



GCE

Classics: Classical Civilisation

Unit **F382**: Homer's *Odyssey* and Society

Advanced Subsidiary GCE

Mark Scheme for June 2014

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

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

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

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These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

Annotation	Meaning of annotation
✓	Worthy of credit
?	Unclear or improbable statements
BP	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.
F	Error of fact
S	Misspelling
-----	Extendable straight line
	Extendable wavy line
E	Errors of grammar, punctuation and expression
REL	Irrelevant material;
REP	Conspicuous repetition
L	Illegible words/phrase
.....	Highlight
☒	Omission

MARK SCHEME

Question	Answer	Marks	Guidance											
			Content	Levels of Response										
1(a)	<p>What has Odysseus done from the point when he meets Alcinous and Arete in their palace to the start of this passage?</p> <p>Answers may include reference to the following events:</p> <ul style="list-style-type: none"> • Odysseus supplicates Arete. • Odysseus briefly recounts his adventures and compliments Nausicaa. • On the next day, Odysseus has cried upon hearing the bard. • During the games, Odysseus has won the discus contest and admired their dancing. • He has listened to the story of Ares and Aphrodite. • Odysseus has received gifts from the Phaeacians. • Odysseus has bidden Nausicaa farewell. • Odysseus has asked Demodocus to recount the wooden horse story during which he has cried. • Alcinous has asked Odysseus to tell the Phaeacians about himself which Odysseus starts to do. 	10	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1	
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1(b)	<p>How does Odysseus show his love of his homeland in this passage? In your answer you should discuss what he says about his homeland and the way he says it.</p> <p>Answers may include reference to some of the following:</p> <ul style="list-style-type: none"> • Odysseus' love of feasting – 'there is nothing more delightful...', the tables are 'laden', 'this ... is perfection'; • Odysseus' negative view of his adventures away from his homeland perhaps also reflects his love of his homeland – 'grief', list of woes...is a long one'; • use of adjectives to describe Ithaca – 'clear skies'; • its unique nature compared to the other islands in facing the setting sun; • personification – 'nurtures'; • the use of contrast – despite being a 'rough land' it produces 'fine men'; • the description of the islands around Ithaca; • Odysseus knows all their names. <p>Odysseus' love of his country is also seen in his response to Circe's and Calypso's affection. They were unable to detain him despite yearning for him – 'never for a moment did they win my heart.'</p> <p>His comment about a man's fatherland and parents also merit discussion. Note the use of the superlative, 'sweetest'.</p>	20		<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table> <p>AO2 = 10</p> <table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1
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1(c)	<p>'A pointless and dull episode.' How far do you agree with this description of what happens in the land of the Phaeacians? In your answer you should discuss both what takes place and consider whether the episode adds anything to the epic.</p> <p>The importance of the episode in Scherie is plain to see in the story of the <i>Odyssey</i>. Candidates might want to consider some of the following areas:</p> <ul style="list-style-type: none"> • It provides the vehicle for the huge flashback on Odysseus' travels. • It showcases the hero's skills as a speaker. • His <i>kleos</i> is enhanced. • He is provided with means for getting home. • He is seen as a flirt with Nausicaa – perhaps a reflection of the young Odysseus courting Penelope. • The importance of <i>xenia</i> is stressed. • The story of Ares and Aphrodite and antics of Poseidon provide a broader view of the Olympian gods. • The episode and society, which is a mixture of fantasy and realism, provides a perfect staging post between Odysseus' fantastical adventures and the realism offered by his return to Ithaca. <p>Whether it is a dull episode is more contentious. It might be argued that the games drift on, Odysseus' repeated bouts of grief become tedious, Nausicaa's affection for Odysseus is not developed.</p> <p>However, there are plenty of events in the episode which are far from dull:</p> <ul style="list-style-type: none"> • The fantastical backdrop to the episode. • Odysseus' adventures are packed full of adventure. • Nausicaa's encounter with the near naked Odysseus borders on the comical. • Arete's position in Phaeacian society and perceptive questioning of Odysseus is fascinating. 	25		<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14–</td> </tr> <tr> <td>15</td> <td></td> </tr> <tr> <td>Level 4</td> <td>10–</td> </tr> <tr> <td>13</td> <td></td> </tr> <tr> <td>Level 3</td> <td>6–9</td> </tr> <tr> <td>Level 2</td> <td>3–5</td> </tr> <tr> <td>Level 1</td> <td>0–2</td> </tr> </table>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1	Level 5	14–	15		Level 4	10–	13		Level 3	6–9	Level 2	3–5	Level 1	0–2
