



GCE

Classical Civilisation

H008/21: Greek Theatre

Advanced Subsidiary GCE

Mark Scheme for June 2019

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.











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

These are the annotations, (including abbreviations), used in RM Assessor, which are used when marking:

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Line	to draw an attention to an error
	H Wavy Line	to draw attention to something
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point

REP	REP	conspicuous repetition
L	L	illegible word or phrase
BP	BP	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

MARKING INFORMATION

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.

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 Team Leader' standardisation (SSU) 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.

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 practice scripts provide you with *examples* of the standard of each level. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at SSU.

The specific task-related indicative content for each question will help you to understand how the level 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.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described for the individual component:

AO1 Demonstrate knowledge and understanding of:

- literature, visual/material culture and classical thought
- how sources and ideas reflect, and influence, their cultural contexts
- possible interpretations of sources, perspectives and ideas by different audiences and individuals.

AO2 Critically analyse, interpret and evaluate literature, visual/material culture, and classical thoughts, using evidence to make substantiated judgements and produce coherent and reasoned arguments.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. For some points based marking and the levels of response questions you are required to identify a candidate's performance under each assessment objective and award marks accordingly.

Marking Scripts

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

The points in the mark scheme are **indicative content only** and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

Any queries on unexpected answers please consult your Team Leader/Principal Examiner.

Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort tick the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

Do use ticks to draw attention to anything worthy of credit [even single words].

Do not use ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Highlighting: use highlighting as directed by your Principal Examiner.

QUALITY OF EXTENDED RESPONSE

- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation, and other defects in English grammar and expression (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

Section A

Question	Indicative Content	Marks	Guidance				
1(a)	<p>Identify the scene from Sophocles' <i>Oedipus the King</i> shown on the fragment in Source A. Make two points.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> The Messenger from Corinth is telling Oedipus and Jocasta the story of how Oedipus came to Corinth (1), and that Polybus, who is dead, was not Oedipus' father (1). 	<p>2 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>				
1(b)	<p>Give one reason why this scene is important in the plot of <i>Oedipus the King</i>.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> Jocasta realises the truth of Oedipus' parentage and hangs herself (1). Oedipus starts to try and discover who his real parents were (1). Which causes his eventual self-blinding (1). 	<p>1 (AO2)</p>	<p><i>All legitimate answers should be credited.</i></p>				
2	<p>Name one of Oedipus' children shown on the fragment in Source A.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> Antigone (1). Ismene (1). 	<p>1 (AO1)</p>					
3	<p>Explain how useful this fragment of a pot is in showing how a Greek tragedy may have been staged. Make four points and support each point with reference to Source A.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="327 1305 1462 1409"> <tbody> <tr> <td data-bbox="327 1305 398 1369">2</td> <td data-bbox="398 1305 1462 1369">expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td data-bbox="327 1369 398 1409">1</td> <td data-bbox="398 1369 1462 1409">expresses a valid point, but is not fully supported by an appropriate selection</td> </tr> </tbody> </table>	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point, but is not fully supported by an appropriate selection	<p>4 (AO1)</p> <p>4 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.						
1	expresses a valid point, but is not fully supported by an appropriate selection						

