

Classics: Classical Greek

Advanced GCE

Unit **F373**: Classical Greek Verse

Mark Scheme for June 2013

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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
	Development
	Slash
	Unclear
	Benefit of doubt
	Consequential error
	Cross
	Extendable horizontal line - Major error
	Extendable horizontal wavy line – Minor error/mistranslation
	Correct point
	Omission mark

Section A

Question			Answer	Marks	Guidance
1	(a)	(i)	<ul style="list-style-type: none"> • He raises the possibility of his persuading Demophon otherwise, vel sim. (2) OR <ul style="list-style-type: none"> • Direct translation 'Not even if it is a just (cause) and I conquer you by argument?', vel sim. (2) • He asks an indignant question. (1) 	2	
	(a)	(ii)	<ul style="list-style-type: none"> • Answers question with another question (πῶς). • Picks up on (and in same position in line) Herald's use of δίκαιον ('How is it just ...?'). • βίη – violent word in emphatic position. • Other sensible point. 	2	2 marks for a fully developed point, 1 mark for a less well developed point, up to a maximum of 2.
	(b)		<ul style="list-style-type: none"> • The Herald says that this act – referring to his intended abduction of the Heracleidae – is not a disgrace for him (1) ... • ... nor an injury/loss to Demophon. (1) • Demophon says it will be a disgrace to him ... (1) • ... if he surrenders these children to the Herald. (1) • The Herald threatens that he does not want Demophon being at war with the Argives. (1) • Nor does Demophon ('And I am such') ... (1) • ... But he will not let the children go. (1) 	6	Add up points to a maximum of 6. Accept: <i>to be an enemy of Argos</i>

Question	Answer	Marks	Guidance
(c)	<ul style="list-style-type: none"> • ἄξω γε μέντοι – strong future indicative plus adversative μέντοι. • τοὺς ἔμοῦς – emphatically referring to the Children of Heracles. • Emphatic ἐγώ. • ‘Then you will not return to Argos easily’ – understated but threatening, ἄρ’ emphasising the consequence of the Herald’s threatened action. • ‘By trying this indeed I will soon know’ – confident calling of Demophon’s bluff. • ‘To your cost’ – κλαίων, literally ‘weeping’ – ‘will you touch them, and without delay. (With ἄρ’ to emphasise consequence again. No separate mark available for κοῦκ ἐς ἀμβολάς on its own, as the phrase is glossed.) • πρὸς θεῶν. • μὴ ... κήρυκα τολμήσης θενεῖν – Chorus has to intervene as Demophon is clearly about to strike the Herald. • (I will, <i>understood</i>) unless the Herald learns some sense – threatening language. • Use of the future indicative emphasises the directness of the threat 	6	2 marks for a fully developed point, 1 mark for a less well developed point, up to a maximum of 2.
(d)	<p style="text-align: center;">- - v - - - v - - - v - μὴ πρὸς θεῶν κήρυκα τολμήσης θενεῖν. - - v - - - v - v - v - εἰ μὴ γ’ ὁ κῆρυξ σωφρονεῖν μαθήσεται.</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.

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(e)	Sections (glossed words are underlined):	30	<i>The passage has been divided into 7 sections, each worth 4 marks.</i> <i>Award up to 4 marks per translated section according to the 4-mark marking grid. Also award a mark out of 2 for fluency of English according to the 2-mark grid.</i>	Marks for each section should be awarded as follows: [4] All or almost all of the meaning conveyed (as agreed at Standardisation). [3] Most of the meaning conveyed. [2] Half the meaning conveyed; the rest seriously flawed.
	(e) (i)	ἤξω δὲ πολλὴν Ἄρεος Ἀργείου λαβῶν πάγκαλκον <u>αἰχμὴν</u> δεῦρο. (Lines 15–16) But I shall come (back) here bringing / with / having acquired a great army of Argive soldiers in full armour.	4	Accept more literal rendering, but remember fluency mark at the end	[1] Very little meaning conveyed, or isolated words known. [0] No elements of meaning conveyed; no relation to the Greek at all. N.B. Consequential errors should not be penalised.
	(e) (ii)	μυριοὶ δὲ με μένουσιν ἀσπιστῆρες Εὐρυσθεύς τ' ἄναξ αὐτὸς στρατηγῶν· (Lines 16-18) Numberless warriors are waiting for me and Eurystheus himself their king as general / leading them;	4	Accept 'king of generals', vel sim. Accept: 'myriad', '10,000' (despite accent), etc.	Marks for fluency of English should be awarded as follows: [2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation. [1] Occasional improvements on a literal translation.
	(e) (iii)	Ἀλκάθου δ' ἐπ' ἑσχάτοις <u>καραδοκῶν</u> τάνθενδε <u>τέρμασιν</u> μένει. (Lines 18–19) he is standing by / waiting on the furthest border(s) / edge(s) of the borders of Alcahous, eagerly watching things here.	4		[0] No or very little improvement on a literal translation.

