

A Level Classical Civilisation

H408/24 Greek Art

Sample Question Paper

Version 3.1

Date – Morning/Afternoon

Time allowed: 1 hour 45 minutes

You must have:

- Answer Booklet



INSTRUCTIONS

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

INFORMATION

- The total mark for this paper is **75**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **8** pages.

Section A

Answer all questions in this section.

Source A: A marble free-standing statue

1 (a) Name the statue shown in Source A.

(b) Who sculpted this statue?

[1]

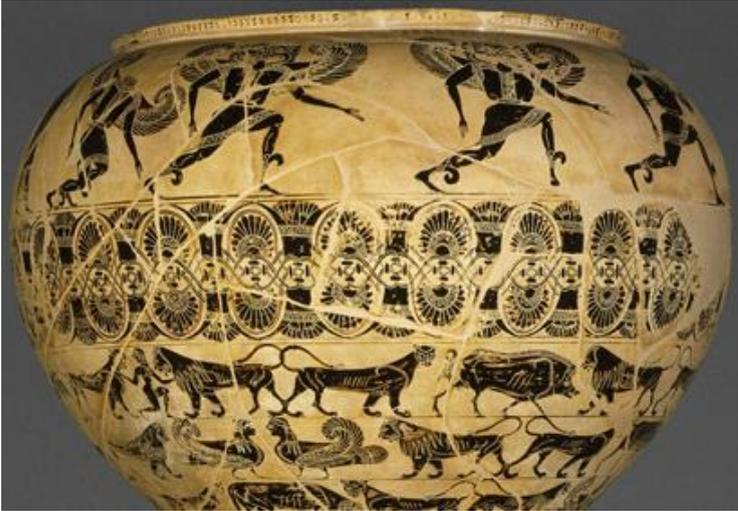
[1]

2 Evaluate how typical this statue is of 4th century BC free-standing sculpture.

[10]

Source B: two Greek pots

Pot A



Pot B



3 Name the painter of Pot A.

[1]

4 (a) Name the painter of Pot B.

[1]

(b) Which school of painting did this painter belong to?

[1]

5 By comparing the content and composition of the scenes on Pot A and Pot B, explain which scene you find more aesthetically pleasing.

[10]

6* Evaluate how effectively sculptors and painters depicted goddesses. You may use Sources A and B as starting points.

[20]

Section B

Answer **one** of the following questions.

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

Either

7* 'Greek sculptors were always bold and innovative.' How far is this statement supported by the free-standing sculpture you have studied?

[30]

Or

8* 'In vase-painting, the second half of the 6th century was a period of bold exploration and lively experimentation.' How far is this statement supported by the pots you have studied?

[30]

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Summary of updates

Date	Version	Details
July 2022	3.1	Updated copyright acknowledgements.

Copyright Information:

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Source B: Pot A -© RMN-Grand Palais (musée du Louvre) / Hervé Lewandowski, Pot B - © The Trustees of the British Museum

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OCR

Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

A Level Classical Civilisation

H408/24 Greek Art

SAMPLE MARK SCHEME

Duration: 1 hour 45 minutes

MAXIMUM MARK 75

SPECIMEN

This document consists of 24 pages

MARKING INSTRUCTIONS**PREPARATION FOR MARKING ON SCORIS**

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

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

MARKING

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

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

10. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

SUBJECT-SPECIFIC MARKING INSTRUCTIONS

Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Information and instructions for examiners

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

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

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

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Information and instructions for examiners

