

GCE

Classical Civilisation

H408/32: Love and relationships

A Level

Mark Scheme for June 2025

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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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PREPARATION FOR MARKING**RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

MARKING INSTRUCTIONS

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 RM Assessor 50% and 100% 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, email or via the RM Assessor messaging system.
5. **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.)*

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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.
7. There is a NR (No Response) option. Award NR if:
 - there is nothing written at all in the answer spaceAward 0 marks for an attempt that earns no credit (including copying out the question).
Team Leaders must confirm the correct use of NR with examiners before live marking commences and should check this when reviewing scripts.
8. The RM Assessor **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.**
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:

To determine the level – start at Level 3 and work outwards until you reach the level that matches the answer.

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

These are the annotations, (including abbreviations), used in RM Assessor3, which are used when marking:

Symbol	Comment
	worthy of credit
	unclear
	error of spelling
	omission
	to draw attention to something, e.g. highlighting scholars in blue or green in the essay.
	Extendable vertical wavy line
..... (highlight)	as instructed by the Lead Marker
	irrelevant point
	conspicuous repetition
	blank page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.
SEEN	Only use the SEEN annotation as instructed by your Lead Marker. Great care needs to be exercised with the SEEN annotation. It is normally used: • to indicate that you have seen a plan • on a question or page where there is nothing worthy of credit. NB: SEEN annotation will appear automatically if the automated 'annotate blank pages' is used prior to submitting the marked script.

Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Using the mark scheme

Please study this mark scheme carefully. The mark scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and mark schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This mark scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The mark scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Team Leader's standardisation (SSU) meeting will ensure that the mark scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the mark scheme in the same way. The mark scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Information and instructions for examiners

The practice scripts provide you with *examples* of the standard of each level. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at SSU.

The specific task-related indicative content for each question will help you to understand how the level descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described for the individual component:

AO1 Demonstrate knowledge and understanding of:

- literature, visual/material culture and classical thought
- how sources and ideas reflect, and influence, their cultural contexts
- possible interpretations of sources, perspectives and ideas by different audiences and individuals.

AO2 Critically analyse, interpret and evaluate literature, visual/material culture, and classical thoughts, using evidence to make substantiated judgements and produce coherent and reasoned arguments.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. For some points based marking and the levels of response questions you are required to identify a candidate's performance under each assessment objective and award marks accordingly.

Marking Scripts

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

The points in the mark scheme are **indicative content only** and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

Any queries on unexpected answers please consult your Team Leader/Principal Examiner.

Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort tick the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

Do use ticks to draw attention to anything worthy of credit [even single words].

Do not use ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Highlighting: use highlighting as directed by your Principal Examiner.

QUALITY OF EXTENDED RESPONSE

- Reasonable but not excessive account should be taken of particularly poor spelling (**S**).
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

Question	Indicative Content	Marks	Guidance
1	Sappho was thought to have run a thiasos (a school for wealthy young women). Give two things Sappho's students might have been taught. Answers may include: Skills like music/singing/playing an instrument (1), dancing (1), seduction/sex (1), religious devotion (1), writing poetry (1), how to be a good wife (1), civic duty (1), love and relationships (1), public speaking/performance (1) This is not an exhaustive list.	2 (AO1)	<i>All legitimate answers should be credited.</i>
2	Explain how Sappho presents her relationship with Atthis in Source A. Use references to Source A to support your answer. Examples may include: • Loeb 96 suggests nostalgia for their past relationship. (AO2) ◦ <i>She remembers gentle Atthis.</i> (AO1) • Loeb 96 also suggests a good relationship in which Sappho was treated well. (AO2) ◦ <i>She honoured you as if you were a goddess / And she liked your songs best of all.</i> (AO1) • Loeb 96 contains lots of natural imagery associated with female sexuality, implying an erotic connection between Sappho and Atthis. (AO2) ◦ <i>The roses / And the tender chervil / And the flowering melilot / Bloom.</i> (AO1) • Loeb 49 tells us that the poet found Atthis' inexperience attractive. (AO2) ◦ <i>I thought you were like / A clumsy little girl.</i> (AO1) • Atthis' beauty is mentioned and admired by Sappho. (AO2). ◦ <i>Now she stands out among Lydian women! / Like the rosy-fingered moon.</i> (AO1) • Loeb 49 also tells us that the relationship between Sappho and Atthis is no longer loving. (AO2) ◦ <i>I used to love you, Atthis, / But that was a long time ago!</i> (AO1) • Loeb 131 has a bitter tone, suggesting that Sappho is jealous of Atthis' new love. (AO2).	5 (AO1) 5 (AO2)	<i>Use the 10-mark marking grid.</i> <i>AO1 marks are awarded for the selection of material from the source.</i> <i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i> <i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i>

