

GCE

Classical Civilisation

H408/32: Love and relationships

Advanced GCE

Mark Scheme for Autumn 2021

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

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

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












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

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

© OCR 2021

Annotations

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

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Line	to draw an attention to an error
	V Wavy Line	to draw attention to something
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point
	REP	conspicuous repetition

L	L	illegible word or phrase
BP SEEN	BP/SEEN	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. NB: SEEN annotation will appear automatically if the automated ‘annotate blank pages’ is used prior to submitting the marked paper. Great care needs to be exercised with the SEEN annotation.

MARKING INFORMATION

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’ 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**), punctuation, and other defects in English grammar and expression (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

Section A

Question	Indicative Content	Marks	Guidance
1	<p>We only have fragments of most of Sappho’s poetry. Describe how this affects our approach to her work. Make three points.</p> <p>Answers may include: We do not get the full picture/intent of her poem (1). We do not know whether we are reading the beginning, middle or end (1). We may not understand her similes or more obscure references (1). We may misread the tone of her poem (1). We may not know the context (1).</p>	3 (AO1)	All legitimate answers should be credited.
2	<p>Explain how far the fragments in Source A differ in their representation of love and desire.</p> <p>Answers may include reference to:</p> <ul style="list-style-type: none"> • Love can inspire music. (AO2) <ul style="list-style-type: none"> ○ “Take up your lyre and sing of Gongyla, While desire again circles you, my darling.”. (AO1) • Love is powerful and potentially destructive. (AO2) <ul style="list-style-type: none"> ○ “Love shook my soul...”. (AO1) ○ “...burning with desire.” • Love can be a balm. (AO2) <ul style="list-style-type: none"> ○ “You soothed my soul”. (AO1) • Love can pass. (AO2) <ul style="list-style-type: none"> ○ “I used to love you...”. (AO1) • Love can change our perceptions. (AO2) <ul style="list-style-type: none"> ○ “A good man can become handsome”. (AO1) • Love can render us unable to complete tasks/responsibilities/hobbies. (AO2) <ul style="list-style-type: none"> ○ “I cannot weave my web”. (AO1) • Love comes from the gods. (AO2) <ul style="list-style-type: none"> ○ “Because of slender Aphrodite”. (AO1) • Differences between heterosexual and homoerotic love (AO2) <ul style="list-style-type: none"> ○ “I am smitten by a boy”/ “I thought you were like/A clumsy little girl” (AO1) 	5 (AO1) 5 (AO2)	<p>Use the 10-mark marking grid.</p> <p>AO1 marks are awarded for the selection of material from the source.</p> <p>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</p> <p>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</p>