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2(a)	<p>What has happened between Penelope taking the bow out of the storeroom and the start of this passage?</p> <p>Answers may include reference to the following events:</p> <ul style="list-style-type: none"> • Penelope has challenged the Suitors to the bow contest. • Telemachus has set up the contest and almost strung the bow. • The Suitors unsuccessfully attempt to string the bow. • Odysseus has revealed his identity to Philoetius and Eumaeus and instructs them before returning into the hall. • The Suitors defer the contest and Odysseus asks for the bow. • The Suitors are enraged but Penelope encourages them to give Odysseus the bow. • Eumaeus starts to deliver it to Odysseus despite the Suitors' protestations. • Odysseus carefully inspects it and is joined by his son. • Odysseus successfully shoots an arrow through the axes. 	10	AO1 = 10	<table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1
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2(b)	<p>How does Homer make this passage vivid and dramatic? In your answer you should discuss what is said and done and the way it is written.</p> <p>Answers may include reference to the following events:</p> <ul style="list-style-type: none"> • the unexpected demise of Antinous; • the use of short sentences; • the description of Antinous' death is sensitive ('tender throat') yet gory; • it is also full of action – 'lashed out', 'kicked', 'scattered'; • the reaction of the Suitors is vividly represented, 'uproar', 'fury', 'sprang', 'rushed in confusion'; • the direct speech enlivens the narrative; • the irony in their words is dramatic; • the Suitors' naivety is also stressed – each of them 'laboured', it 'had not dawned upon the fools'; • by contrast, Odysseus is described as the 'master-strategist'; • the 'black look' and the words 'one and all, your fate is sealed' all portend to the Suitors' imminent deaths; • the repetition of 'you' is effective and adds emphasis to the long list of what the Suitors have done wrong; • 'drained the colour from their cheeks' perhaps portends their deaths; • the repetition of s sounds in the last line perhaps lends speed to the line and reflects the Suitors' desperation. 	20		<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table> <p>AO2 = 10</p> <table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1
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2(c)	<p>In what ways do recognition scenes add to the success of the <i>Odyssey</i>? In your answer you should discuss a range of recognition scenes and what they contribute to the poem.</p> <p>Discussion might include some of the following:</p> <ul style="list-style-type: none"> • Suitors – candidates might want to use the passage and consider how long their recognition takes to happen which perhaps damns them even more for their sheer stupidity. Odysseus' power is also reinforced and there is the feeling that the Suitors are receiving their comeuppance. • Eurycleia – suspense and potential danger of the faithful maidservant revealing Odysseus' identity. It also allows for the telling of the story of how Odysseus got the scar and also delays the final outcome. • Eumeus and Philoetius – provides Odysseus with essential allies for the battle with the Suitors. <p>Other recognition scenes candidates might wish to consider include:</p> <ul style="list-style-type: none"> • Telemachus in Sparta. • Odysseus and Polyphemus. <p>Beyond the context books, there is a range of other recognition scenes candidates may consider:</p> <ul style="list-style-type: none"> • Athene – demonstrates the close bond between hero and goddess, enhances his heroic credentials, shows Odysseus' love of Ithaca, provides a certain amount of humour in the way Athene plays with Odysseus. • Telemachus – importance of father-son relationship, allows for them to plot together, tension that Telemachus may fail to recognise his father, the intensity in the outpouring of emotions. • Argus – tests Odysseus' self-control, the loyalty of the dog is stressed who sees through the disguise a lot faster than most of the humans. • Penelope – the depth of proof she requires displays her loyalty. The similarities between husband and wife in this episode are touching. The description of their emotions is intense. • Laertes – again, the importance of father/son relationships. 	25	<p>Candidates should be credited under AO1 for recalling what happens during a recognition scene and under AO2 for what each scene brings to the <i>Odyssey</i>.</p>	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14–15</td> </tr> <tr> <td>Level 4</td> <td>10–13</td> </tr> <tr> <td>Level 3</td> <td>6–9</td> </tr> <tr> <td>Level 2</td> <td>3–5</td> </tr> <tr> <td>Level 1</td> <td>0–2</td> </tr> </table>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1	Level 5	14–15	Level 4	10–13	Level 3	6–9	Level 2	3–5	Level 1	0–2
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3	<p>How far do you think Odysseus is responsible for the sufferings of his men?</p> <p>It could certainly be argued that Odysseus should shoulder some of the responsibility for his men's sufferings.</p> <ul style="list-style-type: none"> • He leads them against the Cicones and fails to assert his authority in getting them to leave. • His exploration and decision to stay in Polyphemus' cave, despite his men wanting to make their escape. • He fails to listen to his men when fleeing and boasts which leads to Polyphemus praying to Poseidon. • Odysseus might not have fallen asleep at the tiller if he had trusted his crew and delegated the responsibility. • Odysseus might have been more open about the contents of the bag of winds. • He allows all the other boats to be trapped with the Laestrygonians and fails to make any rescue attempt when the monsters attack. • He jeopardises their safety by trying to fight Scylla. • He does not assert his authority enough in the episode with the Sun-god's cattle. <p>Sometimes the men are to blame themselves.