

**GCE**

**Classics: Classical Greek**

Unit **F373**: Classical Greek Verse

Advanced GCE

**Mark Scheme for June 2017**

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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.

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

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## Annotations

Annotation	Meaning
	Correct answer; valid point
	Incorrect answer; invalid point
	Point whose relevance is debatable or which is hard to understand
	Additional credit, e.g. for well developed and/or detailed point
<b>BOD</b>	Benefit of doubt
<b>MR</b>	Candidate has mistranslated or shown misunderstanding of text (though point may still be valid)
<b>CON</b>	Consequential error
<b>REP</b>	Repeated error
<b>Highlight</b>	To highlight a specific word, phrase or section
<b>Caret</b>	To indicate omission
<b>Extendable straight line</b>	Major error
<b>Extendable wavy line</b>	Minor error
<b>/</b>	To divide sections of a translation, etc.
<b>BP</b>	Blank page

Question		Answer	Marks	Guidance
1	(a)	<p><i>Possible points:</i></p> <p>The συν - prefix in συμφεύξομαι and ξυνθανοῦμαί emphasises the idea of <i>joining</i> her father in exile.</p> <p>Future indicatives συμφεύξομαι and ξυνθανοῦμαί suggest strong determination.</p> <p>Superlative ἀθλιωτάτῳ indicates profound sympathy for her father.</p> <p>Emphatic ὡς μάθης σαφέστερον underlines her determination.</p> <p><i>Candidates may think of others, though it is unlikely.</i></p>	2	<p>In general, allow 2 marks for a fully developed point, 1 mark for a less well developed point. Candidates may achieve 2 with one solid point or with two less developed ones.</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>
1	(b)	<ul style="list-style-type: none"> <li>• Nobility, <i>vel sim.</i> [1]</li> <li>• Foolishness, <i>vel sim.</i> [1]</li> </ul>	2	
1	(c)	<p>- - v -   - - v -   v v</p> <p>καὶ ξυνθανοῦμαί γ', ὡς μάθης σαφέστερον.</p> <p>v - v -   - - v -   - v v</p> <p>ἴθ', οὐ φονεύσεις παῖδ' ἐμόν· λείπε χθόνα.</p>	4	<p>(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.  Highlighted quantities most likely to be erroneous.  Allow - or x on final syllable of line.</p>
1	(d)	<ul style="list-style-type: none"> <li>• Leave [1]</li> <li>• the country [1]</li> </ul>	2	
1	(e)	<ul style="list-style-type: none"> <li>• 'I praise' / he praises (or similar verb) [1]</li> <li>• 'you for your' / 'your' / her for her / her readiness / eagerness / good will (or similar noun) [1]</li> </ul>	2	
1	(f)	<ul style="list-style-type: none"> <li>• Stay [1]</li> <li>• (and) be happy [1]</li> </ul>	2	
1	(g) (i)	<ul style="list-style-type: none"> <li>• 'Who will look after you (in your blindness)?' [1]</li> <li>• 'Where is Oedipus and the famous riddles?' (i.e. 'the Oedipus who</li> </ul>	2	

Question			Answer	Marks	Guidance
			solved the famous riddles') [1]  <i>Reported speech is equally acceptable, of course.</i>		
1	(g)	(ii)	<ul style="list-style-type: none"> <li>• He will lie wherever he falls — expressing resignation, <i>vel sim</i>.</li> <li>• He is dead — laconically expressing his belief that he is a shadow of his former self.</li> <li>• One day made him happy, one day destroyed him — the parallel clauses, with repetition of εἶν and parallel verbs, emphasise his peripeteia.</li> </ul>	4	<p>In general, allow 2 marks for a fully developed point, 1 mark for a less well developed point. Candidates may achieve 4 with two solid points, or with a combination of solid and less developed points.</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>

