



Oxford Cambridge and RSA

**GCE**

**Classical Civilisation**

**H408/21: Greek theatre**

A Level

**Mark Scheme for June 2022**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

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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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**MARKING INSTRUCTIONS****PREPARATION FOR MARKING ON RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM 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. Prior to the SSU meeting, you must familiarise yourself with the question paper.
4. After the SSU meeting: **YOU MUST MARK 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.**

**MARKING INSTRUCTIONS**

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 RM Assessor 50% and 100% deadlines. If you experience problems, you must contact your Team Leader without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

**Rubric Error Responses – Optional Questions**

Where candidates have a choice of question 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.

**Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

**Short Answer Questions** (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response.

**Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.










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.
  - a. Where generic answer booklets are used, all pages must contain an annotation, or RM Assessor will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' annotation **must** be applied.
  - b. Where additional objects are present, all pages must contain an annotation, or RM Assessor will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' annotation **must** be applied.
  
7. There is a NR (No Response) option. Award NR 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).  
Team Leaders must confirm the correct use of NR with their examiners before live marking commences and should check this when reviewing scripts.
  
8. **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 RM Assessor messaging system, or e-mail.
  
9. Assistant Examiners must send a brief report on the performance of candidates to their Team Leader 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.

10. For answers marked by levels of response:
- To determine the level** – start at Level 3 and work outwards until you reach the level that matches the answer.
  - To determine the mark within the level**, consider the following:

<b>Descriptor</b>	<b>Award mark</b>
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

**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
	^	omission
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase
	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. Only use the SEEN annotation as directed by your Lead Marker