Question	Indicative Content	Marks	Guidance
	- The poems represent a progression and development of the relationship from an affectionate starting point to looking back on a relationship that has ended. (AO2). <i>Atthis, the thought of me / now repulses you.</i> (AO1) - Atthis has moved on to a new relationship after the end of her relationship with Sappho. (AO2). <i>You run off / to Andromeda.</i> (AO1)		
3	State one of the two centuries in which Plato wrote and taught philosophy. Answers may include: 5th century (1); 4th century (1). BC/BCE not required for the mark.	1 (AO1)	<i>All legitimate answers should be credited.</i>
4	State the name of any two of Plato's philosophical works. Likely answers will include: <i>Republic</i> (1); <i>Laws</i> (1); <i>Symposium</i> (1); <i>Charmides</i> (1); <i>Lysis</i> (1); <i>Phaedrus</i> (1); <i>Gorgias</i> (1); <i>On Virtue</i> (1); <i>Crito</i> (1). This is not an exhaustive list. Credit any correct philosophical work of Plato.	2 (AO1)	<i>All legitimate answers should be credited.</i> <i>If it is clear that the candidate is referring to a particular work but the title is not exactly correct, give benefit of the doubt.</i>
5	Explain how Plato presents desire for the body and desire for the mind differently. Examples may include: - Various different characters in <i>Symposium</i> present arguments about desire in all its forms. (AO2). <i>There is a distinction in Pausanias' speech in Symposium between Heavenly Love and Common Love.</i> (AO1). <i>Eryximachus refers to desire's effect on the body in both a positive and negative way.</i> (AO1). <i>Phaedrus refers to the army of lovers</i> (AO1).	5 (AO1) 5 (AO2)	<i>Use the 10-mark marking grid.</i> <i>AO1 marks are awarded for the selection of material from the source.</i> <i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i> <i>The indicative content is a description of possible content. All legitimate</i>

Question	Indicative Content	Marks	Guidance
	- Plato encourages his audience to restrain their desire for the physical body. (AO2) <i>In Phaedrus Socrates tells Phaedrus that the best love between a lover and a boy can only occur when the mind resists the pleasures of the body. (AO1)</i> <i>Phaedrus mentions that desire is like a bird growing feathers on its wings. (AO1).</i> - Plato's charioteer analogy discusses how best to keep balance of desire for the body and desire for the mind. (AO2). <i>The charioteer must restrain the black horse representing bodily desire and the white horse for desire of the mind; balance is necessary to keep the chariot moving. (AO1)</i> - Plato makes a distinction between different types of love. (AO2) <i>In Lysis Socrates discusses the nature of philia (loving friendship) between men as being a distinct and better form of love than eros (erotic love). (AO1)</i> - Plato gives examples of the need for control over sexual desires and reproduction. (AO2) <i>In Republic Plato proposes that only the best of men and women be permitted to procreate for the benefit of an ideal society but should otherwise be kept apart. (AO1)</i> - Plato theorises that too much desire for the body is as bad as excessive desire for food or drink. (AO2) <i>In Symposium Aristophanes' soulmates story initially presents humans reunited with their other halves as dying from starvation because they could do nothing else but have sex. (AO1)</i> - Plato suggests that physical intimacy can bring partners closer together and enable a deeper connection of the soul. (AO2) <i>Diotima's Ladder of Love in Symposium has physical attraction and the act of sex as lower rungs, suggesting they are necessary steps to go through to progress up the ladder. (AO1)</i> - Alcibiades' desire to sleep with Socrates as presented in <i>Symposium</i> is presented as embarrassing. (AO2). <i>Socrates says if he gives into his physical desire for Alcibiades in exchange for wisdom this would be like exchanging bronze for gold. (AO1)</i> - Plato suggests that it is natural to be attracted to beautiful bodies but best to drive away that desire with philosophy. (AO2) <i>In Charmides Socrates is overcome with desire for Charmides when he</i>		<i>answers and approaches must be credited appropriately.</i>