1	(h)		Sections (glossed words are indicated):	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><b>[4]</b> All or almost all of the meaning conveyed (as agreed at Standardisation).</p> <p><b>[3]</b> Most of the meaning conveyed.</p> <p><b>[2]</b> Half the meaning conveyed; the rest seriously flawed.</p> <p><b>[1]</b> Very little meaning conveyed, or isolated words known.</p> <p><b>[0]</b> No elements of meaning conveyed; no relation to the Greek at all.</p> <p>N.B.: Consequential errors should not be penalised.</p> <p>Marks for fluency of English should be awarded as follows:</p> <p><b>[2]</b> Expressed fluently and stylishly. Consistently successful improvements on a literal translation.</p> <p><b>[1]</b> Occasional improvements on a literal translation.</p> <p><b>[0]</b> No or very little improvement on a literal translation.</p>
1	(h)	(i)	<p>οὐκουν μετασχεῖν κάμῃ δεῖ τῶν σῶν κακῶν; (Line 12)</p> <p>Should I too not share then in your ills?</p>	4	<p>Omission of οὐκουν and/or καὶ is a minor error.</p>	
1	(h)	(ii)	<p>αἰσχρὰ φυγὴ θυγατρὶ σὺν τυφλῷ πατρὶ. (Line 13)</p> <p>Exile for a daughter with a blind father is disgraceful.</p>	4		
1	(h)	(iii)	<p>οὐ, σωφρονοῦση<sup>4</sup> γ', ἀλλὰ γενναία, πάτερ. (Line 14)</p> <p>Not (disgraceful), for one who is right-minded / if she is right-minded, but noble, father.</p>	4		

1	(h)	(iv)	<p>νῦν χρησμός, ὦ παῖ, Λοξίου<sup>G</sup> περαίνεται. // ὁ ποῖος; (Lines 15-16)</p> <p>Now, O daughter / child, the prophecy of Loxias / Apollo is (being) fulfilled. // What (prophecy)?</p>	4	
1	(h)	(v)	<p>ἀλλ' ἢ πρὸς κακοῖς ἐρεῖς κακά; // ἐν ταῖς Ἀθήναις κατθανεῖν μ' ἀλώμενον<sup>5</sup>. (Lines 16-17)</p> <p>Will you speak of ills on top of ills? // That wandering I am to die in Athens.</p>	4	
1	(h)	(vi)	<p>ποῦ; τίς σε πύργος Ἀτθίδος<sup>G</sup> προσδέξεται; // ἱερός Κολωνός<sup>G</sup>, δώμαθ' ἵππιου θεοῦ. (Lines 18-19)</p> <p>Where? What fort / tower of Attica will receive you? // Holy Colonus, the house of the god of horses.</p>	4	
1	(h)	(vii)	<p>ἀλλ' εἶα<sup>6</sup>, τυφλῷ τῷδ' ὑπηρετεῖ πατρί, ἐπεὶ προθυμῇ τῆσδε κοινοῦσθαι φυγῆς. (Lines 20-21)</p> <p>But come, serve your blind father here, since you are eager to share in this exile (of mine).</p>	4	<p>'Serve this blind father' is acceptable, though unidiomatic.</p>
				<b>Total for Section A</b>	<b>50</b>

Question		Answer	Marks	Guidance	
				Content	Levels of response
2	(a)	<p>In the printed passage Antigone declares to Creon that her actions are both justified and worth the cost to herself.</p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> <li>• 1: οὐ γὰρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε — Creon's edict did not come from Zeus, implying that Zeus would not approve of Creon's edict, and that Antigone is going to side with Zeus rather than Creon. First part of an ascending tricolon.</li> <li>• 2-3: οὐδ' ἢ ... Δίκη τοιούσδ' ἐν ἀνθρώποισιν ὤρισεν νόμους — and such laws were not established among men by Justice (personified). Second part of the ascending tricolon.</li> <li>• 2: ξύνοικος τῶν κάτω θεῶν — phrase establishing the authority and importance of Justice.</li> <li>• 4-6: these lines serve to characterise Creon, not her, as the transgressor — that is, of the gods' rules. Third part of the ascending tricolon.</li> <li>• 4-5: οὐδὲ σθένειν τοσοῦτον ὥομην τὰ σὰ κηρύγμαθ' — she did not think his proclamations (κηρύγμαθ', as in line 1, contrasting feebly with the νόμιμα in line 6) strong enough (to overrule the gods' laws).</li> <li>• 5-6: ἄγραπτα κάσφαλή θεῶν νόμιμα — the validity and power of the gods' laws emphasised by two adjectives with privative α- prefix. They don't need to be written down, and they are unfailing.</li> <li>• 6: θνητὸν ὄνθ' / θνητά γ' ὄνθ' — ... whereas Creon / his decrees is / are (merely) mortal.</li> <li>• 6: ὑπερδραμεῖν — verb implies that Creon is the one transgressing, going beyond the law.</li> <li>• 7-8: οὐ γὰρ τι νῦν γε κάχθές, ἀλλ' αἰεί ποτε ζῆ ταῦτα —</li> </ul>	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 offer other valid points of their own.</i></p>	<p><b>AO1</b> Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p><b>AO2</b> Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>