Question		Answer	Marks	Guidance	
				Content	Levels of response
(e)	(iv)	λαμπρὸς δ' ἀκούσας σὴν ὕβριν φανήσεται (Line 20) Having heard of your insolence he will appear raging furiously	4		
(e)	(v)	σοὶ καὶ πολίταις γῆ τε τῆδε καὶ <u>φυτοῖς</u> (Line 21) to you and your citizens and this / their land and (its) crops;	4		
(e)	(vi)	μάτην γὰρ ἤβην ὣδέ γ' ἂν κεκτήμεθα πολλήν (Lines 22–23) for in vain would we possess so great an army	4	Be flexible with rendering of ὣδέ, but remember fluency mark at the end.	
(e)	(vii)	ἐν Ἄργει, μή σε τιμωρούμενοι. (Line 23) in Argos, if we did not punish you.	4	Accept 'not punishing you' without 'if' for 4 marks, but remember fluency mark at the end.	

Question		Answer	Marks	Guidance	
				Content	Levels of response
2	(a)	<p><i>Possible points:</i></p> <ul style="list-style-type: none"> • 1: Triple vocative ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνη leading dramatically but indirectly to an expression of Oedipus' disgust with Creon's imagined disloyalty. • 1–2: τέχνη τέχνης ὑπερφέρουσα (N.B. polyptoton). • 2: τῷ πολυζήλῳ βίῳ (locative dative). • 1–2 π- and τ alliteration • 3: 'How great is the envy that is stored up against you' (referring to the nouns in line 1). • 4: εἰ τῆσδέ γ' ἀρχῆς οὔνεχ'. • 4–5: Emphasis on the fact that Oedipus is the rightful holder of the power which he imagines Creon is trying to usurp. Emphatically positioned ἔμοι. Emphasis that it was the city (πόλις, end of line 4) that put it into his hands (εἰσεχειρίσεν, end of line 5) – note the graphic verb. • 5: The power was δωρητόν, οὐκ αἰτητόν (by him). • 6: Sarcastic double description of Creon as ὁ πιστός οὐξ ἀρχῆς φίλος. • 6–7: Graphic description of Creon's desire as ταύτης ... ἐκβαλεῖν. • 7: Vocabulary of stealth and subterfuge – λάθρα, ὑπελθών. • 7: ἰμείρεται – strong alternative for, say, ἐθέλω. • 8: ὑφείς, 'having suborned' – emotive and accusing word. • 8: Insulting vocabulary μάγον and μηχανορράφον, reinforced by τοιόνδε. • 9: Equally insulting δόλιον ἀγύρτην. • 9–10: ὅστις ἐν τοῖς κέρδεσιν ... δέδορκε (interesting choice of words to describe a blind man), reinforced by μόνον. • 10: τὴν τέχνην δ' ἔφυ τυφλός, '... but is blind in his art'. • 11: ἐπεὶ φέρ' εἰπέ. • 11: ποῦ οὐ μάντις εἶ σαφής; casts doubt on Teiresias' abilities. 	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. It should be stressed that no candidate is required to mention all, or even most, 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"> • 12–13: Oedipus asks why did Teiresias not free the citizens of Thebes from the Sphinx, if he was so good (πῶς οὐχ ... ηὔδας τι ... ἐκλυτήριον;). • 14–15: Oedipus accuses Teiresias of letting Thebes down, as a seer's skill was needed to solve the riddle, which was not to be read by anyone who turned up. • 16–17: 'You were not seen (προυφάνης) to have this skill, either from birds or as known through the agency of the gods.' • 17–18: Oedipus further denigrates Creon by boasting of his success – ἐγὼ μολῶν ... ἔπαυσά νιν. • 18: Ironic ὁ μηδὲν εἰδῶς Οἰδίπου. • 19: γνώμη κυρήσας ('hitting the mark by native wit') ... • 19: ... (Unlike Teiresias) οὐδ' ἀπ' οἰωνῶν μαθῶν. • 20: The boast is now turned into another accusation – 'whom indeed (i.e., 'and this is the very man') you (emphatic σὺ) are trying to oust'. • 20–21: Oedipus accuses Teiresias of wanting a share in power. • 22–23: Threatening use of the κλαίων idiom (κλαίων δοκεῖς μοι ... ἀγλαπήσειν). • 22: Emphatic καὶ σὺ καὶ construction. • 22: Reference to Creon not by name but as ὁ συνθεῖς τάδε. • 23–24: εἰ δὲ μὴ ᾿δόκεις γέρων εἶναι implies that it is only because Teiresias is old that Oedipus does not give him a good thrashing; and there is even a hint in ᾿δόκεις that Teiresias is faking old age to get out of such a beating! • 24: παθῶν ἔγνωσ ἄν ... • 24: ... οἷά περ φρονεῖς. 			

