



Oxford Cambridge and RSA

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Friday 16 June 2017 – Afternoon

GCSE Classical Civilisation

A352/02 Epic and Myth (Higher Tier)

MARK SCHEME

Duration: 1 hour

MAXIMUM MARK 60

FINAL

Version: **Post Standardisation** Last updated: 26/06/17

(FOR OFFICE USE ONLY)

This document consists of 30 pages

MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. Rubric Error Response – Optional Questions

Crossed Out Responses

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. **Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded.** (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate). When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only one mark per response)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. (The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)

Short Answer Questions (requiring a more developed response, worth two or more marks)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
- there is nothing written in the answer space
- Award Zero '0' if:
- anything is written in the answer space and is not worthy of credit (this includes text and symbols).
- Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.
8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning
	Unclear
	Benefit of doubt
	Cross credit
	Cross
N/A	Highlight
	Extendable horizontal wavy line
	Off page comment
	Repetition
	Tick
	AO1
	AO2
	AO3
	Omission mark

12. Subject-specific Marking Instructions

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

- If a candidate answers too many questions please mark all parts and award marks of the best answer. eg if all three context passages are done, all questions are marked and the best two questions are to count
- In answers to section B, 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.

Option 1: Homer The Odyssey

Section A

Question		Answer	Marks	Guidance	
				Content	Levels of response
1	a	<ul style="list-style-type: none"> • He looks bedraggled having been in the sea, like the lion who has defied wind and rain; • Odysseus's sea swept hair might look like a lion's mane; • He has not eaten for days and would no doubt be hungry like the lion; • He emerges cautiously, like a lion preying on its victims; • He is motivated by desperation like the lion; • The maids flee, showing fear like sheep or deer; • However he is not going to physically attack like the lion; • Nor does he leap and show the speed of a lion; • The lion has fire in his eyes, which does not literally fit Odysseus, but might show determination; • The lion is seen as king of the beasts and Odysseus is a king too; • The lion is sure of his strength. Accept that this might show Odysseus's confidence or does not benefit his cautious approach; • Girls might see Odysseus as a predator as they don't know his intentions. 	5 AO3	<p>Answers that merely state that it helps us to visualise the scene, giving an explanation of what a simile is, should not score more than Level 1.</p> <p>Candidates can score full marks for arguing that is totally appropriate or totally inappropriate.</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"> • Odysseus had been struggling in a storm; • Ino told him to remove his clothes to stay afloat and tie a veil around him to keep afloat; • After he came to land, he considered how he might survive best; • He decided to sleep in the bushes as this offered greater warmth than on the shore; • If he had slept on the shore, he might have died from exposure to the cold. 	5 AO1	<p>If candidates do not consider either why he is naked or why he is sleeping in bushes, they cannot gain full marks, but if only one aspect is considered there must be plenty of other detail.</p> <p>Credit details about what happened in the storm and how he reached land.</p>	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"> • Nausicaa offers Odysseus lots of help (food, clothing, oil, directions, information etc); • She is polite in her speeches to Odysseus, calling him “sir”; • She shows respect and pride for her family when telling Odysseus about them; • She recognises the plight of Odysseus in asking her maids to help; • She is at the forefront of the washing and organises the maids in loading it back on the wagon; • She is concerned about her reputation, not wanting to be seen to be leading Odysseus back to the city; • She is polite to her father at the start of the book; • She acts as a good daughter in not wanting to bring up the subject of marriage directly. 	5 AO2	Do not credit any criticism of Nausicaa.	AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1

