

A Level Classical Civilisation H408/32 Love and Relationships Sample Question Paper

Date – Morning/Afternoon Version 1.1
Time allowed: 1 hour 45 minutes

You must have:

- Answer Booklet



INSTRUCTIONS

- Use black ink.
- Complete the boxes on the Answer Booklet with your name, centre number and candidate number.
- Answer **all** of Section A and one question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write your answer to each question in the space provided.
- Write the number of each question answered in the margin.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **75**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **4** pages.

Section A

Answer **all** questions in this section.

Source A: Sappho *The most beautiful sight in the whole world*

The most beautiful sight in the whole world Is, according to some, A group of cavalry, Others say infantry.	1
And still others a fleet of ships. I think it is gazing upon the one you love.	5
It's easy to explain myself So that everyone understands: Helen, the most beautiful woman on earth, Abandoned her husband, The most excellent of all men, And sailed to Troy!	10
Without a thought for her daughter Or her dear parents. [.....] led her astray.	15
Now I am thinking about Anactoria Who is not here with me. I would rather gaze upon her lovely walk, Upon her gleaming face, Than look at all the chariots of the Lydians And the foot soldiers with their weapons! [.....]	20

1. Give **two** ways in which the poem implies that Helen's decision to sail for Troy was a bad one. [2]
2. How successfully does Sappho convince the reader of her feelings for Anactoria in this poem? Explain your answer with reference to the passage. [10]

Seneca was considered a Stoic philosopher, and viewed desire as a powerful and dangerous emotion.

3. Give **three** Stoic ideas about the concept of 'virtue'. [3]
4. How convincing are Seneca's ideas about the power and danger of desire? [10]
- 5.* To what extent were Seneca's views about relationships influenced by his cultural context? You may use your knowledge of Seneca's ideas about desire as a starting point and should justify your response. [20]

Section B

*Answer **one** of the following questions*

Use classical sources, and secondary sources, scholars and/or academic works to support your argument. You should also consider possible interpretations of sources by different audiences.

Either

- 6.* 'In the ancient world, love was seen only as a source of pain and distress.' To what extent do you agree with this description of the ancient representation of love?

[30]

Or

- 7.* 'It would be easier to live by Seneca's rules for relationships than to live by Plato's.' To what extent do you agree with this statement?

[30]

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Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

A Level Classical Civilisation

H408/32 Love and Relationships

SAMPLE MARK SCHEME

Duration: 1 hour 45 minutes

MAXIMUM MARK 75

SPECIMEN

This document consists of 20 pages

MARKING INSTRUCTIONS**PREPARATION FOR MARKING ON SCORIS**

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

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

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the Scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the Scoris messaging system.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Where candidates have a choice of questions 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.)
8. There is a NR (No Response) option. Award NR (No Response) if:
 - there is nothing written at all in the answer space
 - OR there is a comment that does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
9. The Scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your Team Leader, use the phone, the Scoris messaging system, or e-mail.

10. 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.

SUBJECT-SPECIFIC MARKING INSTRUCTIONS

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.

Information and instructions for examiners

The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band 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.

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 Examiners' Standardisation 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. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

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 co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band 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.

Question	Indicative Content	Marks (AO)	Guidance
Section A			
1	<p>Give two ways in which the poem implies that Helen's decision to sail for Troy was a bad one.</p> <p>Two from: Abandoned her husband (1) The most excellent of all men (1) Without a thought for her daughter (1) dear parents (1) led her astray (1)</p>	2 (AO1)	
2	<p>How successfully does Sappho convince the reader of her feelings for Anactoria in this poem? Explain your answer with reference to the passage.</p> <ul style="list-style-type: none"> • Sappho begins the poem with a priamel where she uses examples to build up to and contrast her point (AO2) <ul style="list-style-type: none"> ○ ... a group of cavalry, others say infantry, and still others a fleet of ships (AO1) • There is a stark contrast between the public world of weapons and war and private world of love in the opening of the poem. (AO2) <ul style="list-style-type: none"> ○ I think it is gazing on the one you love (AO1) • After the drama of the opening, Sappho adopts a more colloquial tone to involve her reader (AO2) <ul style="list-style-type: none"> ○ It's easy to explain myself, so that everyone understands (AO1) • The reference to Helen could be an indication of the power of love, or a direct comparison with Anactoria who has abandoned Sappho as Helen abandoned Menelaus, her daughter and her parents (AO2) <ul style="list-style-type: none"> ○ Helen, the most beautiful woman on earth, abandoned her husband, the most excellent of all men and sailed to Troy (AO1) ○ ...without a thought for her daughter or dear parents.... (AO1) • Sappho's descriptions are very visual; she is really taking about the visual impact of a beautiful woman rather than anything deeper (AO2) <ul style="list-style-type: none"> ○ I would rather gaze upon her lovely walk, upon her gleaming face... (AO1) • The Lydians were famous in the ancient world for their wealth and Lesbia, where Sappho lived and wrote was part of the Lydian Empire (AO2) <ul style="list-style-type: none"> ○ ...than look at all the chariots of the Lydians (AO1) • Candidates might discuss whether the poem is more or less successful depending on its audience; ancient or modern, male or female (AO2) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</p> <p>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p>

