

**Advanced GCE  
GCE CLASSICS**

## F389 QP

Unit CC9: Comic Drama in the Ancient World

**Specimen Paper**

Morning/Afternoon

Time: 2 hours

Additional Materials: Answer Booklet (12 pages)



### INSTRUCTIONS TO CANDIDATES

- Answer **one** question from Section A and **one** question from Section B.

### INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is **100**.

### ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **6** printed pages.

Answer **one** question from Section A and **one** question from Section B.

### Section A: Commentary Questions

Answer **either** Question 1 **or** Question 2.

**You are reminded that marks are awarded for the quality of written communication of your answer.**

1 Read the passage and answer the questions.

LAMPITO: Guid, then we'll see that our men mak peace and keep it faithfully. But this Athenian riff-raff [*indicating the audience*] – how will ye ever induce *them* tae see sense?

LYSISTRATA: We will, you'll see.

LAMPITO: Not sae lang as their warrships have feet and they have that bottomless fund o' money in Athena's temple. 5

LYSISTRATA: Oh, don't think we haven't thought about that! We're going to occupy the Acropolis today. While we take care of our side of things, all the older women have been instructed to seize the Acropolis under pretence of going to make sacrifices.

LAMPITO: A guid notion; it soonds as if it will worrk.

LYSISTRATA: Well then, Lampito, why don't we well and truly confirm the whole thing now by taking an oath? 10

LAMPITO: Pit the aith to us and we'll sweir.

LYSISTRATA: Well spoken. [*Calling into the house*] Scythaena!

[*A SLAVE-GIRL comes outside; she is carrying a large round wine-bowl. She stares open-eyed about her.*] What are you staring at? Put that shield face down in front of us. [*The SLAVE-GIRL lays the bowl on the ground.*]. Now someone give me the limbs of the sacrificial victim. 15

MYRRHINE: Lysistrata, what sort of oath is this you're giving us to take?

LYSISTRATA: Why, the one that Aeschylus talks about somewhere - filling a shield with sheep's blood. 20

MYRRHINE: But Lysistrata, you can't take a peace oath over a shield!

LYSISTRATA: What do you suggest, then?

MYRRHINE: Suppose we got a white stallion and cut it up?

LYSISTRATA: White stallion indeed!

MYRRHINE: Well, how *are* we going to take the oath, then? 25

CALONICE: I've got an idea, if you like. Stand a large black cup on the ground, pour in the blood of some Thasos grapes, and swear – to put no water in the cup.

LAMPITO: Och aye, that's the kind of aith I like!

LYSISTRATA [*to Scythaena*]: A cup and a wine-jar from inside, please.

[*SCYTHAENA takes her bowl inside and returns with a cup and jar, both of enormous size. The women crowd round.*] 30

MYRRHINE: My dears, isn't it a whopper?

CALONICE [*picking up the cup*]: Cheers you up even to touch it!

LYSISTRATA: Put the cup down [*CALONICE does so*] and take hold of the sacrificial victim. [*She holds up the jar; all the women lay a hand on it.*] O mighty goddess of Persuasion, and thou, O Lady of the Loving Cup, accept this sacrifice and look with favour on womankind. 35

From *Lysistrata* and other plays by Aristophanes, translated by Alan Sommerstein, Penguin Classics

(a) What targets of Aristophanes' satire can you identify in this passage? How typical are they of the aspects of Athenian society which Aristophanes makes fun of elsewhere in the plays you have studied? [25]

(b) How dominant is Lysistrata in this passage and the rest of the play? [25]

Do **not** answer Question 2 if you have already answered Question 1.

**You are reminded that marks are awarded for the quality of written communication of your answer.**

2 Read the passage and answer all the questions at the end.

CALIDORUS: Well, aren't you going to help me?

PSEUDOLUS: What can I do?

CALIDORUS: Ah me!

PSEUDOLUS: You can save your 'ah me's'. I can do that much.

CALIDORUS: I'm lost. I don't know where to borrow any money.

5

PSEUDOLUS: Ah me!

CALIDORUS: And I haven't a penny of my own.

PSEUDOLUS: Ah me!

CALIDORUS: And tomorrow that man will take the girl away.

PSEUDOLUS: Ah me!