		<p>contrast between Creon's ephemeral pronouncements and the eternal laws of the gods. Note the various words expressing time. ('ποτε helps the phrase to stretch indefinitely into the past as well as the future'. Griffith)</p> <ul style="list-style-type: none"> <li>• 8: κοῦδεῖς οἶδεν ἔξ ὅτου 'φάνη — a further statement of the longevity (and hence the authority) of the gods' laws.</li> <li>• 9-11: τούτων ἐγὼ οὐκ ἔμελλον ... ἐν θεοῖσι τὴν δίκην δώσειν — it is the punishment of the gods, not Creon, which she is keen to avoid. δίκη again, but in a different sense from line 2.</li> <li>• 9: ἔμελλον implies thoughtful intentionality.</li> <li>• 9-10: ἀνδρὸς οὐδενὸς φρόνημα δείσασ' — her motive for disobeying the gods seems base and trifling in comparison (φρόνημα = thought? whim? pride? arrogance?)</li> <li>• 11: θανουμένη γὰρ ἐξήδη — a death penalty holds no fear for someone resigned to their own mortality.</li> <li>• 11: τί δ' οὐ; reinforces previous idea.</li> <li>• 12: κεί μὴ σὺ προῦκήρυξας — the relevance and importance of Creon's pronouncements are called into question.</li> <li>• 12-13: εἰ δὲ τοῦ χρόνου πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω — even a premature death is seen (or argued) to be an advantage.</li> <li>• 14-15: ὅστις γὰρ ἐν πολλοῖσιν ὡς ἐγὼ κακοῖς ζῆ, πῶς ὄδ' οὐχὶ κατθανῶν κέρδος φέρει; For her, death is preferable to living amongst the troubles in which she currently finds herself (as for anyone in a similar situation). NB position of ἐγὼ between πολλοῖσιν and κακοῖς.</li> <li>• 15: πῶς ὄδ' οὐχὶ — emphatic way of asking the question.</li> <li>• 15: κατθανῶν — picks up on θανουμένη and θανοῦμαι from lines 11 and 13.</li> <li>• 16-17: οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν παρ' οὐδὲν ἄλγος — furthermore, meeting her death will not bring her any actual pain.</li> </ul>			
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		<ul style="list-style-type: none"> <li>• 17-19: ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς μητρὸς θανόντ' ἄθαπτον ὄντ' ἠνεσχόμεν, κείνοις ἄν ἤλγουν — leaving her brother unburied would bring her pain, however.</li> <li>• 17-18: τὸν ἐξ ἐμῆς μητρὸς — an emphatic way of saying 'brother'.</li> <li>• 18: ἠνεσχόμεν — 'endured', 'put up with' — clearly indicating her antipathy towards that idea.</li> <li>• 19: κείνοις ἄν ἤλγουν — 'I would have suffered pain at that'. ἤλγουν picks up on ἄλγος in line 17.</li> <li>• 19: τοῖσδε δ' οὐκ ἀλγύνομαι — 'I do not suffer pain at this'. Note the parallel phrasing of this and the previous clause, centred around the caesura of the line, to render more pointed the contrast being made.</li> <li>• 20-21: σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν, σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω — polyptoton of μῶρα / μῶρῳ and parechesis of μωρίαν juxtaposed with μῶρῳ emphasise that Creon would be foolish to judge Antigone's actions to be foolish.</li> <li>• <i>Passim</i>: expect some candidates to make points based around the repetition of certain key words / roots / ideas: mortal versus immortal / divine, the ephemeral versus the eternal, pain versus profit / advantage, 'you' / 'your' versus 'me' / 'mine'.</li> <li>• <i>Passim</i>: there is a high number of negatives in these lines, twelve plus three privative α- prefixes.</li> </ul>			
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2	(b)	<p>The printed passage may be used to provide evidence that Creon has a so-called ‘fatal flaw’ which leads to his incurring great losses. His son Haemon is suggesting that Creon should not assume that right opinion resides in himself alone, and that he should lose some of his stubbornness.</p> <p>Further examples of Creon’s stubbornness and (particularly in the Tiresias scene) paranoia occur throughout the play. On the other hand, he demonstrates (particularly in his first speech of the play) patriotism, a strong desire to act for the good of his people, and a willingness to act upon to the ‘best counsels’ (line 179), even if in actuality it takes a while before he acknowledges and responds to those best counsels.</p> <p>The suffering which Creon endures is the death of both his son and his wife. Haemon’s death affects him the most: indeed, candidates may feel that Creon’s attitude towards women (cf., e.g., line 525) may be cited as another character flaw.</p> <p>The fate of Antigone is not pleasant, but she embraces it with a relish which might be said to render it less tragic, and she seems to have the gods (and audience) on her side. If she has been doing the right thing all along, and gladly, she could be said to be less tragic than the character who, with some poor decision-making, inappropriate stubbornness and tardy repentance, has ruined his life.</p> <p>On the other hand, if she is in the right, it could be said that Creon deserves his fate more than she does, and in that sense candidates might feel that she is the more tragic character.</p> <p>Marks should be awarded for the quality of a candidate’s argument and for the volume, detail and relevance of evidence cited rather than for the conclusion to which he/she comes.</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 give an overall assessment of the characters of Creon and Antigone, the righteousness (or otherwise) of their words and actions, and the consequences to themselves (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><b>AO1</b> Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p><b>AO2</b> Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>
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	Total for Section B	50	
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Question		Answer	Marks	Guidance	
				Content	Levels of response
3	(a)	<p>Euripides has claimed that his prologues, unlike those of Aeschylus, are free of tautology and padding. This is put to test in the printed passage. Candidates may fruitfully consider the fun to be had in the characterisation of two esteemed playwrights as petty squabblers, and of the god Dionysus, who attempts to moderate this row, as one who thinks himself cultured but is actually quite low-brow.</p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> <li>• 1-2: Dionysus professes his eagerness to hear the verbal precision of Euripides' prologues with, it appears, genuine enthusiasm.</li> <li>• 3-7: Euripides recites the beginning of his <i>Antigone</i>, 'At first Oedipus was a fortunate man...' Aeschylus argues that Oedipus was actually born unfortunate, since his act of patricide was predicted even before his birth. Humour comes from the pulling apart of a well-known passage of Euripides. Comic exaggeration, possibly, in <i>πρὶν καὶ γεγονέναι</i>, 'before he was even conceived'.</li> <li>• 8-16: Euripides continues, 'But then he became the most wretched of mortals'. Aeschylus criticises the use of 'became', on the grounds that he never stopped being wretched. Humour is also derived from the skewed and bathetic way (including additional non-canonical details) in which Aeschylus refers to various misfortunes suffered by Oedipus: he was exposed in winter (so why were there herdsmen about?); he was put on a potsherd (<i>ἐν ὀστράκῳ</i>) rather than in a pot, he 'traipsed' (<i>ἤρρησεν</i>) on two swollen feet to Polybus; and he married an old woman. The rather more important detail, that the woman was his mother, is appended in the next line. 'Then he blinded himself' at the end of the speech has a throwaway quality which renders even this idea somewhat comic.</li> </ul>	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><b>AO1</b></p> <p>Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p><b>AO2</b></p> <p>Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>