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

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> • AO1: Shows very good knowledge and understanding of the provided source 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	<ul style="list-style-type: none"> • AO1: Shows good knowledge and understanding of the provided source 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	<ul style="list-style-type: none"> • AO1: Shows reasonable knowledge and understanding of the provided source 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	<ul style="list-style-type: none"> • AO1: Shows basic knowledge and understanding of the provided source 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	<ul style="list-style-type: none"> • AO1: Shows limited knowledge and understanding of the provided source 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	<ul style="list-style-type: none"> • No response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
3	<p>Give three Stoic ideas about the concept of ‘virtue’. Three from:</p> <ul style="list-style-type: none"> • true virtue should be sought by all people (1) • virtue could only be achieved through the careful control of emotions (1) • virtue was the only path to true happiness (1) • to be virtuous was a natural state (1) • the soul was rational (1) 	3 (AO1)	
4	<p>How convincing are Seneca’s ideas about the power and danger of desire?</p> <ul style="list-style-type: none"> • The idea that strong desire can ‘enslave us’ might be seen as convincing due to experience of people who will ‘do anything’ for the object of their desire (AO2) <ul style="list-style-type: none"> ○ <i>His ideas about people who are enslaved by desire (AO1)</i> • His ideas are not purely abstract, he relates them to real life, and therefore might be seen as more convincing (AO2) <ul style="list-style-type: none"> ○ <i>Seneca offers real-life examples of virtuous actions (AO1)</i> • He gives plenty of positive encouragement, claiming that resisting pleasure is not just morally right but also the path to pleasure which may convince more readily than a purely negative approach (AO2) <ul style="list-style-type: none"> ○ <i>Seneca promises his readers virtue if they can resist unnatural desires (AO1)</i> ○ <i>He encourages us to think about virtue as a natural state and thus more attainable (AO1)</i> • His focus on the physical toll desire can take, makes it more tangible and gives us a very real consequence that we can observe (AO2) <ul style="list-style-type: none"> ○ <i>He discusses the physical toll that the pursuit of pleasure can take (AO1)</i> • Considering his role with the emperor Nero, Seneca has been considered a hypocrite and this might make his arguments less convincing (AO2) <ul style="list-style-type: none"> ○ <i>Nero was motivated very much by desire and impulse (AO1)</i> • Might be argued that desire and passions are healthy, and that suppression of these causes more pain (AO2) <ul style="list-style-type: none"> ○ <i>Seneca connects unchecked desire with physical and moral decline (AO1)</i> 	5 (AO1) 5 (AO2)	<p><i>AO1 marks are awarded for the selection of material regarding the ideas, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</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>

Guidance on applying the marking grids for the 10-mark ideas 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