Question	Indicative Content	Marks	Guidance
	<i>sees inside his cloak but engages the boy in a discussion of temperance and wisdom instead of acting on his physical desire. (AO1)</i>		
6*	Assess whether Sappho or Plato gives the more positive view of same sex relationships in ancient Greek society. You may use Source A and your knowledge of Plato's ideas as a starting point in your answer. AO1 Candidates may show knowledge and understanding of: • Sappho's Atthis poems (and others addressed to specific women) present a tumultuous view of homosexual relationships. • Plato's presentation of highs and lows of the erastes/eromenos relationships in <i>Symposium</i>. • Sappho makes use of natural imagery to illustrate the beauty of women. • Plato condemns homosexual practices as illegal and as base as incest in the <i>Laws</i>. • Sappho's love for other women often leads her to feel unrequited love. • Sappho's relationships with women more often than not come to an end. • Plato's <i>Phaedrus</i> speech represents pederastic love as a kind of madness which helps the soul to grow wings, but only if they can resist the temptations of bodily desire. • Aristophanes' speech in <i>Symposium</i> discusses soulmates of all varieties, including female homosexual couples, in a positive way. • Alcibiades' desire for Socrates is presented as shameful and amusing. • Sappho's relationships with women are often presented as sexually and emotionally satisfying and tender. AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: • Sappho shows the full range of emotions in her poems written to other women;	10 (AO1) 10 (AO2)	<i>Assess using the marking grids for the 20-mark extended response.</i> <i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i> <i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i>

Question	Indicative Content	Marks	Guidance
	pain, pleasure, rejection, disappointment, fulfilment, so homosexual relationships are presented in both a positive and negative light. • Plato has contradictory representations of homosexual relationships which are generally positive (like in <i>Symposium</i>) or mostly negative (like in <i>Laws</i>) making it harder to judge whether he thinks homosexual relationships are positive or negative. • Sappho's natural imagery used to represent female sexuality is usually given positive connotations, unless in the context of heterosexual relationships. • Plato's negativity in the <i>Laws</i> is represented as a societal view by the 'Athenian stranger' rather than a figure from real life or Socrates, so perhaps shows a wider negative perception of homosexual practice beyond pederasty. • Sappho's life in the thiasos and on Lesbos is quite different from typical Athenian life; the relationships she forms with her girls in the thiasos exist outside of society, so when they leave to marry she is left heartbroken. • Plato's positive representations of homosexual relationships are due to their philosophical potential rather than fulfilment of physical desire. Plato does not represent relationships between men of the same age with the same positivity. • Many speeches in <i>Symposium</i> suggest that women are unintelligent and thus desire for women by men is not as enriching as homosexual desire for other men. • Apart from the <i>Symposium</i>, Plato does not really discuss female homosexual relationships and Sappho does not discuss male homosexual relationships, so this is unbalanced. • Plato can represent homosexual love as being a positive for society in terms of creation of ideas, accountability for civic duty and warfare. • In both Sappho and Plato, candidates may argue that negative portrayals of heterosexual relationships enhances the positive presentation of homosexual relationships e.g. Sappho's wedding poems and Aristophanes' speech in <i>Symposium</i> suggesting that heterosexual desire leads to negative consequences for both individual and polis e.g. prostitution		

