



**GCE**

**Classical Civilisation**

**H408/21: Greek theatre**

Advanced 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
	V Wavy Line	to draw attention to something
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point
	REP	conspicuous repetition

<span style="border: 1px solid red; padding: 2px;">L</span>	L	illegible word or phrase
<span style="border: 1px solid red; padding: 2px;">BP</span>	BP	Blank Page – this annotation <b>must</b> 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	<b>What is the date of the pot in Source A?</b> <ul style="list-style-type: none"> <li>• 350 – 310 BC (1)</li> </ul>	<b>1</b> <b>(AO1)</b>	<i>All legitimate answers should be credited.</i>
2	<b>Name one of the children shown on the fragment in Source A.</b> <ul style="list-style-type: none"> <li>• Antigone (1)</li> <li>• Ismene (1)</li> </ul>	<b>1</b> <b>(AO1)</b>	
3	<b>Analyse how useful this fragment is in showing us how Sophocles' <i>Oedipus the King</i> may originally have been staged.</b> <p>The scene can be identified as the moment the Shepherd from Corinth reveals the truth of how Oedipus came to be in Corinth. The main figures can be identified as the Corinthian Shepherd, Oedipus, and Jocasta. At the front are their two daughters, and on the right, another female figure.</p> <ul style="list-style-type: none"> <li>• The pot shows a depiction of a dramatic performance. (AO2) <ul style="list-style-type: none"> <li>○ <i>The depiction of a stage platform and buildings indicate that this scene represents a dramatic performance rather than a scene from myth. (AO1)</i></li> </ul> </li> <li>• The figures portrayed are actors. (AO2) <ul style="list-style-type: none"> <li>○ <i>The positioning of the figures is like actors on stage, with the old man on the right addressing Oedipus but facing frontally. (AO1)</i></li> <li>○ <i>The figures' gestures are like those of actors – the Corinthian Shepherd gesturing towards Oedipus, Oedipus stroking his beard in puzzlement, Jocasta raising her hands to her chin and cheek which signifies grief and worry in Greek art, echoed by the other female figure. (AO1)</i></li> </ul> </li> <li>• Costumes and masks. (AO2) <ul style="list-style-type: none"> <li>○ <i>The costumes are indicative of the characters' status – the rich robes of Oedipus and Jocasta, and the rough clothes of the Corinthian shepherd. (AO1)</i></li> <li>○ <i>The over-large heads and fixed expressions may represent masks. (AO1)</i></li> </ul> </li> <li>• How useful this fragment is in showing the original staging can be debated. (AO2) <ul style="list-style-type: none"> <li>○ <i>There are characters on stage who are not mentioned in the text of the play. (AO1)</i></li> <li>○ <i>The over-large heads and fixed expressions may be a dramatic representation of emotion, rather than masks. (AO1)</i></li> <li>○ <i>Source A is a fragment of a pot.</i></li> <li>○ <i>The fragment was found in Sicily.</i></li> <li>○ <i>The pot is dated to a long time after the original production. (AO1)</i></li> </ul> </li> </ul>	<b>5</b> <b>(AO1)</b>  <b>5</b> <b>(AO2)</b>	<i>Use 10-mark making grid</i> <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 evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	The scene is useful in showing us how the play may have been staged, allowing for directorial interpretation, and artistic licence by the painter, but the painter would not have seen the original production.		
4	<p><b>Of which city was Pentheus the king?</b></p> <ul style="list-style-type: none"> <li>• Thebes (1).</li> </ul>	1 (AO1)	
5	<p><b>Who were Dionysus' father and mother?</b></p> <ul style="list-style-type: none"> <li>• Zeus (1).</li> <li>• Semele (1).</li> </ul>	2 (AO1)	
6	<p><b>Explain what impression of Dionysus' Euripides is creating in Source B.</b></p> <ul style="list-style-type: none"> <li>• Pretends to be friendly to Pentheus. (AO2) <ul style="list-style-type: none"> <li>○ 'My friend'. (AO1)</li> <li>○ 'They will kill you'. (AO1)</li> </ul> </li> <li>• Manipulative, persuasive and controlling (AO2) <ul style="list-style-type: none"> <li>○ 'Shall I lead you?' (AO1)</li> <li>○ 'What clothes will you make me put on?' (AO1)</li> </ul> </li> <li>• Getting revenge on Pentheus. (AO2) <ul style="list-style-type: none"> <li>○ Preparing to lead him to his death. (AO1)</li> <li>○ Persuading him to wear women's clothes to humiliate him. (AO1)</li> </ul> </li> <li>• In human disguise. (AO2) <ul style="list-style-type: none"> <li>○ Disguised as the priest of Dionysus (AO1)</li> </ul> </li> <li>• Using dramatic irony. (AO2) <ul style="list-style-type: none"> <li>○ 'But with the god'. (AO1)</li> <li>○ 'Dionysus inspired me'. (AO1)</li> </ul> </li> </ul>	5 (AO1)  5 (AO2)	<p><i>Use 10-mark making grid</i></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 evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>



