ate, the hungrier he became;</li> <li>• The similes of the ocean and fire show how his feasting is all demanding;</li> </ul>   | 5<br>AO3 | 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.<br><br>References to the simile should make a precise comparison. Comments such as “the simile makes it more vivid” or “helps | <b>AO3 = 5</b><br>Level 5 5<br>Level 4 4<br>Level 3 3<br>Level 2 2<br>Level 1 0 – 1 |

| Question |   | Answer   | Marks    | Guidance   |  |
|----------|---|--|----------|--|--|
|          |   |  |          | Content  | Levels of response   |
|          |   | <ul style="list-style-type: none"> <li>The abyss of his belly shows the gaping hole he has;</li> <li>The flames of his gluttony show his passion for food.</li> </ul>  |          | <p>us to imagine the scene” are too weak.</p> <p>References to punctuation are irrelevant.</p> |  |
|          | b | <ul style="list-style-type: none"> <li>His daughter was too noble to be sold into slavery so begged Neptune for help;</li> <li>He had raped her, but listened to her prayer;</li> <li>He changed her into the guise of a fisherman;</li> <li>This confused her buyer who questioned the fisherman about where she had gone;</li> <li>She then changed back into her normal form;</li> <li>Her father saw this and kept reselling her;</li> <li>She kept escaping by adopting different forms.</li> </ul> | 5<br>AO1 |  | <p><b>AO1 = 5</b></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> |
|          | c | <ul style="list-style-type: none"> <li>He was impious in never sacrificing to the gods;</li> <li>He chopped down a sacred tree, which was clearly special and honoured;</li> <li>He committed further sacrilege in saying he would do the same if it were the goddess herself;</li> <li>He was warned about his conduct, but this led to further crimes in beheading a slave;</li> </ul>   | 5<br>AO2 | Specific line references are not required.   | <p><b>AO2 = 5</b></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 |
|          |  |  | <ul style="list-style-type: none"> <li>Ovid calls him a wild brute, infidel, impious, monster, vile (751, 754, 761, 774, 778);</li> <li>His behaviour towards his own daughter was shocking;</li> <li>Some may find the story comical and thus might not feel sympathy.</li> </ul> |       |          |                    |

**Option 2: Ovid *Metamorphoses* – Section B**

| Question |  |  | Answer  | Marks | Guidance  |  |
|----------|--|--|---|-------|---|--|
|          |  |  |   |       | Content   | Levels of response   |
| 9        |  |  | <p>Candidates should discuss a range of gods and goddesses and their actions from <i>Metamorphoses</i>. These may include:</p> <ul style="list-style-type: none"> <li>Juno;</li> <li>Diana;</li> <li>Ceres;</li> <li>Hunger (allow although a spirit);</li> <li>Jupiter;</li> <li>Apollo;</li> <li>Pan;</li> <li>Bacchus;</li> <li>Acheloüs;</li> <li>Cupid.</li> </ul> | 30    | <p>The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.</p> <p>There should be a roughly even balance of the essay on both gods and goddesses.</p> | <p><b>AO1 = 11</b></p> <p>Level 5 9 - 11<br/>           Level 4 7 - 8<br/>           Level 3 5 - 6<br/>           Level 2 3 - 4<br/>           Level 1 0 - 2</p> <p><b>AO2 = 8</b></p> |

| Question |  | Answer   | Marks | Guidance                          |   |
|----------|--|--|-------|-----------------------------------|---|
|          |  |  |       | Content                           | Levels of response  |
|          |  | <p>Candidates should show that they understand what aspects of behaviour the gods and goddesses show:</p> <ul style="list-style-type: none"> <li>• Both gods and goddesses punish those who offend them (Juno, Bacchus, Jupiter, Diana, Ceres, Cupid);</li> <li>• Gods behave far worse to attractive female characters and think nothing of raping them (Jupiter, Pan, Apollo, Acheloüs);</li> <li>• Gods are more inclined to reward for good behaviour (Jupiter and Mercury);</li> <li>• Jupiter is usually seen as very fair in his dealings with humans and upholds good morals (Jupiter);</li> <li>• Goddesses are more jealous (Juno).</li> </ul> <p>Candidates should evaluate to what extent the goddesses are worse than gods. They may conclude:</p> <ul style="list-style-type: none"> <li>• Gods are more interested in sex, and often rape mortals;</li> <li>• Juno only acts after her husband has done wrong;</li> <li>• Goddesses seem to give more over the top punishments (eg Juno and Diana), whereas gods punish those who are morally wrong (Lycaon, neighbours of Philemon and Baucis);</li> </ul> |       | Accept any reasonable evaluation. | Level 5 7 - 8<br>Level 4 5 - 6<br>Level 3 3- 4<br>Level 2 2<br>Level 1 0 – 1<br><br><b>AO3 = 11</b><br>Level 5 9 - 11<br>Level 4 7 - 8<br>Level 3 5 - 6<br>Level 2 3 - 4<br>Level 1 0 - 2 |

