

GCE

Classics: Classical Greek

Unit **F373**: Classical Greek Verse

Advanced GCE

Mark Scheme for June 2016

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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.

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Question			Answer	Marks	Guidance	
					Content	Levels of response
1	(a)		Sections (glossed words are underlined):	30	<p><i>The passage has been divided into 7 sections, each worth 4 marks.</i></p> <p><i>Award up to 4 marks per translated section according to the 4-mark marking grid (in right-hand column). Then award a mark out of 2 for fluency of English according to the 2-mark grid (also in right-hand column).</i></p> <p><i>The translations given to the left of this column are suggestions only; examiners should use their own judgment as to the accuracy and quality of the translations made by the candidates.</i></p>	<p>Marks for each section should be awarded as follows:</p> <p>[4] All or almost all of the meaning conveyed (as agreed at Standardisation).</p> <p>[3] Most of the meaning conveyed.</p> <p>[2] Half the meaning conveyed; the rest seriously flawed.</p> <p>[1] Very little meaning conveyed, or isolated words known.</p> <p>[0] No elements of meaning conveyed; no relation to the Greek at all.</p>
1	(a)	(i)	<p>ἀλλ', ὦ φίλη παιῖ, τὰς μὲν Ἑκτορος τύχας ἔασον· οὐ μὴ δάκρυά νιν σώσῃ τὰ σά. (Lines 1-2)</p> <p>But, O dear child / daughter, forget about the fate of Hector: your tears will not save him / bring him back safe.</p>	4	Accept 'cannot save'	<p>N.B.: Consequential errors should not be penalised.</p> <p>Marks for fluency of English should be awarded as follows:</p> <p>[2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation.</p>
1	(a)	(ii)	<p>τίμα δὲ τὸν παρόντα δεσπότην σέθεν. (Line 3)</p> <p>But honour your present master,</p>	4		<p>[1] Occasional improvements on a literal translation.</p> <p>[0] No or very little improvement on a literal translation.</p>
1	(a)	(iii)	<p>κἂν δοῦς τὰδ', ἐς τὸ κοινὸν εὐφρανεῖς φίλους (Line 4)</p> <p>And if you do this / these things, you will gladden / cheer up your friends in common / all your friends</p>	4		

Question			Answer	Marks	Guidance	
					Content	Levels of response
1	(a)	(iv)	καὶ παῖδα τόνδε παιδὸς ἐκθρέψειας ἂν Τροία μέγιστον ὠφέλημ', (Lines 5-6) and may raise my grandson here as / to be the greatest / a very great help to Troy,	4	Accept the literal 'this son of my son', 'this child of my child'. Effect of ἐκ- is 'to manhood'. Reward candidates who achieve a sense of this with the fluency mark.	
1	(a)	(v)	ἴν' οἳ ποτε ἐκ σοῦ γενόμενοι παῖδες Ἴλιον πάλιν κατοικήσειαν, (Lines 6-8) so that one day children / sons born from you / of your lineage may found Ilium again / refound Ilium			
1	(a)	(vi)	καὶ πόλις γένοιτ' ἔτι. (Line 8) and it may become a city again.	4	Allow other correct translations of ἔτι, e.g. 'may yet become a city', 'may become a city hereafter'.	
1	(a)	(vii)	τίν' αὖ δέδορκα τόνδ' Ἀχαιϊκὸν λάτριν στείχοντα καινῶν ἄγγελον βουλευμάτων; (But) what servant of the Achaeans is this I see coming as an announcer of / to announce new edicts / decisions / resolutions?		Translation of αὖ not essential for 4, but reward good attempts with fluency mark.	

Question		Answer	Marks	Guidance
1	(b)	<p><i>Possible points:</i></p> <ul style="list-style-type: none"> • Φρυγῶν ἀρίστου πρὶν ποθ' Ἑκτορος δάμαρ — Talthylbius addresses Andromache as 'the wife of Hector, formerly the bravest of the Phrygians', implying that she will need to show comparable bravery when she hears his news. • μή με στυγήσης = 'don't shoot the messenger', strong prohibition. • οὐχ ἐκῶν γὰρ ἀγγελῶ — 'I shall not make my announcement willingly'. • Δαναῶν δὲ κοινὰ Πελοπιδῶν τ' ἀγγέλματα — 'an announcement from the Greeks and sons of Pelops in common', emphasising that the decree does not come from him — disassociating himself from it? • τί δ' ἔστιν; — a worried question. • ὥς μοι φροιμίων⁶ ἄρχη κακῶν — 'how bad a beginning of your speech you are making', κακῶν emphatically delayed. • οὐκ οἶδ' ὅπως σοι ῥαδίως εἶπω τάδε — 'I do not know how I might easily say these things to you'. <p><i>Candidates may think of others.</i></p>	8	<p>In general, allow 2 marks for a fully developed point, 1 mark for a less well developed point. Candidates may achieve 8 with four solid points or with three solid points and a couple of flawed or less developed ones, etc.</p> <p>A fully developed point [2 marks] will consist of a relevant quotation from the text, translated into English or commented upon in such a way that it is clear the candidate understands it [1 mark], plus a sensible comment about it which links the citation to the question [1 mark].</p> <p>Points should also be clearly differentiated and avoid overlapping if they are to gain 2 full marks.</p>