Question	Indicative Content	Marks	Guidance
7*	<p><b>‘His <i>hamartia</i> was his excessive curiosity.’ Explain whether you think that this applies more to Oedipus in Sophocles’ <i>Oedipus the King</i> or Pentheus in Euripides’ <i>Bacchae</i>. You may use Sources A and/or B as a starting point in your answer.</b></p> <p><b>AO1</b>  <b>Oedipus</b>  <b>Source A</b></p> <ul style="list-style-type: none"> <li>• Oedipus looks thoughtful.</li> <li>• Jocasta shows grief and worry.</li> </ul> <p><b>Play</b></p> <ul style="list-style-type: none"> <li>• During the play, Oedipus is curious to discover the truth. <ul style="list-style-type: none"> <li>○ He seeks to discover the truth of the origins of the plague.</li> <li>○ and who killed Laius.</li> <li>○ After the exit of the Messenger from Corinth, the search shifts to discovering his parentage through his curiosity.</li> </ul> </li> <li>• He is warned by Tiresias and Jocasta to abandon his search for the truth.</li> </ul> <p><b>Pentheus</b>  <b>Source B</b></p> <ul style="list-style-type: none"> <li>• Pentheus is curious to see the women.</li> </ul> <p><b>Play</b></p> <ul style="list-style-type: none"> <li>• He is curious about the Bacchic cult: <ul style="list-style-type: none"> <li>○ He asks Dionysus about his origins.</li> <li>○ The practices of the cult.</li> <li>○ He goes out to spy on the women.</li> </ul> </li> </ul> <p><b>But</b></p> <ul style="list-style-type: none"> <li>• He is a young king returning to find his city in chaos and wanting to restore order (AO2) <ul style="list-style-type: none"> <li>○ The women have run off into the mountains.</li> <li>○ Dionysus is causing havoc in the city.</li> </ul> </li> <li>• Other factors may be considered. (AO2) <ul style="list-style-type: none"> <li>○ Pentheus’ personality (arrogant, stubborn).</li> </ul> </li> </ul>	<p><b>10 (AO1)</b></p> <p><b>10 (AO2)</b></p>	<p><i>Assess using the marking grids for the 20-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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>○ His refusal to acknowledge Dionysus as a god.</li> <li>○ Dionysus' statement that Pentheus is doomed at the start of the play.</li> </ul> <p><b>AO2</b></p> <p><b>Oedipus - Passage</b></p> <ul style="list-style-type: none"> <li>● The Messenger's story, and Oedipus' questioning leads to him discovering the truth of his parentage.</li> <li>● Oedipus' questioning has led Jocasta to discover the truth of Oedipus' parentage, which leads her to hang herself.</li> </ul> <p><b>Oedipus - Play</b></p> <ul style="list-style-type: none"> <li>● He ignores the warnings of Tiresias and Jocasta.</li> <li>● Other factors may be considered. <ul style="list-style-type: none"> <li>○ His desire to save his people prompts him to act as he does.</li> <li>○ His stubborn and proud personality causes him to ignore the warnings.</li> <li>○ The gods and Fate play a role in his downfall.</li> </ul> </li> </ul> <p><b>Pentheus - Passage</b></p> <ul style="list-style-type: none"> <li>● He is being tricked by Dionysus.</li> </ul> <p><b>Pentheus - Play</b></p> <ul style="list-style-type: none"> <li>● He is a young king returning to find his city in chaos and wanting to restore order. <ul style="list-style-type: none"> <li>○ The women have run off into the mountains.</li> <li>○ Dionysus is causing havoc in the city.</li> </ul> </li> <li>● Other factors may be considered. <ul style="list-style-type: none"> <li>○ Pentheus' personality (arrogant, stubborn).</li> <li>○ His refusal to acknowledge Dionysus as a god.</li> <li>○ Dionysus' statement that Pentheus is doomed at the start of the play.</li> </ul> </li> </ul>		

