



GCE

Classics: Classical Civilisation

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

Advanced Subsidiary GCE

Mark Scheme for June 2017

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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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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

Annotation	Meaning of annotation
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.

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
	H Wavy Line	to draw attention to something
	Highlight	as directed by PE
	REL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase

SUBJECT SPECIFIC MARKING INSTRUCTIONS

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

ASSESSMENT OBJECTIVES

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

AO1 50% Demonstrate Knowledge and Understanding

- recall and deploy relevant knowledge and understanding of literary, cultural, material, historical sources or linguistic forms in their appropriate contexts.

AO2 50% Analysis, Evaluation and Presentation

- AO2(a) analyse, evaluate, and respond to Classical sources (literary, cultural, material historical or linguistic) as appropriate;
- AO2(b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. You are required to identify a candidate's performance under each assessment objective and award marks accordingly.

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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.

QUERIES ON UNEXPECTED ANSWERS? Consult your 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 WRITTEN COMMUNICATION

- There are no separate weightings for AO2(a) and AO2(b).
- Guidelines stipulate that all three strands of Quality of Written Communication must be explicitly addressed. For further information, see the specification grids.
- 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 Principal Examiner.

MARK SCHEME

Question	Answer	Marks	Content	Guidance										
				Levels of Response										
1a	<p>What did Circe tell Odysseus to do to allow him to speak to the dead? What have the dead told him before the start of this passage?</p> <p>In order to converse with the dead, Circe told Odysseus to:</p> <ul style="list-style-type: none"> • dig a trench • offer libations • pray • slit the throat of the sacrificial animals • pour the blood into the trench. <p>Odysseus has encountered the following:</p> <ul style="list-style-type: none"> • Elpenor has told Odysseus how he fell off the roof of Circe's palace in an inebriated state and broke his neck. He has begged for his burial. • Teiresias has outlined Odysseus' journey home and what he will have to do after the deaths of the Suitors. • Anticleia has recounted the behaviour of Penelope. She also explained how she herself came to be in the Underworld. 	[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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1b	<p>To what extent are women presented negatively in this passage? In your answer, you should discuss what is said about them and the language used.</p> <p>There are four women presented in this passage whom candidates can choose to discuss.</p> <p>Clytaemnestra is depicted in an entirely negative way through her actions:</p> <ul style="list-style-type: none"> • murderer • 'treacherous schemer' • failure to observe burial practices correctly. <p>The language used in relation to Clytaemnestra possesses many negative connotations:</p> <ul style="list-style-type: none"> • 'the bitch' • 'nothing more dreadful or shameful' • 'depth of her villainy' • her actions have branded all women as evil • the hyperbolic use of 'all time to come'. <p>Helen is blamed by Odysseus for many deaths. He also comments on 'women's crooked ways.'</p> <p>Women are not completely depicted in a damning way throughout the whole passage.</p> <p>Cassandra's death is the 'most pitiable thing' – note the superlative.</p> <p>Penelope is an interesting blend of the two viewpoints. Agamemnon initially warns Odysseus to be wary of Penelope but then adds a far more glowing presentation of her. Candidates might comment on:</p> <ul style="list-style-type: none"> • the contrast between her and Clytaemnestra • her loyalty 	[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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	<ul style="list-style-type: none"> her wisdom the image of her nursing the baby Telemachus. 			
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1c	<p>What do the stories about the actions of the Greek heroes who fought at Troy contribute to the <i>Odyssey</i>? In your answer, you should include a range of Greek heroes mentioned in the <i>Odyssey</i>. You should not discuss Odysseus.</p> <p>Primarily, the stories of the heroes broaden the scope of the epic. In the passage, there is:</p> <ul style="list-style-type: none"> pathos felt over the fate of Agamemnon an explanation for why Agamemnon is in the Underworld possible tension when Agamemnon tells Odysseus not to be too trusting of his wife. Possibly this shapes Odysseus' reticent behaviour with Penelope before the downfall of the Suitors. <p>Elsewhere in Book 11 examples which might be mentioned are:</p> <ul style="list-style-type: none"> Achilles who helps to promote Odysseus' heroic stature – 'what greater exploit can you plan to surpass your voyage here?' It also depicts an entirely pessimistic view of the afterlife and possibly possesses a didactic element when Achilles warns Odysseus not to 'make light of death'. The encounter also affords a wonderful insight into Odysseus' skill with words when he offers the flattering account of Neoptolemus' actions at Troy. Ajax and his suicide provide another perspective on the war at Troy and a less endearing side to Odysseus. The fact that Odysseus is unable to effect a reconciliation with Ajax, who departs in silence still nursing his grudge, is an entirely bleak depiction of the afterlife. <p>Elsewhere in the epic, Menelaus is important in:</p> <ul style="list-style-type: none"> providing an example of good <i>xenia</i> offering Telemachus news of his father assisting the maturation of Telemachus evoking the suffering caused by the Trojan war describing Odysseus' actions within the wooden horse 	[25]	<p>Credit reference to the contribution of Nestor in Book 3.</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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	<ul style="list-style-type: none"> enriching the tapestry of the epic by describing his travels. 			
2a	<p>Briefly outline what has happened from the point Odysseus strung the bow to the start of this passage.</p> <p>Answers may include reference to the following:</p> <ul style="list-style-type: none"> Odysseus strings the bow and successfully fires the arrow through the axes. He shoots Antinous through the neck. Eurymachus unsuccessfully tries to lay the blame for their bad behaviour upon Antinous. Eurymachus organises the resistance against Odysseus but is killed by the hero. Telemachus kills Amphionomus and then fetches weapons. Melanthius helps to arm the Suitors until he is stopped by Eumeus and Philoetius. Athene goads Odysseus, prevents the Suitors' spears from striking and scares the Suitors witless by raising her deadly aegis. Odysseus and the others pounce and kill the Suitors. The supplicating Leodes is killed but Telemachus successfully intercedes on behalf of Phemius and Medon. 	[10]	AO1 = 10 Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1	
2b	<p>How has Homer made this passage a vivid piece of story-telling? In your answer, you should discuss what happens and the way these events are narrated.</p> <p>Candidates may comment upon some of the following:</p> <ul style="list-style-type: none"> personification of Death repetition of the quantity of dead suitors – 'heaps', fish lying in masses use of similes enhance the power of Odysseus and the vulnerability of the Suitors. The net comparison perhaps indicates that the Suitors had no chance 	[20]	AO1 = 10 Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 AO2 = 10 Level 5 9 – 10 Level 4 7 – 8	