Question		Answer	Marks	Guidance
1	(c)	<p> _ _ v _ _ _ v _ _ _ v v οὐκ οἶδ' ὅπως σοι ῥαδίως εἶπω τάδε. v _ v _ _ _ v _ v _ v v ἐπήνεσ' αἰδῶ, πλὴν ἐὰν λέγῃς καλά. </p>	4	(4) Eleven or twelve feet correct. (3) Between eight to ten feet correct. (2) Between five to seven feet correct. (1) Between two to four feet correct. (0) One or no feet correct.
1	(d)	<ul style="list-style-type: none"> • They / the Greeks are going to kill [1] • her / Andromache's son / child / Astyanax [1] 	2	'Her son will be killed' = 1 (no acknowledgement of third person plural ending of verb)?
1	(e)	<ul style="list-style-type: none"> • It is a greater ill (<i>vel sim.</i>) [1] • than her marriage (i.e. her concubinage to Neoptolemus) [1] 	2	
1	(f)	<ul style="list-style-type: none"> • Not raise the son / child [1] • of a noble (<i>vel sim.</i>) father [1] • [but] throw him [1] • from the towers (<i>vel sim.</i>) of Troy [1] 		

Question		Answer	Marks	Guidance	
				Content	Levels of response
2	(a)	<p>In the printed passage Creon, talking first to Antigone and then to the Chorus, shows clearly by his tone and choice of vocabulary and expression his intense reaction to having his authority as king defied, particularly by a woman (or, as he imagines here, by women).</p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> • 1: ἀλλ' ἴσθι τοι — threatening / menacing tone. • 1-2: τὰ σκλήρ' ἄγαν φρονήματα πίπτειν μάλιστα — the first of four <i>gnomai</i>, roughly equivalent to 'the more stubborn they are the harder they fall'. He is obviously referring to Antigone here. • 3-5: καὶ τὸν ἐγκρατέστατον σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῆ θραυσθέντα καὶ ῥαγέντα πλεῖστ' ἂν εἰσίδοις — second <i>gnome</i>, this time making an analogy between Antigone and hard-baked iron. The superlative πλεῖστ' corresponds to • μάλιστα in line 2, ἂν εἰσίδοις to ἴσθι τοι in line 1. N.B. the assonance of θραυσθέντα καὶ ῥαγέντα, which is pleonastic though not tautologous ('broken and shivered', as Jebb explains). • 5-6: μικρῶ χαλινῶ δ' οἶδα τοὺς θυμουμένους ἵππους καταρτυθέντας — third <i>gnome</i>, suggesting via a horse-training analogy that Antigone needs to be kept 'on a short leash'. μικρῶ is in emphatic position, with δε postponed too. Note that Creon has for the third time used a verb of perception, but he has changed the person from second to first. • 6-7: οὐ γὰρ ἐκπέλει φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας — fourth <i>gnome</i>. ἐκπέλει is <i>hapax legomenon</i>. δοῦλός is an offensively hyperbolic way of referring to Antigone. • 8: αὕτη δ' ὑβρίζειν μὲν τότε' ἐξηπίστατο — Creon refers to Antigone in the third person, denouncing her to the Chorus, though he began this passage by addressing her (ἴσθι). He makes a very serious accusation, of ὑβρις (here = 'insolence?'). N.B. force of ἐκ- prefix, 'knew thoroughly'. 	25	<p><i>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account</i></p> <p><i>QWC when placing the answer within the band.</i></p> <p><i>Examiners will be responsive to any approaches taken by candidates which answer the question and demonstrate knowledge of the text. A list of possible points is given opposite. Although candidates should cite examples from throughout the printed passage (not just a limited section of it), it should be stressed that they will not be required to mention all of these points. It is also quite possible that candidates may come up with other valid points of their own.</i></p>	<p>AO1</p> <p>Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p>AO2</p> <p>Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • 9: νόμους ὑπερβαίνουσα τοὺς προκειμένους — ‘transgressing the established laws’. • 10: ὕβρις δ’, ἐπεὶ δέδρακεν, ἦδε δευτέρα — ‘and, having done that, this is a second insult’. Note the epanaphora ὑβρίζειν μὲν (line 8) ... ὕβρις δ’. • 11: τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν — ‘to exult in these things and to laugh at having done them’. Rulers know no worse shame than to be mocked by their enemies, and these are the terms in which he is seeing Antigone now. • 12: ἢ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ’ ἀνήρ — Creon feels emasculated by Antigone. • 13: εἰ ταῦτ’ ἀνατεῖ τῆδε κείσεται κράτη — ‘if this victory will remain on record for her, with impunity’. • 14-15: ἀλλ’ εἴτ’ ἀδελφῆς ... κυρεῖ — the fact that Antigone is Creon’s niece / great-niece will hold no sway with him. • 14-15: εἴθ’ ὀμαιμονεστέρα τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ — it does not matter how close a relation she is. This is somewhat hyperbolically expressed, and one might suspect Creon is carrying some emotional baggage about his sister’s side of the family. • 16-17: αὕτη τε χῆ ξύναιμος οὐκ ἀλύξετον μόρου κακίστου — without any evidence, Creon assumes Antigone’s sister Ismene is equally ‘treacherous’. Note the use of the dual to couple them together closely. And the fate (μόρου) he has planned for them is not just death, but the worst one possible (κακίστου). • 17-18: καὶ γὰρ οὖν κείνην ἴσον ἐπαιτιῶμαι τοῦδε βουλευῶσαι τάφου — ‘for indeed I accuse her too of having had an equal share in plotting this burial’; again, this is with no real evidence. • 19: καὶ νιν καλεῖτ’ — she is to be summoned by force. • 19-20: ἔσω γὰρ εἶδον ἀρτίως λυσσῶσαν αὐτήν οὐδ’ ἐπήβολον φρενῶν — ‘in a frenzy’ Ismene might have been, due to anxiety for her sister, but this does not amount to evidence of treason, with the result that this description seems rather petulant and prejudiced. 			