2	a	<ul style="list-style-type: none"> • He is very strong as he throws down the great bundle of wood with a crash; • This is further shown by his moving the door stone; • He is a terrifying creature as the men run in panic to the corner of the cave; • He is very efficient and organised in leaving some animals outside which milking others; • He is knowledgeable in being able to make cheese; • He might be seen as uncivilised in the reference to drinking milk. • Unobservant as he doesn't spot the men or the fact his cheese has been eaten. 	5 AO3		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"> • The land was the home of lawless and aggressive people; • They didn't plant crops or plough, relying on the gods instead. • The island was by no means poor and the soil was very rich; • Wheat, barley and vines grew; • There were no laws or assemblies; • There were no boats or boat-builders; • The Cyclopes lived in caves and each was lawgiver to his own family; • Each Cyclops ignored his neighbours; • The Cyclopes had no regard for Zeus; • They lived in caves as they come from caves to ask what was wrong with Polyphemos; • The island was near an island inhabited by goats. The island of the Cyclopes also had goats and sheep. 	5 AO1	Do not credit ideas about Polyphemos as an individual (e.g. his brutality, talent in making cheese etc), and be wary of confusion between the land of the Cyclopes and the neighbouring island. Allow that there was a harbour as the translation talks about one. Do not credit the idea that the race ate people.	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"> • Despite having an instinct that trouble was in store, Odysseus still went to Polyphemus' cave; • He ignored the suggestion of his men to take the cheese and run, leading to the death of six men; • Helping himself to food without permission shows arrogance; • He seems to gloat in his success by laughing to himself when his plan works; • He shows arrogance and foolishness in revealing his location and identity at the end; • He ignores the suggestions of his men at the end, showing arrogance; • His behaviour leads to the curse, which results in the death of all of the crew. 	5 AO2	Credit the idea that taking so few men to Polyphemus' cave was a mistake.	AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1
3	a	<ul style="list-style-type: none"> • The attack from Antiphates comes out of the blue, and the pace is quick throughout; • The size and strength of the Laestrygonians is stressed throughout; • Pathos is created with the sounds of the men dying; • The simile shows the helplessness and insignificance of the men; • Odysseus escapes in dramatic fashion by cutting the rope, showing his qualities as a hero; • There is imagery in ideas such as “frowning cliffs” adding to the danger; • The reference to Circe being “a formidable goddess” creates tension for what might happen next. 	5 AO3		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"> • He rested two days; • He then climbed to see if he could spot other humans; • He saw smoke coming from a house; • He killed a stag that he came across; • He took it back to his men to eat; • He said he had no idea where they were, but had seen smoke in the distance; • He divided his men into two groups and drew lots as to which would investigate; • When Eurylochus came back, he went off to investigate; • He met Hermes in disguise; 	5 AO1	<p>There should be a range of ideas from different parts of the story.</p> <p>Do not credit the specific instructions that Hermes gave him as this is neither what he saw nor did.</p>	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"> • The Laestrygonian story is much briefer; • Circe is much more rounded and developed as a character than any of the Laestrygonians. Part of the lack of development is perhaps the lack of any direct speech; • The story of Circe contains elements that the Laestrygonian story does not have, such as magic, disguise and romance; • Another god, Hermes, is involved in the Circe story; • We see Odysseus' leadership and care for his men more strongly in the story of Circe; • We enjoy Odysseus getting the better of his Circe, whereas once the men are killed, all he can do is escape. 	5 AO2	<p>Accept, and expect a wide range of ideas.</p> <p>Do not credit reasons why the Laestrygonian story is more interesting than the story of Circe.</p>	AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1