		<ul style="list-style-type: none"> <li>• 16-17: Dionysus ironically suggests that if anyone could classify all this as 'fortunate' (εὐδαίμων, picking up on line 3), they would no doubt also label as such one of the admirals at Arginusae, later executed for failing to pick up shipwrecked sailors.</li> <li>• 18: Bathetic retort from Euripides.</li> <li>• 19-21: Aeschylus now eschews a word-by-word critique and promises mysteriously to destroy Euripides' prologues 'with an oil flask'.</li> <li>• 22: Comically incredulous reaction from Euripides, repeating ἀπὸ ληκυθίου.</li> <li>• 22-25: Aeschylus explains that Euripides' compositional style is so monotonous that an oil flask, or some other comically bathetic object – tuft of wool, little sack – can be inserted at a certain point in his iambs.</li> <li>• 24: Possible double meanings of κωδάριον καὶ ληκύθιον καὶ θύλακιον (as pubic hair, penis and scrotum respectively). The words are also all diminutives (-ιον).</li> <li>• 26: Short aggressive exchange between the two poets.</li> <li>• 27-29: Euripides begins to recite the prologue of (probably) his <i>Archelaus</i> ...</li> <li>• 29: ... and halfway through the third line Aeschylus interrupts with the phrase 'lost his oil flask', which amuses because of the very bathos of the verbal intrusion, trivialising the preceding words. This is the first of many such intrusions, whose repetition, along with the progressive discomfiture of Euripides, becomes increasingly humorous.</li> </ul>			
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3	(b)	<p>In the printed passage Dionysus is seeking advice from Heracles on the best way to get down to Hades, so that he can fulfil his mission of bringing Euripides back from the dead. Heracles responds by suggesting, rather than an actual physical route, three methods of suicide, which are described by the two in a humorous manner.</p> <p>There are two main approaches which candidates can use. One is to comment on the comedy directly derived from the theme of death and the underworld setting, e.g. the suicide jokes in the printed passage, the corpse which refuses to carry Dionysus' luggage, Dionysus' visualisation of the underworld as a town having its own bakeries and brothels, the portrayal of and comic value extracted from Charon, Aeacus and the other denizens of the underworld, and so on.</p> <p>The second, less obvious approach, is to see the setting as an enabler for other types and subjects of comedy. Primarily, of course, the underworld setting enables Aristophanes to put on an <i>agon</i> between the deceased poets Aeschylus and Euripides which is a vehicle for literary parody and pastiche.</p> <p>All the candidates answering this question will take the first approach, and there is enough material in this approach to produce a Level 5 response, if it is done well. More thoughtful candidates will also use the second approach. Examiners should be taking depth of analysis into consideration when awarding the AO2 mark.</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 uses death and the afterlife for comic effect in Frogs (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><b>AO1</b> Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p><b>AO2</b> Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>
<b>Total for Section B</b>			<b>50</b>		