| Question |  | Answer   | Marks | Guidance  |   |
|----------|--|--|-------|---|---|
|          |  |  |       | Content   | Levels of response  |
|          |  | <ul style="list-style-type: none"> <li>• Ceres and Bacchus punish those who don't worship them, but in Ceres' case the people forgot, whereas Bacchus had more reason as his divinity was rejected. He may be seen as fairer (and Pentheus isn't punished immediately);</li> <li>• Gods sometimes reward mortals, but goddesses never seem to.</li> </ul>  |       |   |   |
| 10       |  | <p>Candidates should discuss a range of stories from the Metamorphoses. These may include:</p> <ul style="list-style-type: none"> <li>• Lycaon;</li> <li>• Deucalion and Pyrrha;</li> <li>• Io;</li> <li>• Actaeon;</li> <li>• Echo and Narcissus;</li> <li>• Pentheus;</li> <li>• Scylla and Nisus;</li> <li>• Daedalus, Icarus and Perdix;</li> <li>• Meleager;</li> <li>• Philemon and Baucis;</li> <li>• Erysichthon.</li> </ul> <p>Candidates should show understanding of the nature of the messages in Ovid. This might include:</p> <ul style="list-style-type: none"> <li>• Respect for the gods;</li> <li>• Hospitality;</li> <li>• Goodness/wickedness of mortals;</li> </ul> | 30    | <p>The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.</p> <p>Events may be interpreted variously by different candidates. Accept any reasonable evaluation.</p> <p>Candidates should examine stories from an ancient perspective. Candidates who consistently talk about the message a</p> | <p><b>AO1 = 11</b></p> <p>Level 5 9 - 11<br/>Level 4 7 - 8<br/>Level 3 5 - 6<br/>Level 2 3 - 4<br/>Level 1 0 - 2</p> <p><b>AO2 = 8</b></p> <p>Level 5 7 - 8<br/>Level 4 5 - 6<br/>Level 3 3 - 4<br/>Level 2 2<br/>Level 1 0 - 1</p> |

| Question |  | Answer  | Marks | Guidance   |  |
|----------|--|---|-------|--|--|
|          |  |   |       | Content  | Levels of response   |
|          |  | <ul style="list-style-type: none"> <li>• Greed;</li> <li>• Violence;</li> <li>• Foolishness of boasting;</li> <li>• Power of love;</li> </ul> <p>Candidates should evaluate how far the messages were relevant for the Romans. They may conclude:</p> <ul style="list-style-type: none"> <li>• They may have genuinely feared punishment from the gods if they behaved badly;</li> <li>• Messages about hospitality were relevant considering the nature of travel in the ancient world;</li> <li>• Some stories dealt so much with fantasy (e.g. eating yourself), that they have seemed more comic than serious;</li> <li>• Stories showing respect for family, self love, putting love ahead of your family, violent deeds getting punished would have had strong relevance for Romans, where families, love and violence were everyday themes.</li> </ul> |       | <p>modern reader gets rather than an ancient one should not gain more than a level 3 mark, as this is made clear in the bullet points.</p> | <p><b>AO3 = 11</b></p> <p>Level 5 9 - 11<br/> Level 4 7 - 8<br/> Level 3 5 - 6<br/> Level 2 3 - 4<br/> Level 1 0 - 2</p> |

## APPENDIX 1 - Section A Marking Grid

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

## Section B Marking Grid

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

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