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

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

Question	Indicative Content	Marks (AO)	Guidance
Section A			
1(a)	Name the statue shown in Source A. Eirene and Ploutos (1) Peace and Wealth (1)	1 (AO1)	
1(b)	Who sculpted this statue? Kephisodotos (1)	1 AO1	
2	Evaluate how typical this statue is of 4th century BC free-standing sculpture. This statue might be described as typical because of (AO2): <ul style="list-style-type: none"> • the use of groups (AO2) <ul style="list-style-type: none"> ○ <i>arrangement of the two figures (AO1)</i> • humanising the gods (AO2) <ul style="list-style-type: none"> ○ <i>depiction of the two as a mother and child (AO1)</i> • depiction of emotion (AO2) <ul style="list-style-type: none"> ○ <i>the eye line of the two figures, looking directly at each other (AO1)</i> ○ <i>the proximity of the two and the closeness indicated by their positioning (AO1)</i> • everyday activity (AO2) <ul style="list-style-type: none"> ○ <i>a mother cradling a child (AO1)</i> <p>This statue might be described as not typical because of (AO2):</p> <ul style="list-style-type: none"> ○ <i>clothed rather than nude (AO1)</i> ○ <i>material – original in bronze; marble becoming more popular (AO1)</i> <p>There may be reference to the aesthetic qualities of different pieces of 4th century free-standing sculpture.</p>	5 (AO1) 5 (AO2)	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</i></p> <p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> • AO1: Shows very good knowledge and understanding of the provided source through a range of well selected, accurate and precise material from it • AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed
4	7–8	<ul style="list-style-type: none"> • AO1: Shows good knowledge and understanding of the provided source through a range of well selected, mostly accurate, material from it • AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed
3	5–6	<ul style="list-style-type: none"> • AO1: Shows reasonable knowledge and understanding of the provided source through use of a range of mostly accurate material from it • AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development
2	3–4	<ul style="list-style-type: none"> • AO1: Shows basic knowledge and understanding of the provided source through use of some material from it with some degree of accuracy • AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development
1	1–2	<ul style="list-style-type: none"> • AO1: Shows limited knowledge and understanding of the provided source through little use of accurate material from it • AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance
0	0	<ul style="list-style-type: none"> • No response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
3	Name the painter of Pot A. The Gorgon Painter (1)	1 (AO1)	
4(a)	Name the painter of Pot B. The Pan Painter (1)	1 (AO1)	
4(b)	To which school of painting did this painter belong? Mannerists (1)	1 (AO1)	
5	<p>By comparing the content and composition of the scenes on Pot A and Pot B, explain which scene you find more aesthetically pleasing.</p> <p>Possible comparisons of content which learners might make include (AO2):</p> <ul style="list-style-type: none"> • the different amounts of figures, one is far ‘busier’ than the other (AO2) <ul style="list-style-type: none"> ○ <i>lots of figures</i> (Hermes, Athena, Medusa, two Gorgons and Perseus) <i>on the dinos</i> vs. <i>3 figures on the hydria</i> (Perseus, Medusa and Athena) (AO1) • the different point in the story depicted on the two pots (AO2) <ul style="list-style-type: none"> ○ <i>Pot A: the Gorgons pursuing Perseus after he has decapitated Medusa / Pot B: Perseus flees with Medusa’s head in his bag</i> (AO1) • the way the figures are depicted on the two pots (AO2) <ul style="list-style-type: none"> ○ <i>the grotesque nature of the Gorgons on the dinos</i> vs. <i>the serene depiction of Medusa on the hydria</i> (AO1) ○ <i>Athena pursues Perseus, daintily holding up her dress on Pot B</i> (AO1) ○ <i>Medusa already headless, falling to her death on Pot A, on Pot B Medusa falls gracefully to the floor</i> (AO1) ○ <i>the more comic depiction of Perseus and the detail of Athene daintily picking up her dress on Pot B</i> vs. <i>the lack of such elements on Pot A</i> (AO1) <p>Possible comparisons of composition which learners might make include (AO2):</p> <ul style="list-style-type: none"> • the spacing and positioning of the figures on each pot (AO2) <ul style="list-style-type: none"> ○ <i>Pot A: figures are spaced at regular intervals</i> (AO1) ○ <i>Pot B: figures are strung out along the same baseline</i> (AO1) ○ <i>the composition goes all the way round the dinos in comparison to a panel on the hydria</i> (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</i></p> <p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks (AO)	Guidance
	<ul style="list-style-type: none">• the linear vs. triangular composition of the two pots (AO2)<ul style="list-style-type: none">○ <i>Pot B: triangular composition over the figure of Medusa (AO1)</i>○ <i>Pot A: all figures reach from the bottom to the top of the frieze (AO1)</i>• the angular vs. flowing composition (AO2)<ul style="list-style-type: none">○ <i>Pot A: regular and angular (AO1)</i>○ <i>Pot B: whole composition has a pantomime/balletic element to it (AO1)</i>		

Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> • AO1: Shows very good knowledge and understanding of the provided source through a range of well selected, accurate and precise material from it • AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed
4	7–8	<ul style="list-style-type: none"> • AO1: Shows good knowledge and understanding of the provided source through a range of well selected, mostly accurate, material from it • AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed
3	5–6	<ul style="list-style-type: none"> • AO1: Shows reasonable knowledge and understanding of the provided source through use of a range of mostly accurate material from it • AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development
2	3–4	<ul style="list-style-type: none"> • AO1: Shows basic knowledge and understanding of the provided source through use of some material from it with some degree of accuracy • AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development
1	1–2	<ul style="list-style-type: none"> • AO1: Shows limited knowledge and understanding of the provided source through little use of accurate material from it • AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance
0	0	<ul style="list-style-type: none"> • No response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
6	<p>Evaluate how effectively sculptors and painters depicted goddesses. You may use Sources A and B as starting points.</p> <p><u>AO1</u> Learners might show knowledge and understanding of: Some of the following statues:</p> <ul style="list-style-type: none"> • Artemis: <i>frieze</i> Siphnian Treasury • Athena: <ul style="list-style-type: none"> ○ <i>pediment</i>, temple of Aphaia, Aigina ○ <i>metopes</i>, temple of Zeus at Olympia ○ Parthenon • Berlin Standing Goddess • Aphrodite: <ul style="list-style-type: none"> ○ <i>frieze</i> Siphnian Treasury ○ of the Agora ○ of Knidos • Eirene (Source A) • goddesses from the Parthenon east pediment and frieze <p>Some of the following pots:</p> <ul style="list-style-type: none"> • Athena: <ul style="list-style-type: none"> ○ Kleitias, Francois vase ○ Lysippides Painter/Andokides painter bilingual belly <i>amphora</i> ○ Berlin Painter <i>volute krater</i> ○ Pan Painter <i>hydria</i> (Source B) • Hebe: <ul style="list-style-type: none"> ○ Sophilos <i>dinos</i> • Iris <ul style="list-style-type: none"> ○ Sophilos <i>dinos</i> • other goddesses from the Sophilos <i>dinos</i> • other goddesses from the Francois vase <p>Learners may refer to any other goddesses from recognisable pieces of sculpture or pots.</p>	10 (AO1)	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Question	Indicative Content	Marks (AO)	Guidance
	<p><u>AO2</u> Learners may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • how recognisable the goddesses are and how clearly their key characteristics are depicted • use of iconography and how effective this is • use of inscriptions • how goddess-like the portrayal is, for example in terms of their clothing, pose or composition • some candidates may make comparisons with the ways in which mortal women are depicted in Greek art; either to argue this makes depictions of goddesses more effective or perhaps less, as the distinction may not be clear 	<p>10 (AO2)</p>	

Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> • very detailed knowledge and a thorough understanding of the material studied • use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation 	5	9– 10	<ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7– 8	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation 	4	7– 8	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation 	3	5 – 6	<ul style="list-style-type: none"> • a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

2	3 – 4	<ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation 	2	3 – 4	<ul style="list-style-type: none"> • a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources <i>the response presents a line of reasoning but may lack structure</i>
1	1 – 2	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1 – 2	<ul style="list-style-type: none"> • little engagement with the question, any points or conclusions made are of little relevance • isolated use of classical sources with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i>
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
	<p>figures</p> <ul style="list-style-type: none"> • that sculptors were innovative because <ul style="list-style-type: none"> ○ Myron's dynamic use of bronze to create an exciting statue in Diskobolos ○ Polykleitos's innovative use of bronze and his canon of proportions ○ Praxiteles's use of marble to create the first female nude ○ Lysippos's use of pose of Apoxyomenos to encourage viewer to walk around statue • that sculptors were not bold or innovative, because they continued to use standard features, 'safe' poses and common subjects for example the archaic smile, and use of deities as subject matter 		

Guidance on applying the marking grids for the 30-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> • very detailed knowledge and a thorough understanding of the material studied • use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation 	5	17 – 20	<ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7– 8	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation 	4	13 – 16	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation 	3	9 – 12	<ul style="list-style-type: none"> • a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources, scholars and/or academic works <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

2	3 – 4	<ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation 	2	5 – 8	<ul style="list-style-type: none"> • a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1 – 4	<ul style="list-style-type: none"> • little engagement with the question and any points or conclusions made are of little or no relevance • isolated use of classical sources with little analysis, interpretation and evaluation <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
8	<p>‘In vase-painting, the second half of the 6th century was a period of bold exploration and lively experimentation.’ How far is this statement supported by the pots you have studied?</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Learners may choose any of the painters and pots they have studied, both on the specification and beyond, this might include: <ul style="list-style-type: none"> ○ Amasis Painter ○ Lydos ○ Exekias ○ Lysippides Painter ○ Andokides Painter ○ Euthymides ○ Euphronios <p>and may discuss the features of these, for example composition, decorative techniques, shape</p> <ul style="list-style-type: none"> • how vase painting developed in this period <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Pots show bold exploration in their use of <ul style="list-style-type: none"> ○ unusual or innovative composition ○ their use of space e.g. interior of <i>kylix</i> ○ spotlighting technique e.g. Achilles and Ajax belly <i>amphora</i> ○ choice of subject matter and how it is depicted ○ use of decorative motifs to highlight/frame composition • Pots show lively experimentation in <ul style="list-style-type: none"> ○ the invention and development of red-figure technique; ○ use of interior line in watered down slip ○ development of depiction of drapery and anatomy • Candidates may mention such features and conclude that these do not in their view constitute ‘lively experimentation’ and/or ‘bold exploration’ 	<p>10 (AO1)</p> <p>20 (AO2)</p>	<p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

Guidance on applying the marking grids for the 30-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> • very detailed knowledge and a thorough understanding of the material studied • use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation 	5	17 – 20	<ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7– 8	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation 	4	13 – 16	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation 	3	9 – 12	<ul style="list-style-type: none"> • a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources, scholars and/or academic works <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

2	3 – 4	<ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation 	2	5 – 8	<ul style="list-style-type: none"> • a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1 – 4	<ul style="list-style-type: none"> • little engagement with the question and any points or conclusions made are of little or no relevance • isolated use of classical sources with little analysis, interpretation and evaluation <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Assessment Objective Grid

	AO1	AO2
1	2	
2	5	5
3	1	
4	2	
5	5	5
6	10	10
7/8	10	20
Total	35	40

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