	<ul style="list-style-type: none"> of escape direct speech goriness of battle pejorative use of adjectives – 'fearsome spectacle', 'mighty' contrast of emotions – joy and the stinging rebuke moralistic comment – 'it is an impious thing to exult over the slain'. 			Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1
2c	<p>'These men fell victims to the will of the gods and their own infamy' (lines 28-29). How were the Suitors behaving badly? How far were the gods responsible for bringing about their punishment?</p> <p>The Suitors have been behaving badly through their:</p> <ul style="list-style-type: none"> excessive behaviour and appetite at Odysseus' palace attitude towards Telemachus and attempt to assassinate their host treatment of the disguised Odysseus and the various missiles thrown in his direction failure to pay heed to the omens disrespect of the prophet. <p>Even though Odysseus plans, traps, fights and executes the downfall of the Suitors, it is made very clear that their deaths are as a consequence of divine will. This is apparent in the following ways:</p> <ul style="list-style-type: none"> Teiresias predicts that Odysseus will take revenge and kill the Suitors. There are omens foreshadowing the Suitors' demise (Theoclymenus' vision, Penelope's dream). The Suitors have broken the divine code of <i>xenia</i> on numerous occasions and have earned the enmity of the gods. <p>Athene herself is instrumental. She:</p> <ul style="list-style-type: none"> plans their downfall with Odysseus. provides the disguise which enables the hero to infiltrate the palace 	[25]		AO1 = 10 Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 AO2 = 15 Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2