## 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. Do not just tick in the margin. 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.
- Legibility: use a ? over the words in the 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	<p><b>What instrument is Figure 1 playing on the pot in Source A?</b></p> <ul style="list-style-type: none"> <li>• <i>(Di)Aulos</i> (1)</li> <li>• <i>(Double) Flute</i> (1).</li> </ul>	1 (AO1)	
2	<p><b>Analyse how useful the pot in Source A is in telling us about the origins and development of Greek comedy.</b></p> <p><b>Useful</b></p> <ul style="list-style-type: none"> <li>• It shows elements of a Choral performance. (AO2) <ul style="list-style-type: none"> <li>○ <i>Dancing of Chorus members.</i> (AO1)</li> <li>○ <i>Costumes of Chorus members.</i> (AO1)</li> </ul> </li> <li>• It shows that the Chorus performed with a musician. (AO2) <ul style="list-style-type: none"> <li>○ <i>The Diaulos player.</i> (AO1)</li> </ul> </li> <li>• It is shows themes which remained common over the period of Greek comedy. (AO2) <ul style="list-style-type: none"> <li>○ <i>The dancers are dressed as birds, like Aristophanes' Birds.</i> (AO1)</li> </ul> </li> <li>• It is an early representation. (AO2) <ul style="list-style-type: none"> <li>○ <i>It is dated 510 BC – 480 BC.</i> (AO1)</li> </ul> </li> </ul> <p><b>Not useful</b></p> <ul style="list-style-type: none"> <li>• It may not be from a Comedy. (AO2) <ul style="list-style-type: none"> <li>○ <i>This may be a scene from a religious celebration.</i> (AO1)</li> </ul> </li> <li>• It only shows two dancers. (AO2) <ul style="list-style-type: none"> <li>○ <i>It does not show the full number of the Chorus.</i> (AO1)</li> </ul> </li> <li>• It does not show any elements of the theatre. (AO2) <ul style="list-style-type: none"> <li>○ <i>There is no image of the skene/stage.</i> (AO1)</li> </ul> </li> <li>• It only shows an early scene. (AO2) <ul style="list-style-type: none"> <li>○ <i>No indication of any development.</i> (AO1)</li> </ul> </li> <li>• Artist's impression of the Chorus. (AO2) <ul style="list-style-type: none"> <li>○ <i>This may not have been seen by the artist/interpretation.</i> (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
3	<p><b>Where does the scene in Source B take place? Make two points.</b></p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• On the marsh (1).</li> <li>• River Styx (1).</li> <li>• Leading to the Underworld (1).</li> </ul>	2 (AO1)	
4	<p><b>In whose boat is Dionysus in the scene in Source B?</b></p> <ul style="list-style-type: none"> <li>• Charon's (1).</li> </ul>	1 (AO1)	
5	<p><b>Which god is Dionysus disguised as in Source B?</b></p> <ul style="list-style-type: none"> <li>• Heracles (1).</li> </ul>	1 (AO1)	
6	<p><b>'A successful piece of comic drama.' Explain how far you agree with this description of the scene in Source B.</b></p> <p><b>Successful</b></p> <ul style="list-style-type: none"> <li>• Mockery of a god. (AO2) <ul style="list-style-type: none"> <li>○ <i>Frogs' lack of respect for Dionysus.</i> (AO1)</li> <li>○ <i>Dionysus has to beat the Frogs.</i> (AO1)</li> </ul> </li> <li>• Costume. (AO2) <ul style="list-style-type: none"> <li>○ <i>Dionysus' outfit.</i> (AO1)</li> <li>○ <i>Frog costumes.</i> (AO1)</li> </ul> </li> <li>• Props. (AO2) <ul style="list-style-type: none"> <li>○ <i>Boat and oars.</i> (AO1)</li> </ul> </li> <li>• Fantasy. (AO2) <ul style="list-style-type: none"> <li>○ <i>Dionysus on his way to the Underworld.</i> (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</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>○ <i>Personification of the Frogs. (AO1)</i></li> <li>● Scatological humour. (AO2) <ul style="list-style-type: none"> <li>○ <i>'my bum is wet and just about to poo.'</i> (AO1)</li> <li>○ <i>'if this rowing makes me pop!'