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(b)	<p>The question invites candidates to analyse the extent to which Oedipus is responsible for his fate: if he had not investigated the cause of the plague, would he have ended up blinding himself? An answer which focuses mainly on the character of Oedipus and his vigorous quest for the truth will generate a lot of material, provided it is done in sufficient detail and depth, but to examine the question fully candidates will need to address the question of whether he is merely playing out a predetermined fate.</p> <p><i>King Oedipus 65–72:</i></p> <ul style="list-style-type: none"> In this passage we see Oedipus' determination to find out the cause of the plague ravaging Thebes. He reassures his suppliants that he is not like one 'slumbering in sleep' (line 65), tells them that he has wept many tears (line 66) about the situation, and says that he 'has gone many ways in wanderings of thought' (i.e. thoroughly pondered the situation and its possible solutions) (line 67), reinforced by εὖ σκοπῶν (line 68). There is one remedy only (line 68 with its emphatically positioned μόνην), and this he has put into action (simple and emphatic ταύτην ἔπραξα (line 69): he has sent Creon to the oracle of Apollo 'to learn by doing what or saying what I might deliver this city' (coupling of ὄ τι δρῶν ἢ τί φωνῶν emphasises his determination, N.B. also use of first person singular). <p><i>Play in general:</i></p> <p>Oedipus' character and actions:</p> <ul style="list-style-type: none"> Various lines expressing Oedipus' single-mindedness and determination (such as lines 135–136) often combined with dramatic irony (such as lines 137–141). (See also, e.g., lines 224–272.) Various passages wherein other characters urge Oedipus to drop his investigation (e.g. lines 320–321) and Oedipus keeps on pressing. Various passages when other characters say something designed to allay Oedipus' concerns but which prompt him into further enquiry (e.g. lines 707 ff.). 	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 extent to which Oedipus is responsible for his own tragedy due to the relentless nature of his investigation and, as candidates may argue, character flaws, bad decisions and hasty actions/reactions (AO2 evaluation), as well as the extent to which other factors (the actions of other characters, fate and the gods) contribute (AO2 evaluation). Answers should show a detailed knowledge of the speeches, dialogue, plot and events of the play and use them</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"> • He has a character which is prone to fly off the handle, and he acts hastily. (Cf. lines 673–675.) • He at first fails to realise that he is the killer of Laius, which is possibly rather unperceptive. • It is strange that he never looked into this matter before. • He unwittingly curses himself. • He refuses to believe Teiresias, and accuses him of corruption. • Oedipus is relentless in pursuit despite (or maybe because of) his misgivings (lines 747–748). • He accuses Creon of wanting power despite Creon’s very convincing arguments to the contrary. • He assumes that Jocasta is just being snobbish about his (imagined) humble origins, even though, perhaps, he should have worked out the truth by that point. • Is the self-blinding a rash action, or an appropriate one? Perhaps Oedipus should be admired for ‘honouring his curse’. <p>Other factors:</p> <ul style="list-style-type: none"> • The oracle of Apollo foretold that Laius would be killed and Jocasta married by their son. On one level, therefore, Oedipus is just a pawn of fate. (Lines 280–281, ‘No man can force the gods to what they do not want.’ Line 341, ‘The future will come on its own, even if I cover it in silence.’) • The measures taken by Laius and Jocasta against this fate proved to be ineffective and indeed led to its coming true. • The Theban shepherd failed to carry out his orders: is he culpable of Laius’ murder, Jocasta’s incest and, ultimately, Oedipus’ destruction, or a mere pawn of fate? • The same question might be asked of the Corinthian shepherd who took Oedipus to Polybus and Merope: it was an attempt to avoid killing Polybus and marrying Merope, whom Oedipus took to be his father and mother, that led Oedipus back to Thebes. 		<p><i>effectively to answer the question (AO1/AO2 analysis).</i></p> <p><i>It is assumed that a good answer will contain references to relevant lines or passages throughout the play, including but not limited to the four sections prescribed for study in Greek.</i></p>	