10

CALIDORUS: Is that all you can do to help me?

PSEUDOLUS: It's all I've got, sir. I've got a pile of 'ah me's' put away in my money-box.

CALIDORUS: But I'm desperate. Can't you lend me a single drachma? I'll pay you back tomorrow.

PSEUDOLUS: By God, I couldn't raise a drachma, not even if I pawned my own body. But what do you want to do with a drachma?

15

CALIDORUS: Buy a rope.

PSEUDOLUS: What for?

CALIDORUS: To hang myself. I am resolved before night falls to take refuge in everlasting night.

20

PSEUDOLUS: Then who'll pay me back my drachma? Is that your idea, to go and hang yourself on purpose to do me out of a drachma if I lend you one?

CALIDORUS: I tell you I cannot live if she is taken from me and carried off.

PSEUDOLUS: There's nothing to cry about, you silly cuckoo. You'll live.

CALIDORUS: Nothing to cry about – when I can't raise a drachma, not know where in the world to turn for a piece of silver?

25

PSEUDOLUS: Well, it's silver tears you'll have to weep, as I understand it from this letter. You might as well try to catch rain in a sieve, for all the good the tears you're shedding now can do you. But cheer up; I'll never desert a master in love. Somewhere or other, before the day's out, by hook or crook – or by this hand – I think I can find you some pecuniary assistance. Where it's coming from I can't exactly say at the moment; but it will come, that's all I know; I know by the twitch of this eyebrow.

30

CALIDORUS: Heaven send you'll be as good as your word.

PSEUDOLUS: Lord love you, you know what I can do when I wave my magic wand, what a dust I can stir up when I set about it.

35

CALIDORUS: All my hope of life rests on you.

PSEUDOLUS: Suppose I promise to get your girl back for you today or give you two thousand drachmas – how will that do?

CALIDORUS: It'll do very well, if you can do it?

PSEUDOLUS: Ask me for two thousand, then – in proper form, so that there'll be no doubt what I'm promising. Go on, ask me, please; I'm dying to promise it.

40

CALIDORUS: Will you give me two thousand drachmas today?

PSEUDOLUS: I will. Now don't say another word. One thing I warn you, though – so don't say I didn't tell you – if all else fails, I shall have to touch your father for it.

CALIDORUS: Heaven bless you and keep you mine for ever! But ... as a dutiful son ... I feel bound to say – why not try my mother too?

45

PSEUDOLUS: Leave it all to me, and you can sleep sound, on whichever eye you like.

CALIDORUS: Whichever eye? Don't you mean *ear*?

PSEUDOLUS: I like to vary the common expressions. [*He proclaims to the audience*] Now let all take notice – and let none say he has not received notice – all adults here present, all citizens of this city, all friends and acquaintances of mine, are hereby warned and advised, this day ... to be on their guard ... against me ... and not to trust a word I say. 50

From Plautus: *The Pot of Gold* and other plays, translated by E.F. Watling, Penguin Classics

- (a) Compare the relationship between Calidorus and Pseudolus in this passage with that between Dionysus and Xanthias in Act 1 of *Frogs*. [25]
- (b) Discuss whether 'cunning slave' is a sufficient description of the character of Pseudolus in this passage and throughout the play. [25]

**Section A Total [50]**

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**Section B: Essays**

Answer **one** question.

**You are reminded that marks are awarded for the quality of written communication of your answer.**

- 3** In your opinion, which of the authors you have studied uses the greatest variety of comic techniques? In your answer you must include discussion of **all three** authors. **[50]**
- 4** 'Aristophanes had more important messages for his audience than Menander and Plautus did for theirs.' To what extent do you agree with this statement? **[50]**

**Section B Total [50]**

**Paper Total [100]**

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*Copyright Acknowledgements:*

*Sources*

1. From *Lysistrata* and other plays by Aristophanes, translated by Alan Sommerstein. Penguin Classics, 1991 pp168-200
2. From Plautus: *The Pot of Gold* and other plays, translated by E.F. Watling, Penguin Classics, 1965, pp 74-125

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The maximum mark for this paper is **100**.