Question		Answer	Marks	Guidance	
				Content	Levels of response
2	(b)	<p>The printed passage may be used to provide evidence that although Antigone's cause is usually regarded as a noble one, there are less noble aspects to her personality. She treats the quite reasonable and caring attitude of her sister Ismene with disdain, and even seems to have some kind of martyr-complex:</p> <ul style="list-style-type: none"> • 1-2: Antigone, now disgusted with her sister, says that she would not want Ismene to act with her now, even if she were willing. • 3: She tells Ismene to 'suit herself'... • 3-4: 'but I (ἐγὼ) shall bury him'. One might suspect a degree of glory-seeking... • 4: ... or self-martyrdom: 'It is a fine thing <i>for me</i> (μοι) to die having done this.' • 5: Lying with her dead brother (i.e., in death / the afterlife) goes considerably further than just making sure he is buried properly. • 6: 'Having committed a holy crime': she is convinced that what she is doing is right. • 6-8: She believes that it is more important to do right by the dead than by the living, as she will spend more time with the dead than the living. • 8-9: She is again dismissive of her sister's opinions: 'dishonour what the gods honour.' <p><i>Rest of play:</i></p> <p>The question gives candidates the opportunity to make a character assessment of Antigone and also to discuss the rights and wrongs of her position. The question suggests that they do more than just discuss the nobility of her cause, and that they examine the grittier, perhaps even unpleasant, aspects of her character. Her attitude to Ismene and Haemon, as well as to Creon, will be relevant here.</p> <p>Candidates will be rewarded for the quality and quantity of their reference to relevant parts and aspects of the play, and the judiciousness of their analysis.</p>		<p><i>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</i></p> <p><i>Good answers will give an overall assessment of the strengths and weaknesses of Antigone's character, the righteousness (or not) of her cause, etc. (AO2 evaluation). Responses should show a detailed knowledge of the speeches, dialogue, plot and events of the play, and use examples from them to answer the question effectively (AO1/AO2 analysis).</i></p> <p><i>It is assumed that a good answer will contain judicious reference (a) to the printed passage and (b) to relevant lines or passages throughout the remainder of the play, including but not limited to the sections prescribed for study in Greek.</i></p>	<p>AO1</p> <p>Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p>AO2</p> <p>Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>
Total for Section A			50		