</i> (AO1)</li> </ul> </li> <li>● Visual humour. (AO2) <ul style="list-style-type: none"> <li>○ <i>Dionysus trying to row. (AO1)</i></li> <li>○ <i>The Frogs dancing around. (AO1)</i></li> </ul> </li> <li>● Verbal humour. (AO2) <ul style="list-style-type: none"> <li>○ <i>Competition between Dionysus and the Frogs. (AO1)</i></li> <li>○ <i>froggle-bubble-splash-dash. (AO1)</i></li> </ul> </li> <li>● Singing of the Chorus. (AO2) <ul style="list-style-type: none"> <li>○ <i>Lyrical language. (AO1)</i></li> </ul> </li> <li>● Mention of the gods. (AO2) <ul style="list-style-type: none"> <li>○ <i>Muses. (AO1)</i></li> <li>○ <i>Pan. (AO1)</i></li> <li>○ <i>Apollo. (AO1)</i></li> </ul> </li> </ul> <p><b>But</b></p> <ul style="list-style-type: none"> <li>● Visual Humour/Costume. (AO2) <ul style="list-style-type: none"> <li>○ <i>Frog Chorus may not have been on stage. (AO1)</i></li> <li>○ <i>Lack of slapstick/violence. (AO1)</i></li> </ul> </li> <li>● Singing of Chorus. (AO2) <ul style="list-style-type: none"> <li>○ <i>Lyrics bland and not very exciting. (AO1)</i></li> </ul> </li> <li>● Mention of the gods. (AO2) <ul style="list-style-type: none"> <li>○ <i>Does not really contribute to the humour of the scene. (AO1)</i></li> </ul> </li> </ul> <p>Candidates may agree or disagree with the statement, as long as they use the passage to back up their arguments.</p>		<p><i>approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
7*	<p><b>'The Chorus made no contribution to the success of a Greek comedy.'</b> Explain how far you agree with this statement. Justify your response. You may use Source(s) A and/or B as a starting point in your answer.</p> <p>The Chorus plays many roles in a Greek comedy.</p> <p><b>AO1</b></p> <ul style="list-style-type: none"> <li>• Costumes and masks. <ul style="list-style-type: none"> <li>○ Bird Chorus. <b>(Source A)</b></li> <li>○ Frog Chorus. <b>(Source B)</b></li> <li>○ Chorus of Initiates.</li> </ul> </li> <li>• Dancing and Singing. <ul style="list-style-type: none"> <li>○ Bird Chorus. <b>(Source A)</b></li> <li>○ Hymn of the Chorus of Initiates.</li> </ul> </li> <li>• Physical Comedy. <ul style="list-style-type: none"> <li>○ Frog Chorus. <b>(Source B)</b></li> </ul> </li> <li>• Interaction with the actors. <ul style="list-style-type: none"> <li>○ Frog Chorus and Dionysus. <b>(Source B)</b></li> <li>○ Advice to Dionysus.</li> <li>○ Compering the Poetry Contest, with lyric interludes.</li> <li>○ Comments on Aeschylus and Euripides, and their plays.</li> </ul> </li> <li>• Insulting contemporary figures. <ul style="list-style-type: none"> <li>○ Archedamus.</li> <li>○ Cleisthenes.</li> <li>○ Callias.</li> <li>○ Cleophon.</li> <li>○ Cleigenes.</li> </ul> </li> <li>• Sexual innuendo. <ul style="list-style-type: none"> <li>○ 'A little booby peered out'.</li> </ul> </li> <li>• Political comment.</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>○ <i>Parabasis</i>.</li> <li>○ <i>Exodos</i>.</li> <li>● Ending the play.</li> <li>○ <i>Exodos</i>.</li> </ul> <p><b>AO2</b></p> <p>Candidates will need to decide why a Greek Comedy might be successful.</p> <ul style="list-style-type: none"> <li>● They will need to compare the different roles of the Chorus and come to a conclusion about how, if at all, they contribute to the play's success</li> <li>● This includes not only making the audience laugh, but also factors such as spectacle and political comments</li> <li>● Some candidates may note that the play was uniquely put on twice due to its <i>parabasis</i> and political comments.</li> <li>● Credit reference to the possibility that the Frog Chorus was not seen by the audience.</li> </ul> <p>Candidates may agree or disagree with the statement, as long as they use evidence from the play to back up their arguments.</p>		