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Section A		
Question Number	Answer	Max Mark
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.</p>	
<p>1 1(a)</p>	<p><b>Read the passage and answer the questions.</b></p> <p><b>What targets of Aristophanes' satire can you identify in this passage? How typical are they of the aspects of Athenian society which Aristophanes makes fun of elsewhere in the plays you have studied?</b></p> <p>Candidates should be able to identify such features as:</p> <p>Political satire:</p> <ul style="list-style-type: none"> <li>• here Lampito makes cynical remarks about Athenian 'riff-raff' (the audience, of course!) and alludes to Athens' amassing of Delian League money;</li> <li>• elsewhere there are many examples: expect reference to Procleon and the Wasps as manipulated by the demagogues and to the failure of the politicians implicit in much of <i>Frogs</i> and made explicit in the parabasis;</li> </ul> <p>Religious satire:</p> <ul style="list-style-type: none"> <li>• here there is the parody of a sacrifice, with the Freudian white stallion, the wine for drinking rather than pouring and the unorthodox recipients of the prayers at the end;</li> <li>• elsewhere there is the debunking of Dionysus and Heracles and of Hades in <i>Frogs</i>;</li> </ul> <p>Satire on women:</p> <ul style="list-style-type: none"> <li>• here they are obsessed by drink and sex. Myrrhine disguises the wine as 'the blood of some Thasos grapes'. The 'whopper' innuendo is clear;</li> <li>• also in <i>Lysistrata</i> we see the women's desperate (and foolish) attempts to escape from the Acropolis. In <i>Wasps</i> women are sexual objects – Harvest and the abducted flute girl in particular come in for some rough treatment. The landladies in <i>Frogs</i> are perhaps a comic stereotype;</li> <li>• Better answers should identify other areas of Athenian life that Aristophanes makes fun of, such as the feebleness of men (eg the chorus and the Magistrate) in <i>Lysistrata</i> and the foibles of the dramatists in <i>Frogs</i>.</li> </ul>	<p>[25]</p>

Section A		
Question Number	Answer	Max Mark
1(b)	<p><b>How dominant is Lysistrata in this passage and the rest of the play?</b></p> <p>Lysistrata is a dominant figure because:</p> <ul style="list-style-type: none"> <li>• in the passage she comes up with the two-pronged scheme, bosses the slave girl, initiates the oath-taking and leads the prayers at the end;</li> <li>• she has already assembled the women from various states and won over the doubters;</li> <li>• she has the wit to hold on to the hostages when Lampito goes back to Sparta;</li> <li>• she dominates the <i>agon</i> with the Magistrate, with her wool analogy and her dressing of him as a corpse;</li> <li>• she foils the escape attempts from the Acropolis, confirming their stance with an improvised oracle;</li> <li>• she achieves the final rapprochement with the help of the seductive personification of Reconciliation, conducting the peace agreement and leading both sides into the celebration.</li> </ul> <p>Better answers will be able to add occasions where her dominance slips a little:</p> <ul style="list-style-type: none"> <li>• she is not very decisive when her shield initiative is rejected in the passage;</li> <li>• she plays no part in the initial confrontation between the two choruses;</li> <li>• perhaps surprisingly she is not the dominant figure in the seminal (or not!) scene of the frustrated husband, although she does act as Myrrhine's trainer and extracts a bribe from Cinesias.</li> </ul>	[25]
2 2(a)	<p><b>Read the passage and answer the questions.</b></p> <p><b>Compare the relationship between Calidorus and Pseudolus in this passage with that between Dionysus and Xanthias in Act 1 of <i>Frogs</i>.</b></p> <p>There are some basic similarities that candidates should be able to identify:</p> <ul style="list-style-type: none"> <li>• they are both master/slave relationships;</li> <li>• in both the slave is the more forceful and confident member, and thus supplies more of the humour;</li> <li>• in both the master is more diffident;</li> <li>• the slave makes fun of the master in a way inconceivable in real life.</li> </ul> <p>In the passage Pseudolus:</p> <ul style="list-style-type: none"> <li>• adopts Calidorus' 'ah me' and claims to have a treasury of them;</li> </ul>	