Section B

Question		Answer	Marks	Guidance	
				Content	Levels of response
4		<p>Candidates should discuss a range of episodes that Odysseus survives from <i>The Odyssey</i>. This might include:</p> <ul style="list-style-type: none"> • The encounter with Calypso; • Odysseus' meeting with Nausicaa; • The events in the palace at Phaeacia; • The adventure with Polyphemus; • The encounter with Circe; • The episodes with Aeolus, the Cicones, the Laestrygonians, Scylla, the Sirens and the cattle of the Sun-god. <p>Candidates should show an understanding of how his plans aid his survival. This may include.</p> <ul style="list-style-type: none"> • How the various elements of the plan with Polyphemus work together so that he can get out of the cave; • How he survives the night in the bushes by the beach on Phaeacia; • His well-considered plan and subtle speech to get help from Nausicaa; • His instinct to moor separately at the harbour of the Laestrygonians; • His plan to hear the Sirens, but not causing his boat to be driven on to the rocks; <p>Other key factors should also be considered</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>Credit knowledge that comes from outside the set books.</p> <p>Candidates should not simply retell stories for AO2. They should show they understand why each instance shows intelligence.</p> <p>Credit the idea that the help he gets from Athene is because she, as goddess of wisdom, admires his intelligence.</p> <p>Do not credit any discussion about Odysseus' negative traits harming his chances of survival, including poor planning.</p>	<p>AO1 = 11</p> <p>Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2</p> <p>AO2 = 8</p> <p>Level 5 7 - 8 Level 4 5 - 6 Level 3 3- 4 Level 2 2 Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<p>such as:</p> <ul style="list-style-type: none"> • His handsomeness causes women to want to help him; • The Greek custom of xenia is crucial to him being helped; • His speaking skills are often important to getting help (e.g. with Nausicaa, Aeolus etc); • He leads his men from the front and fights his way out/leads his men instinctively out of some situations (Cicones, Lotus eaters etc); • The help he gets from Hermes and Ino are not due to his plans. <p>Candidates should evaluate how far his plans help him survive, compared to other factors. They may conclude:</p> <ul style="list-style-type: none"> • When faced with Polyphemus, it is almost entirely due to his planning; • However most stories do not have him making clever plans; • His release from Calypso has nothing to do with his plans. He seems powerless here; • Athene does much to assist him in getting help in Phaeacia; • Whilst there is some planning in book 12, most of his survival is due to being forewarned by Circe, and in book 10, he survives Circe because he is forewarned by Hermes. 			<p>AO3 = 11</p> <p>Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2</p>
5		Candidates should discuss a range of actions of mortals and immortals in the Odyssey.	30	The information suggested below is	<p>AO1 = 11</p> <p>Level 5 9 - 11</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<p>These may include:</p> <ul style="list-style-type: none"> • Odysseus; • The crew of Odysseus; • The Phaeacians; • Circe; • Calypso; • Athene • Polyphemus; <p>Candidates should consider what makes characters interesting. This might include:</p> <ul style="list-style-type: none"> • Characters who can use magic or achieve superhuman feats; • Characters who change are unpredictable compared to ones who behave in the same way throughout; • The physical appearance and attributes of characters; • Characters for whom we feel sympathy; <p>Candidates should evaluate how far gods and goddesses are the most interesting characters in <i>The Odyssey</i>. Ideas to support this statement might include</p> <ul style="list-style-type: none"> • They can do amazing things, such as Circe changing the crew into pigs, or Poseidon and Zeus causing storms; • Circe and Calypso change more than any other characters to be helpful. They are also 		<p>indicative only, and any accurate points should be credited in line with the marking grid.</p>	<p>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
			<p>atypical of women of the time;</p> <ul style="list-style-type: none"> • They are the largely cause of the romantic element of the story; • Some might find the characters of Alcinous and Arete rather ordinary in what they do; <p>Ideas to disagree with this statement might include:</p> <ul style="list-style-type: none"> • As a complex main character, Odysseus is perhaps the most interesting character; • Athene might be seen as very predictable in that whenever she appears, she helps Odysseus; • There is a greater range of mortal characters, from giants to humans to sea-monsters; • The actions of Polyphemus and Circe might seem more shocking and hence memorable than the actions of the gods; 			