**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.

<b>Marking Grid: AO1</b>		
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"> <li>• Recall and application of subject knowledge;</li> <li>• Relevance to question/topic;</li> <li>• Understanding of sources and evidence;</li> <li>• Awareness of context.</li> </ul>
Level 5	9–10	<ul style="list-style-type: none"> <li>• Specific factual knowledge, selected with care;</li> <li>• Fully relevant to the question;</li> <li>• Well supported with evidence and reference where required;</li> <li>• Strong awareness of context as appropriate.</li> </ul>
Level 4	6–8	<ul style="list-style-type: none"> <li>• Generally well chosen factual knowledge;</li> <li>• Relevant to the question;</li> <li>• Usually supported with evidence and reference where required;</li> <li>• Awareness of context as appropriate.</li> </ul>
Level 3	4–5	<ul style="list-style-type: none"> <li>• Some factual knowledge, not always well chosen;</li> <li>• At least partially relevant to the question;</li> <li>• Some supporting evidence and reference where required;</li> <li>• Limited awareness of context.</li> </ul>
Level 2	2–3	<ul style="list-style-type: none"> <li>• Restricted selection of factual knowledge, possibly including some inaccurate detail;</li> <li>• Little evidence of relevance to the question;</li> <li>• Occasional use of appropriate supporting evidence;</li> <li>• Context occasionally or very superficially indicated.</li> </ul>
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"> <li>• Analysis;</li> <li>• Evaluation and response;</li> <li>• Organisation and use of technical vocabulary;</li> <li>• Control of appropriate form and style;</li> <li>• Accuracy of writing.</li> </ul>
Level 5	13–15	<ul style="list-style-type: none"> <li>• Perceptive, well supported analysis leading to convincing conclusions;</li> <li>• Very well balanced evaluation based on clear engagement with sources/task; <ul style="list-style-type: none"> <li>• Argument incisive, very well structured and developed; technical terms accurately and effectively used;</li> </ul> </li> <li>• Sustained control of appropriate form and register;</li> <li>• Legible, fluent and technically very accurate writing.</li> </ul>
Level 4	9–12	<ul style="list-style-type: none"> <li>• Careful and thorough analysis leading to generally sound conclusions;</li> <li>• Balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument well structured and developed; technical terms accurately and effectively used;</li> <li>• Good control of appropriate form and register;</li> <li>• Legible and technically accurate writing, conveying meaning well.</li> </ul>
Level 3	6–8	<ul style="list-style-type: none"> <li>• Attempts at analysis leading to some tenable conclusions;</li> <li>• Limited evaluation but some evidence of engagement with sources/task;</li> <li>• Argument coherent if cumbersome or underdeveloped; some technical terms accurately used;</li> <li>• Limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, conveying meaning clearly.</li> </ul>
Level 2	3–5	<ul style="list-style-type: none"> <li>• Occasional evidence of analysis gesturing towards acceptable conclusions;</li> <li>• Very limited evaluation or evidence of engagement with topic/task;</li> <li>• Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately;</li> <li>• Very limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, clarity not obscured.</li> </ul>
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.

**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

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**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

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