Question	Indicative Content	Marks	Guidance				
	<table border="1" data-bbox="327 233 1462 309"> <tr> <td data-bbox="327 233 398 272"></td> <td data-bbox="398 233 1462 272">evidence from the passage.</td> </tr> <tr> <td data-bbox="327 272 398 309">0</td> <td data-bbox="398 272 1462 309">Point is not valid, or none are drawn</td> </tr> </table> <p data-bbox="327 344 647 376">Examples might include:</p> <p data-bbox="327 411 421 443">Useful</p> <ul data-bbox="327 448 1451 791" style="list-style-type: none"> <li data-bbox="327 448 1055 480">• It shows elements of a dramatic performance. (AO2) <ul data-bbox="376 485 1317 584" style="list-style-type: none"> <li data-bbox="376 485 1003 517">○ <i>Gestures of actors to convey emotion.</i> (AO1) <li data-bbox="376 517 770 549">○ <i>Costumes of actors.</i> (AO1) <li data-bbox="376 549 1317 584">○ <i>Messenger facing the audience although addressing Oedipus.</i> (AO1) <li data-bbox="327 584 725 616">• It shows the theatre. (AO2) <ul data-bbox="376 620 904 652" style="list-style-type: none"> <li data-bbox="376 620 904 652">○ <i>Stage buildings and the stage.</i> (AO1) <li data-bbox="327 652 1451 719">• It shows that directors could add characters not directly referred to in the text of the play. (AO2) <ul data-bbox="376 724 748 791" style="list-style-type: none"> <li data-bbox="376 724 680 756">○ <i>Extra actors.</i> (AO1) <li data-bbox="376 756 748 791">○ <i>Including children.</i> (AO1) <p data-bbox="327 823 472 855">Not useful</p> <ul data-bbox="327 860 1137 959" style="list-style-type: none"> <li data-bbox="327 860 860 892">• Artist's impression of the myth. (AO2) <ul data-bbox="376 896 1137 959" style="list-style-type: none"> <li data-bbox="376 896 1122 928">○ <i>The actors do not appear to be wearing masks.</i> (AO1) <li data-bbox="376 928 1137 959">○ <i>Contains characters not in the scene in the play.</i> (AO1) 		evidence from the passage.	0	Point is not valid, or none are drawn		
	evidence from the passage.						
0	Point is not valid, or none are drawn						
4	<p data-bbox="327 1015 936 1046">Why does Oedipus refer to Apollo (line 10)?</p> <p data-bbox="327 1086 613 1118">Answers may include:</p> <ul data-bbox="327 1123 1335 1222" style="list-style-type: none"> <li data-bbox="327 1123 1335 1155">• Apollo's orders, brought by Creon, cause Oedipus to make this speech (1) <li data-bbox="327 1155 792 1187">• Apollo is the god of prophecy (1) <li data-bbox="327 1187 770 1222">• Apollo is the god of plagues (1) 	1 (AO1)	<i>All legitimate answers should be credited</i>				
5(a)	<p data-bbox="327 1281 1339 1313">Give the name of the king Oedipus is talking about in line 14, 'your king'.</p> <p data-bbox="327 1353 613 1385">Answers may include:</p>	1 (AO1)					

Question	Indicative Content	Marks	Guidance						
	<ul style="list-style-type: none"> Laius (1). 								
5(b)	<p>How did this king die?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> Oedipus had unknowingly killed him (1) 	1 (AO1)	<i>All legitimate answers should be credited</i>						
5(c)	<p>Give one reason why this king's death is important in the play.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> As he was Oedipus' father, it makes Oedipus a parricide (1) His death caused the plague which made Oedipus discover the truth (1) 	1 (AO2)	<i>All legitimate answers should be credited</i>						
6	<p>Explain how Sophocles uses dramatic irony effectively in this passage. Make four points and support each point with reference to Source B.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="327 967 1462 1142"> <tbody> <tr> <td data-bbox="327 967 398 1038">2</td> <td data-bbox="398 967 1462 1038">expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td data-bbox="327 1038 398 1110">1</td> <td data-bbox="398 1038 1462 1110">expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td data-bbox="327 1110 398 1142">0</td> <td data-bbox="398 1110 1462 1142">Point is not valid, or none are drawn</td> </tr> </tbody> </table> <ul style="list-style-type: none"> Oedipus is cursing himself. (AO2) <ul style="list-style-type: none"> 'My curse on the murderer.' (AO1) He does not know he killed Laius. (AO2) <ul style="list-style-type: none"> 'unknown in his crime' (AO1) He has already cursed himself in cursing the murderer. (AO2) <ul style="list-style-type: none"> 'I curse myself as well' 'strike me' (AO1) 	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn	4 (AO1) 4 (AO2)	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.								
0	Point is not valid, or none are drawn								

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • He does not realise his children are also his siblings. (AO2) <ul style="list-style-type: none"> ○ <i>'children born of the same mother'</i> (AO1) • He does not realise Laius was his father. (AO2) <ul style="list-style-type: none"> ○ <i>'as if he were my father'</i> (AO1) • He does not realise he is talking about himself in this speech. (AO2) <ul style="list-style-type: none"> ○ <i>'the man who shed his blood'</i> (AO1) <p>The dramatic irony is effective as the audience are aware of facts of which Oedipus is ignorant and that each comment he makes is referring to him.</p>		
7*	<p>'Oedipus' downfall was caused only by his search for the truth.' Explain how far you agree with this statement. You may use Sources A and B as a starting point, and your own knowledge in your answer.</p> <p>AO1 Search for the truth</p> <ul style="list-style-type: none"> • He searched for the truth of Laius' death (Source B) • He searched for the truth of his parentage, caused by the revelations of the Messenger from Corinth (Source A) <p>Other reasons</p> <ul style="list-style-type: none"> • He acted as a good king by cursing the killer of Laius (Source B) • His search for the killer of Laius was caused by his obedience to Apollo's orders, and his desire as a good king to save his people from the plague (Source B) • He was warned by Tiresias and Jocasta to give up his search. • He received a prophecy about his fate. <p>AO2 Search for the truth</p> <ul style="list-style-type: none"> • His search for the killer of Laius led to the discovery that he had killed him himself • His search for the truth of his parentage led to the discovery of his parricide and incest <p>Other reasons</p> <ul style="list-style-type: none"> • His desire to be a good king by saving his city from the plague led to his downfall. • His stubbornness led to him rejecting Tiresias' and Jocasta's advice. • His attempts to avoid the prophecy led to him fulfilling it. 	<p>8 (AO1)</p> <p>8 (AO2)</p>	<p><i>Assess using the marking grids for the 16-mark extended response.</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> <p><i>Whilst candidates may use the provided sources as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Section B