</p> <ul style="list-style-type: none"> • They disobey Odysseus' orders at Ismarus. • They should not have opened the bag of winds. • They broke their oath not to touch the Sun-God's cattle. • Zeus makes it quite clear that their demise was their own folly. • Elpenor should not have got blindingly drunk. • They should not have succumbed to Circe's allure. <p>At other times their suffering seems entirely out of their or Odysseus' hands – Scylla, Laestrygonians, and Lotus-Eaters.</p>	45		<p>AO1 = 20</p> <table> <tr> <td>Level 5</td> <td>18–20</td> </tr> <tr> <td>Level 4</td> <td>14–17</td> </tr> <tr> <td>Level 3</td> <td>9–13</td> </tr> <tr> <td>Level 2</td> <td>5–8</td> </tr> <tr> <td>Level 1</td> <td>0–4</td> </tr> </table> <p>AO2 = 25</p> <table> <tr> <td>Level 5</td> <td>22–25</td> </tr> <tr> <td>Level 4</td> <td>17–21</td> </tr> <tr> <td>Level 3</td> <td>12–16</td> </tr> <tr> <td>Level 2</td> <td>6–11</td> </tr> <tr> <td>Level 1</td> <td>0–5</td> </tr> </table>	Level 5	18–20	Level 4	14–17	Level 3	9–13	Level 2	5–8	Level 1	0–4	Level 5	22–25	Level 4	17–21	Level 3	12–16	Level 2	6–11	Level 1	0–5
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4	<p>'Of all the gods and goddesses in the <i>Odyssey</i>, Athene is the most important in determining what happens.' To what extent do you agree with this statement?</p> <p>Athene's influence is manifested in various ways:</p> <ul style="list-style-type: none"> • In the meeting of the gods she pushes for Odysseus' release. • She plays an instrumental role in the maturation of Telemachus. • She calms the waves after Poseidon's storm. • She arranges the meeting of Nausicaa and Odysseus which eventually allows him to return to Ithaca. • She provides the beggar disguise which protects Odysseus in Ithaca. • She plans the downfall of the Suitors with Odysseus. • She is present in the battle, urging on the hero and deflecting spears. • She stops the final fight in Book 24. <p>However, her influence is also lacking during many key episodes during his travels and something Odysseus himself remonstrates Athene about.</p> <p>Responses might also want to explore the influence of:</p> <ul style="list-style-type: none"> • Poseidon who blights Odysseus' return; • Calypso and Circe who delay the hero's <i>nostos</i> and provide him with invaluable information; • Hermes is essential in Odysseus overcoming Circe and his release from Calypso; • Zeus is the god who arranges this release. He is also patron god of the <i>xenia</i> shown towards Odysseus by Aeolus, Phaeacians etc. • Fate and Destiny. 	45	<p>Credit candidates who link references to olive wood to Athene.</p>	<p>AO1 = 20</p> <table> <tr> <td>Level 5</td> <td>18–20</td> </tr> <tr> <td>Level 4</td> <td>14–17</td> </tr> <tr> <td>Level 3</td> <td>9–13</td> </tr> <tr> <td>Level 2</td> <td>5–8</td> </tr> <tr> <td>Level 1</td> <td>0–4</td> </tr> </table> <p>AO2 = 25</p> <table> <tr> <td>Level 5</td> <td>22–25</td> </tr> <tr> <td>Level 4</td> <td>17–21</td> </tr> <tr> <td>Level 3</td> <td>12–16</td> </tr> <tr> <td>Level 2</td> <td>6–11</td> </tr> <tr> <td>Level 1</td> <td>0–5</td> </tr> </table>	Level 5	18–20	Level 4	14–17	Level 3	9–13	Level 2	5–8	Level 1	0–4	Level 5	22–25	Level 4	17–21	Level 3	12–16	Level 2	6–11	Level 1	0–5
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5	<p>'Servants were always bad and could never be trusted.' To what extent do you think this is true of the way servants are portrayed in Homeric society?</p> <p>Examples of slaves who support this statement might include:</p> <p>Melanthius:</p> <ul style="list-style-type: none"> • dining with the Suitors; • kicks the disguised Odysseus; • provides the Suitors with weapons during the fight. <p>Melanthro:</p> <ul style="list-style-type: none"> • sleeping with Eurymachus; • betrays Penelope her mistress and the one who brought her up as her own by revealing the shroud trick; • rude to the disguised Odysseus. <p>However, there is plenty of evidence to counter this statement.</p> <p>Eumaeus:</p> <ul style="list-style-type: none"> • stays loyal to Odysseus over the years; • provides the disguised Odysseus with perfect xenia; • is close to Telemachus and has almost assumed the role of a pseudo-father figure; • is diligent in his care of Odysseus' livestock; • fights alongside Odysseus; • Odysseus has high opinion of his servant and promises to reward him. <p>Eurykleia:</p> <ul style="list-style-type: none"> • obeys Telemachus in not letting Penelope know of his departure; • is conscientious in her care of Penelope; • keeps Odysseus' identity a secret; • keeps the other women securely away from the final fight; • is prepared to identify the unfaithful maidservants. <p>There is also room to include discussion of other servants such as Philoetius, Dolius, and other anonymous slaves who inhabit Aeaea, Scherie etc. as well as to include recall on the position / expectation of slaves in Homeric society.</p>	45	<p>Credit reference to society as well as reference to the text.</p>	<p>AO1 = 20</p> <table> <tr> <td>Level 5</td> <td>18–20</td> </tr> <tr> <td>Level 4</td> <td>14–17</td> </tr> <tr> <td>Level 3</td> <td>9–13</td> </tr> <tr> <td>Level 2</td> <td>5–8</td> </tr> <tr> <td>Level 1</td> <td>0–4</td> </tr> </table> <p>AO2 = 25</p> <table> <tr> <td>Level 5</td> <td>22–25</td> </tr> <tr> <td>Level 4</td> <td>17–21</td> </tr> <tr> <td>Level 3</td> <td>12–16</td> </tr> <tr> <td>Level 2</td> <td>6–11</td> </tr> <tr> <td>Level 1</td> <td>0–5</td> </tr> </table>	Level 5	18–20	Level 4	14–17	Level 3	9–13	Level 2	5–8	Level 1	0–4	Level 5	22–25	Level 4	17–21	Level 3	12–16	Level 2	6–11	Level 1	0–5
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Appendix 1: AS GCE Classics: Classical Civilisation marking grid

	AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.		AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate. AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.		
Level 5	9–10	18–20	9–10	14–15	22–25
	<ul style="list-style-type: none"> • A very good collection/range of detailed factual knowledge; • Fully relevant to the question; • Well-supported with evidence and reference where required; • Displays a very good understanding / awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Thorough analysis of evidence/issues; • Perceptive evaluation with very thoughtful engagement with sources/task; • Very well structured response with clear and developed argument; • Fluent and very effective communication of ideas; • Very accurately written with effective use of specialist vocabulary / terms. 		
Level 4	7–8	14–17	7–8	10–13	17–21
	<ul style="list-style-type: none"> • A good collection/range of detailed factual knowledge; • Mostly relevant to the question; • Mostly supported with evidence and reference where required; • Displays a good understanding / awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Good analysis of evidence/issues; • Sound evaluation with thoughtful engagement with sources/task; • Well structured response with clear argument; • Mostly fluent and effective communication of ideas; • Accurately written with use of specialist vocabulary / terms. 		
Level 3	5–6	9–13	5–6	6–9	12–16
	<ul style="list-style-type: none"> • A collection/range of basic factual knowledge; • Partially relevant to the question; • Partially supported with evidence and reference where required; • Displays some understanding / awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Some analysis of evidence/issues; • Some evaluation with some engagement with sources/task; • Structured response with some underdeveloped argument; • Generally effective communication of ideas; • Generally accurately written with some use of specialist vocabulary / terms. 		
Level 2	2–4	5–8	2–4	3–5	6–11
	<ul style="list-style-type: none"> • Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding / awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Occasional analysis of evidence/issues; • Limited evaluation or engagement with sources/task; • Poorly structured response with little or no argument; • Occasionally effective communication of ideas; • Occasionally accurately written with some recognisable specialist vocabulary / terms. 		
Level 1	0–1	0–4	0–1	0–2	0–5
	<ul style="list-style-type: none"> • Little or no factual knowledge; • Rarely relevant to the question; • Minimal or no supporting evidence; • Displays minimal or no understanding / awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Very superficial analysis of evidence/issues; • Little or no evaluation or engagement with sources/task; • Very poorly structured or unstructured response; • Little or no effective communication of ideas. • Little or no accuracy in the writing or recognisable specialist vocabulary / terms. 		

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