Section A		
Question Number	Answer	Max Mark
2 (a) cont'd	<ul style="list-style-type: none"> <li>• makes fun of the intended suicide by saying he won't back the drachma for the rope which he hasn't in any case got to lend;</li> <li>• cheeks his master (calling him 'silly cuckoo' and manipulating him into asking nicely for the money);</li> <li>• is pompous in his use of language ('pecuniary assistance') and rather bizarre ('I like to vary the common expressions' and the fact that he makes a final proclamation – which contains a warning against himself!).</li> </ul> <p>By comparison Calidorus:</p> <ul style="list-style-type: none"> <li>• is rather foppish (note the poetic turn of phrase 'to take refuge in everlasting night');</li> <li>• has a melodramatic disposition (going to hang himself for unrequited love).</li> </ul> <p>In <i>Frogs</i>:</p> <ul style="list-style-type: none"> <li>• Dionysus is similarly obsessed – with a passion for Euripides;</li> <li>• he too is unworldly (literally!) and immediately seen as a figure of fun because of his bizarre costume;</li> <li>• Xanthias shows a quick wit (of the speaking corpse 'he'll come to a bad end');</li> <li>• he teases Dionysus with his monster/beautiful girl/monster routine;</li> <li>• similarly he is always one step ahead of his master in the change of identity scene, concluding with his ability to outdo Dionysus in pain tolerance.</li> </ul>	[25]
2(b)	<p><b>Discuss whether 'cunning slave' is a sufficient description of the character of Pseudolus in this passage and throughout the play.</b></p> <p>There are clearly occasions where Pseudolus is cunning but better answers will have to assert that he has other characteristics as well.</p> <p>It is not his cunning that dominates the early stages:</p> <ul style="list-style-type: none"> <li>• he declares himself as Calidorus' chief confidante ('money, service or advice, all I have is at your disposal');</li> <li>• he makes fun of his master (as in the passage and when he reads out his letter);</li> <li>• he stands up to Ballio (pleading for time for Calidorus to get the money for the girl and showing a good line in invective).</li> </ul> <p>So far he really has no plan for action, but then he:</p> <ul style="list-style-type: none"> <li>• is able to persuade Simo to give him money to get the girl away from Ballio (even if he doesn't know how he's going to do it);</li> <li>• pretends to be Ballio's 'sub-Ballio', makes up a false name and gets hold of the sealed letter;</li> <li>• arranges for Simia (Charinus' slave) to take the seal and 500 drachmas to Ballio pretending to be Harpax;</li> <li>• his final significant contribution reflects not his cunning but his drunken triumph and his humiliation of Simo.</li> </ul>	[25]
<b>Section A Total</b>		<b>[50]</b>

Section B		
Question Number	Answer	Max Mark
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.</p>	
3	<p><b>In your opinion, which of the authors you have studied uses the greatest variety of comic techniques? In your answer you must include discussion of all three authors.</b></p> <p>Candidates will almost certainly opt for Aristophanes but will need to discuss the other authors as required by the question rubric. They will need to give detailed examples of techniques quoted in order to gain AO1 marks.</p> <p>Aristophanes' work is characterised by:</p> <ul style="list-style-type: none"> <li>• spectacle (choruses of frogs and wasps, escape attempts from a netted house, old men being drenched with water, exaggerated costumes and props);</li> <li>• bizarre plot items (a trial of dogs, women occupy the Acropolis, a god dressed as another god goes down to Hades, poets' words are weighed on a giant pair of scales);</li> <li>• satire (see examples in Question 1, the jury system in <i>Wasps</i> and over-intellectual poets in <i>Frogs</i>);</li> <li>• crudity (examples passim);</li> <li>• physical action (the theatre of cruelty!): Anticleon carries his father off-stage, having been punched by him, Dionysus and Xanthias are whacked, the Magistrate is humiliated by being decked out as a corpse.</li> </ul> <p>By comparison (and it is reasonably safe to bracket Menander and Plautus together) the other plays show:</p> <ul style="list-style-type: none"> <li>• more complex plotting (expect some evidence of this);</li> <li>• deeper characterisation (Knemon as the consistently angry old man, not completely changed by the end of the play and the deviousness of Pseudolus and Palaestrio);</li> <li>• less physicality (there is the flogging of Pyropolynices but such events as the assault on Pyrrhias and the falling down the well in <i>Dyskolos</i> happen off-stage. The main visual interest is in the constant comings and goings.).</li> </ul>	[50]