	<p>successfully.</p> <ul style="list-style-type: none"> • has marked out Amphynomus to fall by the spear of Telemachus. • becomes actively involved in the final battle. • protects Odysseus <i>et al.</i> 			
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3	<p>How far do you think that Odysseus was irresponsible?</p> <p>There are plenty of examples of Odysseus behaving in a responsible manner. These include:</p> <ul style="list-style-type: none"> • praying to the gods • making sacrifices • following Athene's instructions in Ithaca • maintaining and using the beggar disguise in his palace • trapping the defenceless Suitors • freeing his crew from Circe's spell • rescuing those under the influence of the Lotus-Eaters • providing much needed motivational speeches • sending out search parties • dividing plunder in an even manner • casting lots to decide • returning home and not staying with Calypso forever. <p>He does, however, have a tendency to act irresponsibly, especially on his travels. Relevant examples include:</p> <ul style="list-style-type: none"> • falling asleep at crucial moments (bag of winds, Cattle of the Sun) • failing to inform his crew about the contents of the bag of winds • his behaviour in general in the encounter with Polyphemus • not asserting himself enough as a leader in the Cicones or Hyperion episodes • his dalliances with Calypso and Circe • the Laestrygonian encounter • his failure to follow straightaway the advice of Ino • testing Laertes. <p>There is also room to consider this question from an ancient perspective; some of</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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	the perceived irresponsibilities are part of the make-up of an Homeric hero. Fate is also relevant; his men were destined to die as a result of their transgressions.			
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4	<p>'Family is of little importance in the <i>Odyssey</i> and the society it depicts.' To what extent do you agree?</p> <p>The importance of family is most evident in Odysseus' desire to return home and all the privations and struggles he is prepared to endure in order to achieve this. It is also apparent in the intensity of emotions on display during the recognition scenes with his son, parents and Penelope.</p> <p>The actions of those who are parted from Odysseus also reinforce the importance of family. Penelope remains faithful to Odysseus, Telemachus goes to find out about his long lost father, Anticleia dies of heartbreak for her son and Laertes lives on the farm in his grief for his absent son.</p> <p>The importance of family is also evident in the society described in Scherie, especially in the behaviour of Nausicaa going to the wash-pools as she is starting to consider marriage. Like Nausicaa, Calypso also expresses a wish to marry Odysseus.</p> <p>Other examples of family that might be considered include:</p> <ul style="list-style-type: none"> • Nestor • Menelaus • Aeolus • the Suitors' parents • the gods – Zeus, Poseidon, Athene. <p>It is possible to question the extent of the importance of family.</p> <ul style="list-style-type: none"> • Odysseus' desire for <i>kleos</i> and his curiosity often obscure his determination to return home. 	[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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	<ul style="list-style-type: none"> • It is also not clear whether it is just family that is the prime reason for his return. • Odysseus is unfaithful to Penelope. • Telemachus is sometimes harsh and arguably unfair towards his mother. • Aphrodite is more than happy to cheat on Hephaestus. 																						
5	<p>Do you think that the <i>Odyssey</i> would make a good film?</p> <p>There are many elements to the <i>Odyssey</i> which would contribute to making a good film. These might include:</p> <ul style="list-style-type: none"> • strong characterisation of the hero who is capable of undertaking superhuman feats • enduring relevance of good versus evil • physical and verbal contests • love interests • clear plot line • suspense • happy ending • varied and exotic locations • divine intervention • inclusion of fantasy and monsters • involvement of all levels of Homeric society. <p>There are, however, other episodes or devices which might not be so easily transferred to a film. For instance, there is:</p> <ul style="list-style-type: none"> • use of flashback • delay of the entry of the hero • overly long episode in Scherie • repetition of Olympus scenes • similarities between the Calypso and Circe episodes • slow moving plot once Odysseus is within his palace • anti-climatic ending of Book 24. 	[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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APPENDIX 1

	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
	<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
	<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
	<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
	<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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