Option 2: Ovid Metamorphoses

Section A

Question		Answer	Marks	Guidance	
				Content	Levels of response
6	a	<ul style="list-style-type: none"> • He seems genuinely worried by the fact Daphne may get hurt; • He acknowledges Daphne has done nothing wrong; • The request for Daphne to slow down shows Apollo's desperation or cunning approach; • In begging her, he shows desperation; • He is proud of his talents and position in proclaiming his powers and sacred sites; • He is perceptive in realising he has been hit by an arrow of Cupid, which is more powerful than his own; • He recognises the irony in that he is the god of healing, but cannot heal himself. • He may genuinely have fallen in love, and certainly is lusting after her in the least. 	5 AO3	<p>Answers should focus on Ovid's literary techniques and imagery, and should not simply quote lines from the passage without analysis.</p> <p>Similarly, vague references to "detailed description" would not in itself be sound analysis.</p> <p>References to punctuation are irrelevant.</p> <p>Better answers should develop the idea of love, rather than just state that "he loves her".</p>	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"> • Apollo had just defeated Python; • He boasted of this to Cupid, telling him not to claim any of his honours, and to be content with his torch; • Cupid said that he would shoot Apollo, and his glory would be subject to Cupid's; • He fired a blunt, lead-weighted arrow at Daphne, which was implanted in her bosom; • He then fired a gold, sharp arrow at Apollo. 	5 AO1		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"> • Daphne desperately wanted to remain a virgin, and was on the point of being taken by Apollo; • She prayed to her father and her wish was granted, preserving her honour forever; • However being turned into a tree can hardly have been what she wanted from her life; • Apollo is thwarted in his prime objective of sleeping with Daphne; • However he does have some consolation in being able to be with Daphne forever as a laurel wreath; • This is something highly honourable as two laurels grew outside the emperor's palace on the Palatine; • Daphne is seen to be happy with this as she seemed to nod in agreement; 	5 AO2	<p>To be able to gain full marks, candidates must show understanding of what is moderately happy (i.e. why it is not a totally happy or a very sad ending).</p> <p>Allow comments about it being happy as Apollo deserved to be punished for his arrogance to Cupid.</p>	AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1
7	a	<ul style="list-style-type: none"> • The direct speech allows us to empathise more with Actaeon; • His retention of human sensation also creates sympathy; • The rhetorical questions invites us as readers to consider his situation; • The names and epithets of the dogs create fear as the indicate speed and ferocity; • The simile also conveys the speed of the dogs; • This is a typical epic mini-catalogue; 	5 AO3	<p>Answers should focus on Ovid's literary techniques and should not simply quote lines from the passage without analysis.</p> <p>Similarly, vague references to "detailed description" would not in itself be sound analysis.</p> <p>References to punctuation are irrelevant.</p>	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"> • Diana was bathing in a secluded pool with her nymphs; • Actaeon wandered into the glade; • The nymphs tried to shield her from his gaze; • She was too tall and was visible; • She threw water at his face; • She said he could reveal what he had seen, if he had the power to tell the story; • She changed him into a stag, with horns, hooves, forelegs and dappled pelt, and lastly injected panic. 	5 AO1	<p>There must be something on the transformation itself, beyond the simple fact that he was turned into a stag, for 5 marks.</p>	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"> • She punishes Actaeon as she fears he may tell what he has seen; • She might be seen to panic as there is no evidence he was going to tell; • She is a virginal goddess and so might feel her reputation would be harmed; • In the Calydonian Boar story, King Oeneus had failed to sacrifice to Diana; • She was the only god to have been ignored; • She would feel humiliated; • She causes a spear to miss the boar as she feels Oeneus had not been punished enough at one point (8.353) • She turned the sisters of Actaeon into guinea-fowl, as she feels that the family have been punished enough by his death; 	5 AO2	<p>Do not credit opinions as to whether Diana is right or wrong to act as she does.</p> <p>Answers that simply give facts (e.g. Actaeon had seen her bathing naked and Oeneus had failed to sacrifice), without analysing her actions, should not score more than 3 marks.</p>	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"> • Ovid appeals directly to his readers (“you’d think …”); • The phrase “altered the laws of nature” shows the ingenuity of Daedalus; • The comparison to pipes shows the different lengths of the feathers; • The detail in the construction shows the care he puts into the work; • The naivety of Icarus is shown in the final lines; • There are hints at the danger, and possibly tragedy, with Icarus “little aware of the threat”. 	5 AO3	<p>Answers should focus on Ovid’s literary techniques and should not simply quote lines from the passage without analysis.</p> <p>Similarly, vague references to “detailed description” would not in itself be sound analysis.</p> <p>References to punctuation are irrelevant.</p>	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"> • Daedalus was looking after his nephew, Perdix; • He was jealous of his nephew's creative talents; • He had previously designed a saw and compass (this is why Minerva saved him by changing his form); • He threw him headlong down the sacred hill of Minerva; • She turned him in mid-air into a partridge; • She did this as the partridge does not like heights; 	5 AO1	If candidates do not explain why he was turned into a partridge, the answer cannot score level 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"> • Scylla is naïve about what will happen if she hands over her city to Minos. As a result, she is rejected by him and she and her father are turned into birds, and her city is defeated; • Icarus is foolish to ignore Daedalus' advice, gets carried away, and falls to his death; • Phaethon foolishly seeks reassurance about his father (credit knowledge of what happens in book 2, but do not expect this often); • Various females (Io, Daphne, Syrinx, Semele, Echo, Perimele) are pursued as their youthful beauty enamours gods; • Narcissus has no experience of love and this leads to his cruel treatment of his suitors which lead to his death. 	5 AO2	<p>“Young” is a relative term. Aside from the characters listed already, assume the following characters are young, and credit any relevant ideas:</p> <p>Ariadne, Meleager, Atalanta, Pentheus, Mestra.</p> <p>Candidates who simply retell stories that involve young characters, without saying what problems their youth causes, should not achieve more than Level 3.</p>	AO2 = 5 Level 5 5 Level 4 4 Level 3 3 Level 2 2 Level 1 0 – 1