Question		Answer	Marks	Guidance	
				Content	Levels of response
3	(a)	<p>In the printed passage, Dionysus is trying to secure the help of Heracles for a dangerous journey to the Underworld which he is about to make. First, he has to explain the reason for his journey, but Heracles, traditionally obsessed with sex and food, is being somewhat obtuse.</p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> • 1: Given the infectious nature of laughter, Heracles' uncontrollable merriment would be hoped to have a similar effect on the audience. • 2: Comic juxtaposition of lion-skin and saffron gown (the former wrapped around the latter, as the arrangement of the words λεοντήν ἐπὶ κροκωτῶ κειμένην may suggest). The audience will, of course, be seeing this effect as well as hearing about it. The κροκώτος, being associated with both Dionysus and his female worshippers, would suggest to the original audience effeminacy, in complete contrast to Heracles' 'macho' attire. • 3: τίς ὁ νοῦς; • 3: Another comic juxtaposition, of a κόθορνος (a soft boot worn by Dionysus, women and, in comedy, effeminate males) and a ῥόπαλον. The coupling of the two contrasting accoutrements is emphasised by the use of the dual number. • 4: ποῖ γῆς ἀπεδήμεις; — he implies that Dionysus has picked up this exotic way of dressing abroad. • 4: ἐπεβάτευον Κλεισθένει — 'I was serving as a marine under Cleisthenes'. As Cleisthenes is frequently teased for passive homosexuality in Aristophanes, Dionysus is (probably unconsciously) punning on 'I was mounting Cleisthenes' (ἐπεβάτευον / ἐπέβαινον). • 5: κἀναυμάχησας; — 'And did you "fight a naval battle"?', another double entendre ('And did you "ram" him?'). • 5-6: The idea of Dionysus and the beardless Cleisthenes sinking twelve or thirteen ships is a comic fantasy. • 7: σφῶ; Heracles is duly incredulous. N.B. dual again. • 7: κἄτ' ἔγωγ' ἐξηγγόμην — Xanthias' words are what Dionysus would say next, if he were telling the truth. 	25	<p><i>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</i></p> <p><i>Examiners will be responsive to any approaches taken by candidates which answer the question and demonstrate knowledge of the text. A list of possible points is given opposite. Although candidates should cite examples from throughout the printed passage (not just a limited section of it), it should be stressed that they will not be required to mention all of these points. It is also quite possible that candidates may come up with other valid points of their own.</i></p>	<p>AO1 Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p>AO2 Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • 8-9: καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγιγνώσκοντί μοι τὴν Ἀνδρομέδαν πρὸς ἑμᾶντὸν — another comic idea: see • Sommerstein's remarks on the implications of an interest in books. The idea of reading Euripides on the deck of a trireme in the middle of a sea-battle is ridiculous. • 9-10: ἐξαίφνης πόθος τὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα — the way this idea is expressed (πόθος, τὴν καρδίαν ἐπάταξε, words appropriate for sexual passion) prepares for the jokes in lines 12-13. • 11: NB assonance of πόθος / πόσος. • 11: μικρὸς ἠλίκος Μόλων: a joke, as Molon was apparently far from small. • 12-13: γυναικός, παιδός, ἀνδρός — potential objects of the πόθος. Heracles has a somewhat one-track mind. • 13: The suggestion of ἀνδρός leads naturally to another dig at Cleisthenes' sexuality. • 14: ὠδέλφ' — somewhat incongruously, Heracles and Dionysus actually are brothers, according to Greek myth. See on line 16 below. • 14-15: the tone and vocabulary are still appropriate to sexual lust. • 16: ὠδελφίδιον — Heracles talks to Dionysus as a more 'wordly-wise' older brother giving advice to an infatuated younger brother. • 17-18: Dionysus tries to explain his πόθος to Heracles using another of Heracles' obsessions. • 19: the audience is amused by the fact that Heracles is playing up to his gluttonous comic stereotype. • 20-21: the comedy here is derived from the assumption that because Heracles is an 'expert' on ἔτνος, he therefore fully understands the other side of the analogy. • 22: δαρδάπτει — vocabulary appropriate to the analogy. • 23: Εὐριπίδου — enjambed, the surprise(?) revelation of the object of Dionysus' longing. • 23: Heracles again takes Dionysus the wrong way (and his tone suggests that necrophilia is not part even of <i>his</i> repertoire). 			