Section B

Question	Indicative Content	Marks	Guidance
7*	Discuss to what extent you agree that Plato's and Seneca's ideals of love were different. AO1 Candidates may show knowledge and understanding of: • Plato and Seneca's ideals of Greek and Roman societies. • Plato and Seneca's views on marriage and reproduction. • Plato and Seneca's views about sex and expressions of physical desire. • Plato and Seneca's views on homosexuality. AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: • Plato and Seneca's ideals of Greek and Roman societies. ○ In the <i>Republic</i> Plato suggests that men and women need to be segregated and only certain men and women permitted to reproduce to create the ideal society. ○ Plato's Theory of Forms suggests there is a divine, ideal 'form' of love which humans must strive for through philosophical pursuits. ○ Seneca recommends control over love and desire through marriage and pursuing a soul connection by restraining desires of the body and other 'vices'. ○ Seneca is a proponent of marriage to promote almost equality between the sexes as a benefit to society. ○ There are some overlaps between Greek and Roman ideals as told by these two philosophers, but Plato takes it much further. ○ Are either of these views truly representative of their respective societies? • Plato and Seneca's views on marriage and reproduction. ○ In <i>Symposium</i> Diotima's speech advocates for physical or mental pregnancy as the ultimate expression of love between either heterosexual or homosexual couples.	10 (AO1) 20 (AO2)	<i>Assess using the marking grids for the 30-mark extended response.</i> <i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i> <i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i>

Question	Indicative Content	Marks	Guidance
	○ Also in <i>Symposium</i> the ‘Ladder of Love’ argument in Diotima’s suggests that having children is not as ideal as the creation of new ideas and understanding for societies. ○ In <i>Republic</i> Plato proposes a communal society where marriage is not desirable but rather as many healthy and strong citizen children as possible produced from a selective group. ○ In <i>Laws</i> there is a reference to men receiving a fine and social degradation if they are not married over the age of 35. ○ Seneca advocates strongly for marriage as a way of controlling desire and producing legitimate children, using his own marriage to Paulina as an exemplar. ○ Seneca’s <i>Medea</i> and <i>Phaedra</i> tragedies both highlight the dangers of infidelity within a marriage, showing the necessity for self-restraint in an ideal marriage. ○ Seneca makes reference to wanting to take care of himself better because of his care and duty to his wife and has an entire work on the benefits of marriage (<i>de matrimonio</i>) ○ Again there is some overlap but Seneca discusses marriage much more overtly than Plato, who seems to be more interested in the outcome of love through children or culture. ○ Both are invested in controlled love and explore the idea of (near) equality in partnerships. ● Plato and Seneca’s views about sex and expressions of physical desire. ○ In <i>Phaedrus</i> Plato represents the struggle of managing physical desire through the charioteer analogy. ○ In <i>Symposium</i> Alcibiades’ desire to sleep with Socrates is ridiculed and seen as distasteful by the other guests and is firmly rejected by Socrates himself. ○ In <i>Phaedra</i> Seneca demonstrates the physical decay and ailments which excessive desire can bring. ○ Seneca steers his audience away from excessive desire by comparing desire for sex to other bodily needs e.g. for food or drink, all of which should only be consumed in moderation. ○ Seneca and Plato both advocate for restraint but where Seneca has a harder line on sex as a physical urge to be satisfied sparingly, Plato takes the view that physical intimacy can lead to greater connection of the soul,		

Question	Indicative Content	Marks	Guidance
	and may be a necessary stage to pass through to achieve the highest spiritual connection. - Plato and Seneca's views on homosexuality. - Plato's views on homosexual relationships are contradictory. In <i>Laws</i>, the Athenian states that homosexual practices are against nature and he refers to the illegal nature of homosexuality in Athens, despite it being widely practised and accepted. - Plato represents homosexual relationships as providing a positive impact on society either through accountability to the polis or each other in warfare. - In <i>Symposium</i> homosexual relationships are flaunted as the highest and purest form of love, with a number of erastes/eromenos couples among the guests. - Seneca groups homosexuality with other sexual practices he considers deviant, such as adultery or cross dressing. - Seneca's mention of Hostius Quadra's suggested promiscuity with men and women in <i>Natural Questions</i> further outlines non-ideal relationships. - This is the biggest point of divergence between the two thinkers represented; the question of homosexuality is contended in Plato but much clearer in Seneca.		
8*	'The poems of Sappho give a much better education about love and relationships for women than those of Ovid'. Discuss to what extent you agree with this statement. You should refer to the poems of both Sappho and Ovid in your answer. AO1 Candidates may show knowledge and understanding of: - The educational role Sappho played in her relationships with her girls. - Sappho's experiences of the challenges and joys that women experience when navigating love and relationships. - Ovid's self-professed role as an advisor and ally of women, revealing to them the secrets of seduction he has previously only taught to men in order to 'level the playing field'. - The explicit sexual nature of both Ovid and Sappho's poetry.	10 (AO1) 20 (AO2)	<i>Assess using the marking grids for the 30-mark extended response.</i> <i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i> <i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i>