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> • AO1: Shows very good knowledge and understanding of the 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 ideas leading to convincing points which are well-supported and developed
4	7–8	<ul style="list-style-type: none"> • AO1: Shows good knowledge and understanding of the 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 ideas leading to sound points, which are supported and developed
3	5–6	<ul style="list-style-type: none"> • AO1: Shows reasonable knowledge and understanding of the 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 ideas leading to some tenable points, which have some support and development
2	3–4	<ul style="list-style-type: none"> • AO1: Shows basic knowledge and understanding of the 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 ideas leading to weak points, which have occasional support and development
1	1–2	<ul style="list-style-type: none"> • AO1: Shows limited knowledge and understanding of the 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 ideas leading to points of little relevance
0	0	<ul style="list-style-type: none"> • No response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
5	<p>To what extent were Seneca’s views about relationships influenced by his cultural context? You may use your knowledge of Seneca’s ideas about desire as a starting point and should justify your response.</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Seneca’s attitude towards desire and his view of it as dangerous and harmful • Attitudes towards marriage and relationships in 1st century AD Rome • Seneca’s attitudes and teachings on marriage • The moral teaching of Stoicism • Political context of 1st century AD Rome; Augustus’ laws and attitude towards morality • Seneca’s position within the political and social hierarchy of Rome <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Society considered sexual desire dangerous, which is reflected in Seneca’s views • Seneca was influenced by Stoic teachings on morality and virtue and his ideas reflect these • Marriage is an important institution in Roman society and law, and Seneca’s support of this institution would be in line with this • Seneca may have felt that due to his position he should take on a role of preserving virtue and morality of those around him • The popularity and message of the Augustan laws regarding marriage and sexual morality may have influenced Seneca’s ideas, or their similar nature might be due to the mutual influence of Stoicism • Seneca may have been reacting to the immorality he perceived in the society around him 	<p>10 (AO1)</p> <p>10 (AO2)</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 stimulus ideas mentioned in previous questions as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

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

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/or about classical ideas, 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 and/or about classical ideas <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/or about classical ideas, 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 and/or about classical ideas <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/or about classical ideas, 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 and/or about classical ideas <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 and/or about classical ideas 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 and/or about classical ideas <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/or about classical ideas 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 and/or about classical ideas 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 or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
Section B			
6	<p>'In the ancient world, love was seen only as a source of pain and distress.' To what extent do you agree with this description of the representation of love in the ancient sources which you have read?</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • The misery in some of Sappho's poetry • The celebration of love in Sappho's poetry • Seneca's ideas about restraining emotion • Seneca's depiction of the consequences for those who cannot restrain their emotions • Plato's ideas about the purity of love • Plato's ideas about the origins of love • The ideas of both Seneca and Plato about the importance of relationships to a successful state • Plato's ideas about the inspirational qualities of love • Ovid's depictions of relationships • The didactic nature of the ideas of both Plato and Seneca <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • We have more examples of unrequited love but some love poetry is joyful: <ul style="list-style-type: none"> ○ Sorrow makes better poetry/more interesting stories ○ Sappho deals with unrequited love ○ Seneca's depiction of the tragedy of Phaedra ○ There is unrequited love shown in the Symposium but this is dealt with gently ○ Ovid talks of the fun of starting relationships ○ Sappho talks of the inspiring quality of love ○ Ovid talks about the pleasure of sex ○ Many of Sappho's poems are a celebration of the feelings which love can create 	<p>10 (AO1)</p> <p>20 (AO2)</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>

	<ul style="list-style-type: none">• Relationships can be very positive:<ul style="list-style-type: none">○ Plato and Seneca both talk of positive, loving relationships and of the importance of these relationships in improving virtue○ Seneca's representation of his own marriage○ Ovid talks about the fun activities which are possible for women• Candidates might discuss how issues of audience affect how the portrayal of love is received; modern and ancient, male and female etc		
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Guidance on applying the marking grids for the 30-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. 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

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/or about classical ideas, 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/or about classical ideas 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/or about classical ideas, 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/or about classical ideas 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/or about classical ideas, 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/or about classical ideas 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 and/or about classical ideas 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/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	<ul style="list-style-type: none"> • 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	<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 and/or about classical ideas with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i>
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • 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. 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

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/or about classical ideas, 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/or about classical ideas 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/or about classical ideas, 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/or about classical ideas 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/or about classical ideas, 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/or about classical ideas 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</i></p>

					<i>relevant and has some structure</i>
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 and/or about classical ideas 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/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	<ul style="list-style-type: none"> • 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	<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 and/or about classical ideas with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i>
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Assessment Objective Grid

	AO1	AO2
1	2	
2	5	5
3	3	
4	5	5
5	10	10
6/7	10	20
Total	35	40

Summary of Updates

Date	Version	Change
October 2020	1.1	Correction of the question wording in the markscheme for question 4

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