## Section B

Question	Indicative Content	Marks	Guidance
8*	<p><b>'Oedipus was an arrogant tyrant who not only deserved his suffering, but made it worse.'</b>  <b>Explain how far you agree with this statement. Justify your response with close reference to Sophocles' <i>Oedipus the King</i>,</b></p> <p><b>AO1</b></p> <p>Candidates might show knowledge and understanding of:</p> <p><b>Arrogant tyrant</b></p> <ul style="list-style-type: none"> <li>● Thought Creon wanted his throne despite the lack of evidence.</li> <li>● Threatened Creon with death.</li> </ul>	<p><b>10</b> <b>(AO1)</b></p> <p><b>20</b> <b>(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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Insulted Tiresias.</li> <li>• Tortured the shepherd.</li> </ul> <p><b>But</b></p> <ul style="list-style-type: none"> <li>• He saved Thebes from the Sphinx.</li> <li>• He empathised with the suffering of his people.</li> <li>• He sent Creon to Delphi to try and find a cure for the plague.</li> <li>• He sent for Tiresias for help.</li> <li>• He exiled himself for the sake of his people.</li> </ul> <p><b>Suffering</b></p> <ul style="list-style-type: none"> <li>• Mental anguish of discovering his parricide and incest.</li> <li>• Seeing Jocasta after she had hung herself.</li> <li>• Blinding himself.</li> <li>• Being exiled.</li> <li>• Having to leave his children.</li> </ul> <p><b>AO2</b></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p><b>Deserved his suffering</b></p> <ul style="list-style-type: none"> <li>• Oedipus killed his father.</li> <li>• He married his mother.</li> <li>• His acts brought the pollution on Thebes.</li> </ul> <p><b>But</b></p> <ul style="list-style-type: none"> <li>• He was attacked by Laius on the road.</li> <li>• He married Jocasta as a reward for saving Thebes by solving the riddle of the Sphinx.</li> <li>• He did these things without knowing who Laius and Jocasta were.</li> <li>• His prophecies had been fulfilled before the start of the play</li> <li>• His suffering was the result of his attempts to save the city from the plague.</li> </ul> <p><b>Made it worse</b></p> <ul style="list-style-type: none"> <li>• He tried to avoid the prophecy he received by not returning to Corinth.</li> </ul>		<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>• He killed Laius out of anger, not self defence.</li> <li>• He married Jocasta to become king of Thebes</li> <li>• He cursed both himself and the killer</li> <li>• He refused to listen to advice</li> <li>• He blinded himself</li> <li>• He insisted on being exiled.</li> </ul>		
9*	<p><b>Explain how far you think the theme of the family is more important in Sophocles' <i>Oedipus the King</i> than in Euripides' <i>Bacchae</i>. Justify your response with close reference to both plays.</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of:</p> <p><b>Oedipus the King</b></p> <ul style="list-style-type: none"> <li>• Oedipus. <ul style="list-style-type: none"> <li>○ Son of Laius and Jocasta.</li> <li>○ Husband of Jocasta.</li> <li>○ Father of Antigone and Ismene.</li> </ul> </li> <li>• Jocasta. <ul style="list-style-type: none"> <li>○ Wife of Laius.</li> <li>○ Wife of Oedipus.</li> <li>○ Mother of Antigone and Ismene.</li> </ul> </li> <li>• Creon. <ul style="list-style-type: none"> <li>○ Brother of Jocasta.</li> <li>○ Uncle of Oedipus.</li> <li>○ Brother-in-law of Oedipus.</li> </ul> </li> <li>• Antigone and Ismene. <ul style="list-style-type: none"> <li>○ Daughters of Oedipus and Jocasta.</li> <li>○ Sisters of Oedipus.</li> </ul> </li> </ul> <p><b>Bacchae</b></p> <ul style="list-style-type: none"> <li>• Dionysus. <ul style="list-style-type: none"> <li>○ Son of Semele and Zeus.</li> <li>○ Cousin of Pentheus.</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>○ Grandson of Cadmus.</li> <li>● Pentheus. <ul style="list-style-type: none"> <li>○ Son of Agave.</li> <li>○ Nephew of Semele, Autonoe and Ino.</li> <li>○ Cousin of Dionysus.</li> <li>○ Grandson of Cadmus.</li> </ul> </li> <li>● Agave. <ul style="list-style-type: none"> <li>○ Mother of Pentheus.</li> <li>○ Daughter of Cadmus.</li> <li>○ Aunt of Dionysus.</li> <li>○ Sister of Semele, Autonoe and Ino.</li> </ul> </li> <li>● Cadmus <ul style="list-style-type: none"> <li>○ Father of Semele, Agave, Autonoe and Ino.</li> <li>○ Grandfather of Dionysus and Pentheus.</li> </ul> </li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>In both plays, the action occurs within the family, enhancing the horror and tragedy.</p> <p><b>Oedipus the King</b></p> <ul style="list-style-type: none"> <li>● Oedipus kills his father.</li> <li>● He marries his mother and fathers children by her.</li> <li>● His actions lead to the plague on the city.</li> <li>● His ignorance when committing these actions leads to pity from the audience.</li> <li>● His ignorance enhances the plot, especially the dramatic irony.</li> <li>● The actions themselves cause fear and horror in the audience.</li> <li>● The plot revolved around Oedipus discovering the truth of his family, and his reactions to this, as well as those of the other characters.</li> <li>● The family ties serve to reinforce the message of the play.</li> </ul> <p><b>Bacchae</b></p> <ul style="list-style-type: none"> <li>● Pentheus denies the story of his aunt's affair with Zeus and Dionysus' divinity.</li> </ul>		

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>• The family contains a god..</li> <li>• Dionysus punishes all the members of his family</li> <li>• Agave kills her son and is exiled</li> <li>• Her possession whilst doing this cause pity in the audience, both for her and for Pentheus</li> <li>• Cadmus is exiled, despite worshipping Dionysus</li> <li>• The family ties serve to reinforce the message of the play.</li> </ul> <p>Candidates need to assess how the theme of the family contributes to the success of the play, and in which play it is more effectively used. Credit reference to the loving family relationships seen in both plays.</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.

When using this grid:

- **Determine the level:** start at Level 3 and work outwards 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 Level 3 and work outwards 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 Level 3 and work outwards 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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