Question	Indicative Content	Marks	Guidance
	- Specific advice that Ovid and Sappho give about love and relationships. AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: - The educational role Sappho played in her relationships with her girls. - Sappho encourages loving and perhaps sexual relationships between her girls, as in <i>I call upon you, Abanthis</i>. - In <i>Put garlands round your lovely hair, O Dika</i>, Sappho instructs her girls how to look their best to win the favour of the Graces at a festival, which may refer to a beauty contest or to a musical performance at which the girls can show off their talents and beauty. - Sappho herself shows protectiveness over her girls in a maternal manner; the mother typically was the main source of girls' education about love and relationships at this time, for example in the poems <i>Sweet mother</i> or <i>Now, for my companions</i>. - There is a strong religious element to Sappho's poetry suggesting more of a sense of religious worship (<i>Come Queen Hera, Honestly I want to die</i>). - Candidates may debate whether the first hand education that Sappho provided for her girls by having relationships with them was positive or negative, given the heartbreak involved in many of these relationships. - Sappho's poetry may or may not be autobiographical. - Ovid's self-professed role as an advisor and ally of women, revealing to them the secrets of seduction he has previously only taught to men in order to 'level the playing field'. - Candidates may discuss the mocking tone of Ovid's poem and query whether this advice was intended to be taken seriously, or indeed whether or not it was actually intended for women. - Ovid's opening to <i>Ars Amatoria III</i> makes use of the lover as a soldier motif by referencing the Greeks battling the Amazons, suggesting an educated female audience who would know these mythological references. - Ovid refers to women like Dido and Ariadne who allegedly died because they did not know how to keep a lover as a warning for women to take		

Question	Indicative Content	Marks	Guidance
	his advice or end up abandoned like them. • The explicit sexual nature of both Ovid and Sappho's poetry. ○ The catalogue of sexual positions at the end of <i>Ars Amatoria III</i> advises women how to choose the best position to suit their figure and appearance in order to maintain their partner's attraction and interest. ○ Candidates may question how healthy or informative any of Sappho or Ovid's advice is. ○ Sappho's bawdy wedding poems like <i>The doorkeeper</i> and <i>Raise the roof</i> have strong sexual connotations and perhaps encourage young brides to fear the sexual act. ○ However, some of Sappho's poems suggest positive experiences of sex through orgasm e.g. <i>He is as blessed as a god; Often she turned her thoughts here.</i> ○ Ovid refers to playing pretend and hard to get to keep your lover's attraction and interest by forbidding entry at certain points, pretending to have other boyfriends, suggesting the best places to meet lovers, etc. ○ Candidates may refer to the debate over whether or not Sappho was a <i>hetaira</i>, e.g. through the <i>Atthis</i> poems. • Specific advice that Ovid and Sappho give about love and relationships. ○ The <i>Ars Amatoria III</i> has sections on make up, fashion choices, education and deportment, all of which are designed to help women attract and keep a lover but none of these pieces of advice are necessarily geared towards a lasting relationship. ○ Sappho also has poems specifically about fashion and appearance, like <i>My mother said</i>, but they are far fewer than the references in Ovid, perhaps suggesting that Sappho is not as concerned with giving advice about appearance. ○ Ovid suggests that he is explicitly and deliberately setting out advice to teach, whereas Sappho is not ○ Sappho has a number of short gnomic poems like <i>A handsome man is only good to look at</i> and <i>Wealth without virtue</i> with little tenets of wisdom which women might use to help them choose a good relationship.		

Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer.
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below.
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Level	Marks	Characteristics of Performance
5	9–10	AO1: Shows very good knowledge and understanding of the provided source/ideas through a range of well selected, accurate and precise material from it AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed
4	7–8	AO1: Shows good knowledge and understanding of the provided source/ideas through a range of well selected, mostly accurate, material from it AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed
3	5–6	AO1: Shows reasonable knowledge and understanding of the provided source/ideas through use of a range of mostly accurate material from it AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development
2	3–4	AO1: Shows basic knowledge and understanding of the provided source/ideas through use of some material from it with some degree of accuracy AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development
1	1–2	AO1: Shows limited knowledge and understanding of the provided source/ideas through little use of accurate material from it AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance
0	0	No response or no response worthy of credit

Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer.
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below.
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	• very detailed knowledge and a thorough understanding of the material studied • use of a range of well selected, accurate and precise material from classical sources and or about classical ideas, and appropriate, effective use of their cultural context and possible interpretation	5	9 – 10	• a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources and/or about classical ideas <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
4	7 – 8	• detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources and/or about classical ideas, and appropriate use of their cultural context and possible interpretation	4	7 – 8	• a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources and/or about classical ideas <i>the response is logically structured, with a well-developed and clear line of reasoning</i>
3	5 – 6	• reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources and/or about classical ideas, and some use of their cultural context and possible interpretation	3	5 – 6	• a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources and/or about classical ideas <i>the response presents a line of reasoning which is mostly relevant and has some structure</i>
2	3 – 4	• basic knowledge and understanding of the material studied • use of a limited range of material from classical sources and/or about classical ideas, with some degree of accuracy, and limited use of their cultural context and possible interpretation	2	3 – 4	• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources and/or about classical ideas <i>the response presents a line of reasoning but may lack structure</i>
1	1 – 2	• limited knowledge and understanding of the material studied • use of little accurate material from classical sources and/or about classical ideas, and little or no use of their cultural context and possible interpretation	1	1 – 2	• little engagement with the question, any points or conclusions made are of little relevance • isolated use of classical sources and/or about classical ideas, with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i>
0	0	• no response or no response worthy of credit	0	0	• no response or no response worthy of credit

Guidance on applying the marking grids for the 30-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are NOT equally weighted. AO2 has double the number of marks as AO1. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2. When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer.
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below. Typically for AO2, if the response does not engage with any secondary sources or scholarship it will receive the lowest mark within the level, if two or more scholars are cited the response will receive the second mark up within the level, greater engagement with these scholars will elicit a higher mark within the level.
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	- very detailed knowledge and a thorough understanding of the material studied - use of a range of well selected, accurate and precise material from classical sources and/or about classical ideas, and appropriate, effective use of their cultural context and possible interpretation	5	17 – 20	- a very good response to the question containing a wide range of relevant points leading to convincing conclusions - points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and/or about classical ideas and secondary sources, scholars and/or academic works <i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
4	7 – 8	- detailed knowledge and a sound understanding of the material studied - use of a range of well selected, mostly accurate, material from classical sources and/or about classical ideas, and appropriate use of their cultural context and possible interpretation	4	13 – 16	- a good response to the question containing a range of relevant points leading to appropriate conclusions - points are consistently supported by critical analysis, interpretation and evaluation of classical sources and/or about classical ideas and secondary sources, scholars and/or academic works <i>the response is logically structured, with a well-developed and clear line of reasoning</i>
3	5 – 6	- reasonable knowledge and understanding of the material studied - use of a range of mostly accurate material from classical sources and/or about classical ideas, and some use of their cultural context and possible interpretation	3	9 – 12	- a reasonable response to the question containing some relevant points leading to tenable conclusions - points are generally supported by analysis, interpretation and evaluation of classical sources and/or about classical ideas, and there is some use of secondary sources scholars and/or academic works <i>the response presents a line of reasoning which is mostly relevant and has some structure</i>
2	3 – 4	- basic knowledge and understanding of the material studied - use of a limited range of material from classical sources and/or about classical ideas, with some degree of accuracy, and limited use of their cultural context and possible interpretation	2	5 – 8	- a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions - points are occasionally supported by analysis, interpretation and evaluation of classical sources and/or about classical ideas, and there is little or no use of secondary sources, scholars and/or academic works <i>the response presents a line of reasoning but may lack structure</i>
1	1 – 2	- limited knowledge and understanding of the material studied - use of little accurate material from classical sources and/or about classical ideas, and little or no use of their cultural context and possible interpretation	1	1 – 4	- little engagement with the question and any points or conclusions made are of little or no relevance - isolated use of classical sources and/or about classical ideas with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i>
0	0	no response or no response worthy of credit	0	0	no response or no response worthy of credit

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