Section B		
Question Number	Answer	Max Mark
4	<p><b>‘Aristophanes had more important messages for his audience than Menander and Plautus did for theirs.’ To what extent do you agree with this statement?</b></p> <p>In Aristophanes, despite the outlandish scenarios, there are clearly real concerns centred on the Peloponnesian War and the manipulation of the democracy by demagogues, often made explicit in the agon and the parabasis within the play:</p> <ul style="list-style-type: none"> <li>• in <i>Wasps</i>, Aristophanes via his mouthpiece Anticleon shows up the way in which the urban poor can be manipulated by the rhetoric of such demagogues as Cleon, leading to a distortion of the trial system. He seems to have some sympathy with the chorus of old men who fought successfully for the city in the past when they criticise the modern generation of ‘namby-pamby youngsters’ with their ‘ringlets’ and their ‘pederastic passions’;</li> <li>• in <i>Lysistrata</i>, the war clearly dominated life in 411 and most Athenians could see no way out of it. The sex strike was not of course meant to be a serious suggestion but the need to focus more on peace presumably was. The protagonist’s confrontation with the Magistrate contains mention of political corruption and her wool analogy hints at improvements;</li> <li>• in <i>Frogs</i>, Dionysus goes to Hades ‘to save the city’. Alcibiades had come and gone. Aristophanes saw that the crucial thing was to raise the moral tone of public life above that set by politicians and sophists – hence the search for a poet. In the parabasis, the coin analogy makes explicit Aristophanes’ view that ‘the best [men] have been withdrawn from circulation’.</li> </ul> <p>By comparison, Menander and Plautus reflect their societies and use some of the tensions within them to provide humorous scenarios. It is doubtful whether audiences went away from these plays pondering on the problems of over-confident slaves or rapacious brothel-owners. However the plays do by their often blatant moralising (especially in Menander) point out such features of potential stress as:</p> <ul style="list-style-type: none"> <li>• the class divide;</li> <li>• the rural/urban split;</li> <li>• the position of slaves;</li> <li>• the authority of the paterfamilias;</li> <li>• the vices of lechery and boastfulness.</li> </ul>	[50]
<b>Section B Total</b>		<b>[50]</b>
<b>Paper Total</b>		<b>[100]</b>

**Assessment Objectives Grid (includes QWC)**

<b>Question</b>	<b>AO1</b>	<b>AO2</b>	<b>Total</b>
<b>1(a)</b>	10	15	<b>25</b>
<b>1(b)</b>	10	15	<b>25</b>
<b>2(a)</b>	10	15	<b>25</b>
<b>2(b)</b>	10	15	<b>25</b>
<b>3</b>	20	30	<b>50</b>
<b>4</b>	20	30	<b>50</b>
<b>Totals</b>	<b>40</b>	<b>60</b>	<b>100</b>

SPECIMEN

## A2 Classics Marking Grid for units CC7-CC10: notes

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

		AO1	AO2
<i>Section A Commentary Questions</i>	Qa	10	15
	Qb	10	15
<i>Section B Essays</i>		20	30
<i>Total</i>		40	60
<i>Weighting</i>		40%	60%
<i>Total mark for each A2 unit</i>		100	

**Quality of Written Communication:** The QCA Guidance for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences.

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 AOs 2a and 2b, but in assigning a mark for AO2 examiners should focus first on AO2(a) – i.e. bullet points 1 and 2 to decide the appropriate Level descriptor band. They should then consider the evidence of QWC to help them decide where in the Level descriptor band 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 descriptor band.

## A2 Classics Marking Grid for units CC7-CC10: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>		<i>Characteristics of performance</i>
	<i>10</i>	<i>20</i>	
	9-10	17-20	<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	17-20	<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	12-16	<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	8-11	<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	4-7	<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	0-3	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.

## A2 Classics Marking Grid for units CC7-CC10: AO2(a and b)

(a) <i>Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i> (b) <i>Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i>	Max. mark and mark ranges		Characteristics of performance
	15	30	<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	25-30	<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;</li> <li>• Argument incisive, very well structured and developed; technical terms accurately and effectively used;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Legible, fluent and technically very accurate writing.</li> </ul>
Level 4	9-12	18-24	<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	12-17	<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 under-developed; 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	6-11	<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 under-developed; 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	0-5	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.