Question		Answer	Marks	Guidance	
				Content	Levels of response
3	(b)	<p>The printed passage trades very much on the imagined rivalry between Aeschylus and Euripides, and on characteristics associated with each poet:</p> <ul style="list-style-type: none"> • 1-3: a joke about the long silences of some characters in Aeschylus — their creator appears to do the same thing! Scope for comment on interesting vocabulary ἀποσεμνυνεῖται and ἔτερατεύετο. • 4: Dionysus feels the comment is exaggerated. • 5: Euripides has long had Aeschylus' 'shtick' all worked out. • 6-8: the bulk of these three lines is formed by seven compound adjectives, of a type (not unjustly) associated with Aeschylus. Euripides finds this unsophisticated and uncontrolled. • 9: Aeschylus is riled into making the jibe – frequently found in • Aristophanes – that Euripides' mother was a vegetable-seller. • 10-11: in three of his characteristic compound adjectives, Aeschylus criticises Euripides for writing 'chatter' (cf. line 943) and putting noble characters from mythology into straitened circumstances ('beggars' in 'rags'). <p><i>Rest of play:</i></p> <p>It is clear that the main business of Aristophanes is to be funny rather than accurate, so the contrasts drawn are mainly for the sake of parody. On the other hand, comparison with the surviving plays of Aeschylus and Euripides shows that there is much information that can be mined from this play about the themes and styles of the two tragedians, even if it is exaggerated for comic effect, so the parody is both accurate and amusing. Expect references to oil-flasks, etc.</p> <p>Candidates will be rewarded for the quality and quantity of their reference to relevant parts and aspects of the play, and the judiciousness of their analysis.</p>	25	<p><i>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</i></p> <p><i>Good answers will identify and analyse the different ways in which Aristophanes portrays poets and poetry in Frogs, possibly including an assessment of how seriously his comments and depictions are meant to be taken (AO2 evaluation). Responses should show a detailed knowledge of the speeches, dialogue, plot and events of the play, and use examples from them to answer the question effectively (AO1/AO2 analysis).</i></p> <p><i>It is assumed that a good answer will contain judicious reference (a) to the printed passage and (b) to relevant lines or passages from throughout the remainder of the play, including but not limited to the sections prescribed for study in Greek.</i></p>	<p>AO1</p> <p>Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p>AO2</p> <p>Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>
Total for Section B			50		

APPENDIX 1

Candidates are expected to demonstrate the following (in the context of the content described).

AO1 Demonstrate Knowledge and Understanding

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

AO2 Analysis, Evaluation and Presentation

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

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AO2a and AO2b but, in assigning a mark for AO2, examiners should focus first on AO2a (ie bullet points 1 and 2) to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where within the Level it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

Marking Grid: AO1		
Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	Max. mark and mark ranges	Characteristics of performance
	10	<ul style="list-style-type: none"> Recall and application of subject knowledge; Relevance to question/topic; Understanding of sources and evidence; Awareness of context.
Level 5	9–10	<ul style="list-style-type: none"> Specific factual knowledge, selected with care; Fully relevant to the question; Well supported with evidence and reference where required; Strong awareness of context as appropriate.
Level 4	6–8	<ul style="list-style-type: none"> Generally well chosen factual knowledge; Relevant to the question; Usually supported with evidence and reference where required; Awareness of context as appropriate.
Level 3	4–5	<ul style="list-style-type: none"> Some factual knowledge, not always well chosen; At least partially relevant to the question; Some supporting evidence and reference where required; Limited awareness of context.
Level 2	2–3	<ul style="list-style-type: none"> Restricted selection of factual knowledge, possibly including some inaccurate detail; Little evidence of relevance to the question; Occasional use of appropriate supporting evidence; Context occasionally or very superficially indicated.
Level 1	0–1	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

Marking Grid: AO2 (a and b)		
(a) Analyse, evaluate and respond to classical sources (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max. mark and mark ranges	Characteristics of performance
	15	<ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	13–15	<ul style="list-style-type: none"> • Perceptive, well supported analysis leading to convincing conclusions; • Very well balanced evaluation based on clear engagement with sources/task; • Argument incisive, very well structured and developed; technical terms accurately and effectively used; • Sustained control of appropriate form and register; • Legible, fluent and technically very accurate writing.
Level 4	9–12	<ul style="list-style-type: none"> • Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • Argument well structured and developed; technical terms accurately and effectively used; • Good control of appropriate form and register; • Legible and technically accurate writing, conveying meaning well.
Level 3	6–8	<ul style="list-style-type: none"> • Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly.
Level 2	3–5	<ul style="list-style-type: none"> • Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured.
Level 1	0–2	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

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