Question	Indicative Content	Marks	Guidance
3	<p>Briefly give two views of love expressed by Plato.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Plato talks about love as being at the top of a ladder (1). • Plato describes love as finding the other half of our sphere (1). • Plato talks of two types of love: Pandemian (sexual desire) (1) and Uranian love (shared virtue and knowledge) (1). <p>There are a wide range of responses from Plato's works which are creditable.</p>	2 (AO1)	<i>All legitimate answers should be credited.</i>
4	<p>Assess how far you feel that Plato's views on restraining desire would have been accepted by his contemporary audience.</p> <p>Examples may include:</p> <ul style="list-style-type: none"> • Pederastic relationships were an important part of society. (AO2) <ul style="list-style-type: none"> ○ <i>Plato discusses how these relationships were beneficial but also discusses whether they should be time-limited. (AO1)</i> • Restraining desire was important in a society which valued paternity highly. (AO2) <ul style="list-style-type: none"> ○ <i>Socrates is able to restrain his desires. (AO1)</i> • Marriage was important in society. (AO2) <ul style="list-style-type: none"> ○ <i>Plato talks about perfect matches in Aristophanes' speech in Symposium. (AO1)</i> • The strength of the city was important. (AO2) <ul style="list-style-type: none"> ○ <i>Plato advocates selective breeding for the good of the state. (AO1)</i> • Society should be moderate and well-controlled. (AO2) <ul style="list-style-type: none"> ○ <i>Plato compares desire for sex with desire for food. (AO1)</i> ○ <i>Plato gives the comparison of the charioteer of the soul. (AO1)</i> • Moderation was important. (AO2) <ul style="list-style-type: none"> ○ <i>Plato compares desire with a disease. (AO1)</i> • The loss of the Peloponnesian War may have led to a rethink about their way of life. (AO2) <ul style="list-style-type: none"> ○ <i>Plato gives suggestions about creating a stronger society through resisting desire. (AO1)</i> 	5 (AO1) 5 (AO2)	<p><i>Use the 10-mark marking grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
5	<p>Explain to what extent Plato was influenced by Sappho’s writing on desire. You may use Source A and/or the ideas of Plato as a starting point in your answer.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Sappho talks about desire “incapacitating” people. • Plato sees desire as akin to gluttony and, therefore, as a loss of self-control. • Sappho advocates being able to move on quickly. • Sappho describes love as “bitter-sweet”. • But Sappho also talks about desire having the power to soothe. • Plato feels that society is stronger if desire is restrained. • Sappho talks about the pain of unrequited love. • Plato has Alcibiades describe how his advances were rejected by Socrates. • Sappho is mentioned in Plato’s <i>Phaedrus</i> • Plato called Sappho the Tenth Muse • Both look at responses to desire as part of the education of a boy or girl. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Sappho wrote poetry 200 hundred years before Plato was writing his philosophy. • There is some evidence to suggest that Lesbos was regarded as being exotic and sexually liberated in 5th/4th Century Athens, this may therefore have meant that Plato was less likely to show the influence of Sappho explicitly. • Sappho sees desire as being very important, Plato sees desire as being the first rung on the ladder. • Sappho sees desire as something to be sought after and prayed for. • Sappho talks about the overwhelming power of desire and how it needs to be sated. • Plato considers desire as an important part of human nature and an involuntary physical response. • Both consider desire to be potentially ruinous. • Both write about the physical effects of desire (Sappho was the first we know of to do this). • Both feel that desire comes from the gods. 	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><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></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> Both write about the pain of unrequited desire, but Plato does so for comic effect. 		