## Section B

Question	Indicative Content	Marks	Guidance
8*	<p><b>‘It is impossible for a modern audience to fully enjoy a performance of Aristophanes’ <i>Frogs</i>.’ Explain how far you agree with this statement and justify your response.</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>○ Comic Techniques:</li> <li>○ Role reversal (Xanthias/Dionysus)</li> <li>○ Slapstick (Bottom whacking contest)</li> <li>○ Scatological Humour (references to farting and defecation)</li> <li>○ Puns (Methods of getting to the Underworld)</li> <li>○ Parody (Plays of Aeschylus and Euripides)</li> <li>○ Satire (references to politicians such as Theramenes)</li> <li>○ Mockery of the gods (Dionysus, Heracles)</li> <li>○ Visual Entertainment:</li> <li>○ Costumes (Dionysus, Heracles)</li> <li>○ Props (Xanthias’ luggage, boat, giant scales)</li> <li>○ Contemporary References:</li> <li>○ Theramenes, Alcibiades</li> <li>○ Works and style of Aeschylus and Euripides</li> <li>○ Battle of Arginusae and slave enfranchisement</li> <li>○ Cultural and Social Background:</li> <li>○ Position of slaves</li> <li>○ Attitudes to the gods and religion</li> <li>○ Eleusinian Mysteries</li> <li>○ Dramatic Festivals</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>○ Enjoyment:</li> <li>○ Comic techniques are still funny today.</li> <li>○ Costumes and props can provide visual entertainment.</li> </ul> <p><b>BUT</b></p> <ul style="list-style-type: none"> <li>○ Lack of contemporary knowledge:</li> </ul>	<p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></p>	<p><i>Assess using the marking grids for the 30-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>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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>○ Not knowing who politicians are makes the satire ineffective.</li> <li>○ Many jokes do not translate.</li> <li>○ Not knowing the political situation (e.g. <i>parabasis</i>) makes much of the message unclear.</li> <li>○ Lack of appreciation of the cultural and social background makes it difficult to understand some of the references.</li> </ul>		
<p><b>9*</b></p>	<p><b>‘Children have teachers to instruct them, young men have the poets.’ Evaluate how far this opinion in Aristophanes’ <i>Frogs</i> applies more to Greek Tragedy than to Greek Comedy.</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of:</p> <p><b>Tragedy</b></p> <ul style="list-style-type: none"> <li>• Chorus: <ul style="list-style-type: none"> <li>○ Choral Odes.</li> <li>○ Exodos.</li> </ul> </li> <li>• Moral messages: <ul style="list-style-type: none"> <li>○ Power of the gods.</li> <li>○ Role of Fate.</li> <li>○ Consequences of challenging the gods (<i>hybris</i>).</li> <li>○ Dangers of excessive behavior.</li> <li>○ Benefits of moderation.</li> </ul> </li> </ul> <p><b>Comedy</b></p> <ul style="list-style-type: none"> <li>• Chorus: <ul style="list-style-type: none"> <li>○ Choral Odes.</li> <li>○ Exodos.</li> <li>○ <i>Parabasis</i>.</li> </ul> </li> <li>• Social and Political Messages: <ul style="list-style-type: none"> <li>○ Role of slaves in society.</li> <li>○ Battle of Arginusae.</li> <li>○ Alcibiades.</li> </ul> </li> </ul>	<p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></p>	<p><i>Assess using the marking grids for the 30-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>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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>○ Attitudes of Aeschylus and Euripides.</li> <li>○ Literary Criticism.</li> <li>○ Final choice of Aeschylus as winner.</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>● Both types of drama teach the audience: <ul style="list-style-type: none"> <li>○ Different types of teaching.</li> <li>○ Tragedy deals with universal ideas involving the gods and correct behavior.</li> <li>○ Comedy deals with issues specific to Athens involving politics and social behavior.</li> </ul> </li> <li>● Both types of drama use the plot to reinforce the teaching: <ul style="list-style-type: none"> <li>○ The fate of the protagonists in Tragedy.</li> <li>○ The choice of Aeschylus as winner of the poetry competition in Comedy.</li> </ul> </li> <li>● Both types of drama use the views of characters to reinforce the teaching: <ul style="list-style-type: none"> <li>○ The views of Tiresias in both tragedies.</li> <li>○ The views of Xanthias and Dionysus in Comedy.</li> </ul> </li> <li>● Both types of drama use the Chorus.</li> <li>● Comedy addresses the audience directly through the <i>parabasis</i>.</li> <li>● Comedy addresses the audience directly by breaking the fourth wall.</li> </ul>		

### 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
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Level	Marks	Characteristics of Performance
5	9–10	AO1: Shows very good knowledge and understanding of the provided source/ideas 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	AO1: Shows good knowledge and understanding of the provided source/ideas 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	AO1: Shows reasonable knowledge and understanding of the provided source/ideas 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	AO1: Shows basic knowledge and understanding of the provided source/ideas 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	AO1: Shows limited knowledge and understanding of the provided source/ideas 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	No response worthy of credit

### 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
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• 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</li> </ul>	5	9 – 10	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources</li> </ul> <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"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation</li> </ul>	4	7 – 8	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <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"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation</li> </ul>	3	5 – 6	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <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"> <li>• basic knowledge and understanding of the material studied</li> <li>• 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</li> </ul>	2	3 – 4	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	1	1 – 2	<ul style="list-style-type: none"> <li>• little engagement with the question, any points or conclusions made are of little relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> <li>• no response worthy of credit</li> </ul>	0	0	<ul style="list-style-type: none"> <li>• no response worthy of credit</li> </ul>

### Guidance on applying the marking grids for the 30-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
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• 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</li> </ul>	5	17 – 20	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <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"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation</li> </ul>	4	13 – 16	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <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"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation</li> </ul>	3	9 – 12	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• 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</li> </ul> <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"> <li>• basic knowledge and understanding of the material studied</li> <li>• 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</li> </ul>	2	5 – 8	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• 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</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	1	1 – 4	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> <li>• no response worthy of credit</li> </ul>	0	0	<ul style="list-style-type: none"> <li>• no response worthy of credit</li> </ul>





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**The Triangle Building**  
**Shaftesbury Road**  
**Cambridge**  
**CB2 8EA**

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**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

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

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Facsimile: 01223 552553

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