Question	Indicative Content	Marks	Guidance
8*	<p>Explain how far you agree that Pentheus' arrogance, stubbornness and excessive anger are the main reasons for his death. Justify your response with close reference to the text.</p> <p>Arrogance</p> <ul style="list-style-type: none"> • Pentheus is conscious of his position as king. (AO2) <ul style="list-style-type: none"> ○ Sees worship of Dionysus as a threat to his position. (AO1) ○ Believes his orders are right. (AO1) <p>Stubbornness</p> <ul style="list-style-type: none"> • Pentheus refuses to listen to advice. (AO2) <ul style="list-style-type: none"> ○ From Cadmus and Tiresias to worship Dionysus. (AO1) ○ From the First Messenger describing the behaviour of the Bacchantes. (AO1) ○ From Dionysus himself warning him to worship the god. (AO1) • Pentheus does not take notice of his own experiences. (AO2) <ul style="list-style-type: none"> ○ Dionysus' escape from prison. (AO2) <p>Excessive Anger</p> <ul style="list-style-type: none"> • Pentheus' threats against Dionysus and the Bacchantes. (AO2) <ul style="list-style-type: none"> ○ His orders that Dionysus be imprisoned. (AO1) ○ His threats to cut off his hair and take his thyrsus. (AO1) ○ His threats to kill the Bacchantes. (AO1) <p>There are other factors which contribute to his death.</p> <ul style="list-style-type: none"> • Pentheus' curiosity. (AO2) <ul style="list-style-type: none"> ○ His desire to spy on the women. (AO1) • Dionysus' wish to punish the House of Cadmus. (AO2) <ul style="list-style-type: none"> ○ He states this at the beginning of the play. (AO1) ○ He possesses Pentheus to go out into the woods. (AO1) ○ He indicated Pentheus' presence to the Bacchantes. (AO1) ○ Dionysus' vindictive nature (AO1) 	<p>10 (AO1)</p> <p>15 (AO2)</p>	<p><i>Assess using the marking grids for the 25-mark extended response.</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	Guidance
	Which factors are the main reasons for Pentheus' death is up to the candidate. (AO2)		
9*	<p>'The only purpose of <i>Frogs</i> was to make the audience laugh.' With close reference to the text, explain how far you agree with this statement. Justify your response.</p> <p>Laugh Aristophanes used a variety of techniques to make the audience laugh</p> <ul style="list-style-type: none"> • Role reversal (AO2); Xanthias and Dionysus. (AO1) • Parody (AO2); the tragedies of Aeschylus and Euripides. (AO1) • Scatological humour (AO2); references to farting and defecation. (AO1) • Slapstick (AO2); the bottom whacking contest. (AO1) • Puns (AO2); methods of getting to the Underworld. (AO1) • Visual (AO2); Dionysus' costume. (AO1) • Satire (AO2): references to politicians such as Theramenes. (AO1) • Props (AO2); Xanthias' luggage, the scales for the poetry contest. (AO1) • Mockery of the gods (AO2); Heracles, Dionysus, Charon. (AO1) <p>Other purposes</p> <ul style="list-style-type: none"> • Political advice (AO2); Parabasis, What to do about Alcibiades. (AO1) • Moral advice (AO2); return to old moral values as exemplified by Aeschylus. (AO1) • Literary criticism (AO2); comparison of the works of Aeschylus and Euripides. (AO1) • Praise the gods (AO2); Hymn of the Initiates, Dramatic Festival. (AO1) • Win the prize. (AO2) 	<p>10 (AO1)</p> <p>15 (AO2)</p>	<p><i>Assess using the marking grids for the 25-mark extended response.</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 16-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
4	7–8	<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 	4	7–8	<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 <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"> • good knowledge and 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 	3	5–6	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate 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"> • sound 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 sound response to the question containing some relevant points leading to tenable conclusions • some points are supported by analysis, interpretation and evaluation of classical sources <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	1–2	<ul style="list-style-type: none"> • limited engagement with the question, any points or conclusions made may be weak and/or limited in relevancy • 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	No response worthy of credit		0	No response worthy of credit

Guidance on applying the marking grids for the 25-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	13–15	<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 <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	10–12	<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	7–9	<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	4–6	<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 <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	1–3	<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	no response worthy of credit		0	no response worthy of credit

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