Section B

Question	Indicative Content	Marks	Guidance
6	<p>‘A Roman man would have found Plato’s advice on dealing with feelings of desire more helpful than Seneca’s.’ Discuss to what extent you agree with this statement. Justify your answer.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> Plato’s descriptions of desire. Seneca’s descriptions of desire. The advice given by different characters in Plato’s works. Seneca’s comparisons and advice on how to view desire. The attitude towards desire prevalent in Roman society. The attitude towards marriage prevalent in Roman society. Seneca’s description of his marriage. Plato is writing exclusively about homoerotic relationships <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> Plato describes desire as natural. <ul style="list-style-type: none"> He explains the body’s physical response to desire. He explains the origins of desire and how it comes from the gods. Desire itself is not bad and men will have more than one sexual relationship. 	<p>10 (AO1)</p> <p>20 (AO2)</p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><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></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • Seneca describes desire as bad. <ul style="list-style-type: none"> ○ He is derogatory about men who are ruled by their desires; reason should be in control ○ Desire for sex is the same as desire for food. ○ Sex is necessary for procreation but should otherwise be avoided. • Plato gives lots of different descriptions of desire. <ul style="list-style-type: none"> ○ Homoerotic relationships were not common in the Roman world. ○ Plato talks of matches between two halves of a sphere – marriages in the Roman world were arranged for expediency. ○ Plato talks about restraining desire in the young – this will have been important in the Roman world where arranged marriages were the norm. ○ Desire is the first rung of the ladder and is necessary for the ascent – this is an aspirational idea. • Seneca uses relatable examples <ul style="list-style-type: none"> ○ He talks about his strong relationship with his wife – Romans would be able to relate to this more than to Plato’s advice which is mostly based around homoerotic relationships. ○ His comparisons between desire and food and love and friendship are useful. ○ Seneca makes Stoicism more relatable by allowing for the concept of ‘indifferents’. 		
7	<p>‘The representation of sex in both Ovid’s <i>Ars Amatoria: The Art of Love, Book 3</i> and the poetry of Sappho was intended to shock the reader.’ Discuss to what extent you agree with this statement. Justify your response.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Sappho’s descriptions of sex. • Ovid’s descriptions of sex. • Sappho’s allusions to sex. • The intent of Sappho’s poetry. 	<p>10 (AO1)</p> <p>20 (AO2)</p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument;</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • The intent of Ovid's poetry. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Sappho's descriptions of sex <ul style="list-style-type: none"> ○ Sappho very rarely refers to sex without the veil of metaphor, however her metaphors refer directly to the changes in genitalia due to desire. ○ Sappho writes about girls having a few sexual partners before they are married. ○ Sappho can write romantically about sex and so this is less shocking. ○ Sappho uses humour in writing about sex, thus amusing rather than shocking the reader. • Ovid's descriptions of sex <ul style="list-style-type: none"> ○ Ovid gives a catalogue of sexual positions. ○ These positions are aimed at showing off the female body to its best not at aiding conception – sex is therefore for pleasure/display, not for procreation within an arranged marriage. • The intent of Sappho's poetry <ul style="list-style-type: none"> ○ Sappho is open about the desire for sex, even if her poetry is not autobiographical. ○ She suggests that homoerotic relationships might be preferable. • The intent of Ovid's poetry <ul style="list-style-type: none"> ○ Ovid presumes a desire for sex. ○ Ovid may be speaking to married women (even if he denies this). ○ Ovid gives women tricks to deceive. ○ Ovid's poetry is humorous and so may not have shocked because it was not intended to be taken seriously. • Attitude of society <ul style="list-style-type: none"> ○ Marriages were usually arranged. ○ We do not have very much information for contemporary attitudes on 		<p><i>the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

Question	Indicative Content	Marks	Guidance
	<p>Lesbos.</p> <ul style="list-style-type: none">○ Ovid was exiled possibly for this poem.○ Prostitution was more open and Roman masters would have sexual relationships with their slave girls – this may have meant that they were harder to shock.○ Ovid’s poetry may have been intended for men and so may be considered less shocking.○ Ovid’s potential awareness of Julian Laws.		

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 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 level 3 and outwards 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	<ul style="list-style-type: none"> • 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 appropriate, effective use of their cultural context and possible interpretation 	5	9 – 10	<ul style="list-style-type: none"> • 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 <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7 – 8	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation 	4	7 – 8	<ul style="list-style-type: none"> • 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 <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation 	3	5 – 6	<ul style="list-style-type: none"> • 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 <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	3 – 4	<ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation 	2	3 – 4	<ul style="list-style-type: none"> • 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 <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1 – 2	<ul style="list-style-type: none"> • little engagement with the question, any points or conclusions made are of little relevance • isolated use of classical sources with little analysis, interpretation and evaluation <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> • no response worthy of credit 	0	0	<ul style="list-style-type: none"> • 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 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 level 3 and work outwards 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	<ul style="list-style-type: none"> • 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 appropriate, effective use of their cultural context and possible interpretation 	5	17 – 20	<ul style="list-style-type: none"> • 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 secondary sources, scholars and/or academic works <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7 – 8	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation 	4	13 – 16	<ul style="list-style-type: none"> • 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 secondary sources, scholars and/or academic works <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation 	3	9 – 12	<ul style="list-style-type: none"> • 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 there is some use of secondary sources scholars and/or academic works <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	3 – 4	<ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation 	2	5 – 8	<ul style="list-style-type: none"> • 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 there is little or no use of secondary sources, scholars and/or academic works <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1 – 4	<ul style="list-style-type: none"> • little engagement with the question and any points or conclusions made are of little or no relevance • isolated use of classical sources with little analysis, interpretation and evaluation <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> • no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response worthy of credit

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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