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> Was it Laius who was responsible for his own death by his behaviour at the crossroads? Although Oedipus is wrong to insult Teiresias, suddenly to hear that one is one's father's murderer and one's mother's bedfellow is quite a hard thing to bear with equanimity. 			
			Total for Section A	50		

Section B

Question		Answer	Marks	Guidance	
				Content	Levels of response
3	(a)	<p><i>Possible points:</i></p> <ul style="list-style-type: none"> • <i>Passim</i>: Rapid patter emphasised by division of lines between speakers (twice in line 11). • <i>Passim</i>: Plot details teasingly, almost suspensefully, delivered via question-and-answer dialogue. • 1: Comic diminutive Φειδιππίδιον (cf. line 11). • 1: τί ὤ πάτερ; – a somewhat surly response? He has just been woken up. • 2: Strepsiades asks Pheidippides to kiss him and shake his right hand, pledging his filial affection, before he has told him what he wants – a comic attempt at emotional blackmail. • 3: Curt ἰδοῦ. τί ἔστιν; • 3: ‘Do you love me?’ Strepsiades is hoping that an avowed affection will induce obedience. • 4: Pheidippides invokes the god associated with horses (whose statue may be nearby – τουτονί), his devotion to which is the cause of Strepsiades’ financial difficulties. • 5: Pheidippides reacts violently – μή μοί γε τοῦτον μηδαμῶς – for Poseidon is not his favourite god at the moment. • 6: In fact, that god is the cause of his troubles. • 7: More emotional blackmail, ‘if you love me’, reinforced by ἐκ τῆς καρδίας and ὄντως. • 8: Strepsiades finally cuts to the chase with comic abruptness: πιθοῦ. • 8: Pheidippides picks up on πιθοῦ with πίθωμαι, but wants to know precisely what he is letting himself in for (τί οὖν ... δῆτά σοι;). • 9: ἔκστρεψον ... τοὺς σαυτοῦ τρόπους – possible reference to changing clothes or turning them inside out (‘Change your current habits’?) Some texts read ἔκτρεψον, ‘Turn aside from your (current) ways.’ 	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. It should be stressed that no candidate is required to mention all, or even most, 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"> • 9: ὡς τάχιστα. • 10: Dover: “Go and learn ...”; but <i>where</i> Pheidippides is to go matters, and the ἄ ἄν clause should not be dissociated from ἐλθῶν. • 11: λέγε δῆ, τί κελεύεις; – Pheidippides wants to find out what Strepsiades is after. • 11: καί τι πείσει; – Strepsiades knows his son will not like it, and is determined to get the promise of obedience first. • 11: πείσομαι – fourth appearance of the verb in this passage as Pheidippides finally gives in. • 11: νῆ τὸν Διόνυσον . • 12: Comic/theatrical conceit that Socrates’ school is handily located near Strepsiades’ house. The real Socrates did not have a school, so this is a comic misrepresentation. • 13: θύριον and οἰκίδιον are comically wheedling diminutives (like Φειδιππίδιον in line 1), as Strepsiades tries to persuade his son to do his bidding. • 14: ὀρῶ picks up ὀρᾶς from beginning of previous line. • 14: Pheidippides asks what the place indicated by Strepsiades is – a surprise that he has never wondered before. Question reinforced by ἔτεδόν. • 15: ψυχῶν σοφῶν introduces the philosophers and prepares the audience for the joke that they are pale and feeble shadows of men (cf., e.g., lines 198–199). • 15: Comic coinage φροντιστήριον, ‘Thinkery’, using the suffix found in, e.g., δικαστήριον. • 16–18: Complete misrepresentation of the ideas, indeed the very field of interest, of Socrates and philosophers of his ilk, obviously for comic effect. The idea that heaven is a ‘choker’ and that humans are ‘cinders’ is clearly intended to sound ridiculous. (It <i>may</i> have been seriously suggested by Hippon, but we have no hard evidence for this.) 			