Section B

9		<p>Candidates should discuss a range of stories involving mortal women from <i>Metamorphoses</i>. These may include:</p> <ul style="list-style-type: none"> • Daphne • Io; • Semele; • Agave and the women of Thebes; • Scylla; • Ariadne; • Althaea; • Atalanta; • Perimele; • Mestra. <p>Candidates should show an understanding of what constitutes women being villains. This may include:</p> <ul style="list-style-type: none"> • Committing murder (Agave, Althaea); • Being disloyal to the family (Agave, Althaea, Ariadne); • Betraying their country (Scylla, Ariadne). <p>They should also show an understanding of what constitutes women being victims. This may include:</p> <ul style="list-style-type: none"> • Being pursued by a god against their will (Io, Daphne) • Being made to act in a certain way by gods (Agave); • Being tricked (Semele); • Being used (Mestra, Ariadne); • Being mistreated by a father (Perimele, Mestra). 	30	<p>The information suggested below is indicative only, and any accurate points should be credited in line with the marking grid.</p> <p>Some women (e.g. Pyrrha and Baucis) may be neither victim nor villain. This is perfectly valid and should be credited. If candidates give facts about them, but cannot link them to the question, they should not be given credit for AO3.</p>	<p>AO1 = 11</p> <p>Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2</p> <p>AO2 = 8</p> <p>Level 5 7 - 8 Level 4 5 - 6 Level 3 3- 4 Level 2 2 Level 1 0 – 1</p> <p>AO3 = 11</p> <p>Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2</p>
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<p>10</p>		<p>Candidates should evaluate how far mortal women are victims or villains <i>Metamorphoses</i>. They may conclude that:</p> <ul style="list-style-type: none"> • Attractive women do little to enflame gods. The gods are lustful and give no thought to the feelings of the women they attempt to seduce; • Women are also badly treated by many mortal men, and might be seen to be used for their talents or help; • Women act violently, often towards family members, although there are often extenuating circumstances, which might make them as much victims of the gods or fate as villains; • Some women seem to have little regard for their family or homeland, preferring complete strangers; <p>Candidates should discuss a range of stories from <i>Metamorphoses</i>.</p>		<p>The information suggested below is indicative only, and any accurate points should be credited in line</p>	<p>AO1 = 11 Level 5 9 - 11 Level 4 7 - 8</p>
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		<p>This might include:</p> <ul style="list-style-type: none"> • Introducing a moral element or message; • Use of humour; • Use of fantasy; • Interesting characterisation; • Imaginative transformations; • Use of literary techniques such as similes, metaphors, irony etc; • Stories which are predictable or similar to each other; • Sections that seem dull or lengthy. <p>Candidates should evaluate how far the stories seem unappealing and random. They may conclude:</p> <ul style="list-style-type: none"> • The way one story leads on to another is imaginative and logical; • Ovid's techniques create dynamic and appealing characters; • The vast range of characters, settings and events keep the story always moving; • Some stories may seem boring, repetitive and uneventful to readers. 			<p>AO3 = 11</p> <p>Level 5 9 - 11 Level 4 7 - 8 Level 3 5 - 6 Level 2 3 - 4 Level 1 0 - 2</p>
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APPENDIX 1 - Section A Marking Grid

	AO1 Recall, select and organise relevant knowledge of literature and its contexts and/or of society and values of the classical world.	AO2 Demonstrate an understanding of literature and its contexts and/or of society and values of the classical world.	AO3 Interpret, evaluate and respond to literature and its contexts and/or of society and values of the classical world.
Thorough	5 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.
Sound	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.
Limited	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.

Section B Marking Grid

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