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • 17: λέγοντες ἀναπείθουσιν ὥς, ‘they (try to) persuade us by argument that’. • 19–20: Another comic misrepresentation, that forensic oratory – λέγοντα νικᾶν – is taught by Socrates. • 19: Inaccurate claim that Socrates receives payment for teaching, like the Sophists. • 20: Socrates is further maligned by the additional καὶ δίκαια κ᾿δίκαια. • 22: Comic coinage μεριμνοφροντισταί. • 22: Comic application of καλοί τε κάγαθοί. • 23: αἰβοῖ, implying disgusted disagreement (‘faugh!’). • 23: πονηροί γ’, οἶδα. • 23–24: Comically insulting description of Socrates and his imaginary colleagues as ἀλαζόνας, ὠχριῶντας and ἀνυποδήτους. The idea that, as intellectuals, they live an indoor life and are as a result rather pale recurs later in the play (e.g. lines 120, 1112). The idea that they go barefoot also recurs (e.g. line 363). • 25: Description of Socrates as κακοδαίμων. • 25: Association of Socrates with Chaerephon, who is portrayed in the play as a kind of henchman/associate/crony. 			

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(b)	<p><i>Possible points:</i></p> <p><i>Clouds 1399–1405:</i></p> <ul style="list-style-type: none"> As far as Pheidippides is concerned, he feels that he has become conversant with καινοῖς πράγμασιν καὶ δεξιοῖς (line 1) and is able to overthrow established laws (line 2). He has become eloquent, whereas previously he could not string three words together (lines 3–4). He is familiar with all the clever ideas and arguments and subtleties (line 6), and is now able to prove that it is right for him to punish his father (line 7). None of this is in line with Socrates' teaching, but is comparable with that of some of the Sophists. <p><i>Play in general:</i></p> <p>It is clear that the main business of Aristophanes is to be funny rather than accurate. He conflates for comic purposes many different kinds of Sophist, rhetoric teacher (e.g. lines 98-99, 112-115, passage quoted on paper) and (proto-)scientist (e.g. lines 95-97, 144-152, 152-166, 187-188, 191-194), then ironically associates this crude composite with the philosopher who probably had the least to do with any of these types, Socrates. (Cf., e.g., lines 224-237 for a direct claim of his involvement in pseudo-science and line 260 for rhetoric.) The fact that Socrates was a local personality and had recognisably 'ugly' features may partially explain this choice. The denizens of the φροντιστήριον are also depicted stereotypically as pale, barefoot shadows of men (e.g. lines 103, 120).</p> <p>Expect candidates to show detailed knowledge of the various ways in which philosophers and their teachings are portrayed in the play. The passage used for Q.3 (a) will give them some ideas about the sorts of things they could say, and they are welcome to make judicious use of this in their answers, as long as they show a wider knowledge of the play as well.</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 a broad and detailed assessment of the ways in which philosophers and their teachings are portrayed in Clouds (AO1/AO2 analysis), and will show an appreciation of the extent to which this portrayal may be based on truth and/or exaggerated or misrepresented for comic effect (AO2 evaluation).</i></p> <p><i>It is assumed that a good answer will contain references to relevant lines or passages throughout the play, including but not limited to the three sections prescribed for study in Greek.</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>
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 (i.e. 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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