

GCE

Classical Civilisation

H408/24: Greek art

A Level

Mark Scheme for June 2022

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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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PREPARATION FOR MARKING ON RM ASSESSOR3

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. Log-in to RM Assessor3 and select, mark and share **10** scripts.
4. After the standardisation meeting: **YOU MUST MARK 10 STANDARDISATION SCRIPTS BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.**

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
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. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

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. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

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.
7. Award No Response (NR) if:
 - there is nothing written in the answer spaceAward Zero '0' if:
 - anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**









If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.

9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
10. For answers marked by levels of response:
- To determine the level** – start at Level 3 and work outwards [up or down] until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following:

Descriptor	Award mark
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
	F	error of fact
	^	omission
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point
 SEEN	BP/SEEN	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. Be especially careful with the SEEN annotation and only use it as directed by the Principal Examiner – eg for plans

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.
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

Section A

Question	Indicative Content	Marks	Guidance
1(a)	<p>Give the name of the painter of the pot in Source A.</p> <p>Sophilos (1)</p>	<p>1 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>
1(b)	<p>Give the date of the pot in Source A.</p> <p>c580-570 BC (1)</p>	<p>2 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>
1(c)	<p>What is the technical name given to the type of pot in Source A?</p> <p><i>dinos</i> (1)</p>		
2	<p>‘A decorative delight.’ Explain how far you agree with this description of the pot in Source A.</p> <p>Examples may include:</p> <ul style="list-style-type: none"> • The use of pattern. (AO2) <ul style="list-style-type: none"> ○ <i>The floral pattern in the central section of the picture.</i> (AO1) ○ <i>Delicate patterning on the dresses of the female figures.</i> (AO1) • Placement of the patterns. (AO2) <ul style="list-style-type: none"> ○ <i>Tongue pattern on the lip of the dinos.</i> (AO1) • Placement of the figures in the narrative frieze. (AO2) <ul style="list-style-type: none"> ○ <i>The figures all move from right to left to give sense of movement.</i> (AO1) ○ <i>All moving towards Peleus and the house.</i> (AO1) ○ <i>Variation in poses.</i> (AO1) ○ <i>Variation in spacing.</i> (AO1) • Use of colour. (AO2) <ul style="list-style-type: none"> ○ <i>White for female flesh.</i> (AO1) ○ <i>Added purple on clothing of different characters.</i> (AO1) <p>Candidates should come to a conclusion. Candidates may make reference to the rest of the animal friezes.</p>	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use the 10-mark marking 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(a)	<p>On which building was the frieze in Source B located?</p> <p>Siphnian Treasury (1)</p>	<p>1 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>
3(b)	<p>In which sanctuary is this building located?</p> <p>Delphi (1)</p>	<p>1 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>
4	<p>Analyse the content and composition of the scene in Source B.</p> <p>Examples may include:</p> <p>Content</p> <ul style="list-style-type: none"> • Relevance of the subject matter of the scene. (AO2) <ul style="list-style-type: none"> ○ <i>Gigantomachy not relevant to Delphi.</i> (AO1) ○ <i>Reference to individual figures such as Apollo, Artemis, Kantharos, the giants and the lions drawing Cybele's chariot.</i> (AO1) <p>Composition</p> <ul style="list-style-type: none"> • Long narrow shape of the frieze difficult to fill. (AO2) <ul style="list-style-type: none"> ○ <i>Figures placed in dynamic poses to fit the long narrow shape.</i> (AO1) ○ <i>The comic strip effect of groups of gods and giants.</i> (AO1) • Vertical compositional lines. (AO2) <ul style="list-style-type: none"> ○ <i>Figures of Apollo and Artemis.</i> (AO1) ○ <i>Cybele.</i> (AO1) • Horizontal compositional lines. (AO2) <ul style="list-style-type: none"> ○ <i>The dead giant.</i> (AO1) • Diagonal compositional lines. (AO2) <ul style="list-style-type: none"> ○ <i>The lions.</i> (AO1) • Sense of movement. (AO2) <ul style="list-style-type: none"> ○ <i>The gods move from left to right.</i> (AO1) ○ <i>The giants move from right to left.</i> (AO1) ○ <i>Pose of Kantharos.</i> (AO1) ○ <i>Parallel poses of Apollo and Artemis.</i> (AO1) ○ <i>The straining forward poses of a number of figures.</i> (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use the 10-mark marking 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
5*	<p>‘Vase-painters were more imaginative and creative storytellers than sculptors of Ionic Friezes.’ Explain how far you agree with this statement. You may use Source(s) A and/or B as a starting point in your answer.</p> <p>AO1 This is intended to be an open question so that candidates are free to choose their own examples from vase-painting and friezes. There is a lot of material from which candidates may draw their examples – do not expect reference to all of it. They must refer to both media in their responses.</p> <p>Candidates may show knowledge and understanding of:</p> <p>Vase-painting</p> <ul style="list-style-type: none"> • Gorgons pursuing Perseus dinos. • Francois vase. • Wedding of Peleus and Thetis, dinos by Sophilos. • * Dionysus and the Maenads by the Amasis Painter. • Achilles and Ajax playing dice and Dionysus sailing on the ocean, kylix by Exekias. • * Dionysus/Herakles feasting in the presence of Athena, bi-lingual belly amphora by the Lysippides Painter and the Andokides Painter. • Trojan War, hydria by the Kleophrades Painter. • * Dionysus and the Maenads, pointed amphora by the Kleophrades Painter. • Achilles and Hector/Memnon, volute krater by the Berlin Painter. • Herakles and Antaios, calyx krater by Euphronios. • Herakles and the Amazons, volute krater by Euphronios. • * Hector arming/Three men carousing, belly amphora by Euthymides. • Perseus and Medusa, hydria and Boreas pursuing Oreithyia, oinochoe by the Pan Painter. <p>* <i>These pots were not part of the Advance Information Notice in 2022</i></p> <p>Ionic friezes</p> <ul style="list-style-type: none"> • Siphnian Treasury friezes • Parthenon frieze • Temple of Apollo frieze, Bassai. <p>Credit reference to relevant examples from both media which are beyond the specification.</p>	<p>10 (AO1)</p> <p>10 (AO2)</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 source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p> <p>Candidates may use Source(s) A and/or B as a starting point, BUT they do not have to use them.</p>

Question	Indicative Content	Marks	Guidance
	<p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>Vase-painting</p> <ul style="list-style-type: none"> • Vase-painters were limited by the shape of the pot. • Vase-painters were limited by the space on the pot to be filled eg shoulder, tondo. • Friezes gave the opportunity to tell a story in comic strip form – Francois Vase. • Key moment of the story selected eg. Perseus, Medusa and Athena – Pan Painter. • Importance of iconography in identifying characters e.g. Athena. • Use of the written word e.g. Exekias belly amphora. • Use of the whole pot. <p>Ionic friezes</p> <ul style="list-style-type: none"> • Sculptors were limited by the material used. • Sculptors were limited by the shape to be filled. • Sculptors were limited by the subject matter considered suitable for a religious building. • Size of the space to be filled could be a positive [detail of a story] or a negative [too much space to fill]. • Use of dynamic poses to fill the difficult shaped spaces. <p>Candidates should come to a reasoned conclusion about whether vase-painters were more imaginative and creative storytellers than sculptors of Ionic friezes.</p>		

Section B

Question	Indicative Content	Marks	Guidance
6*	<p>‘Sculptors of the 5th century BC produced more beautiful and more successful free-standing statues than their predecessors of the 6th century.’ Explain how far you agree with this statement. Justify your response with reference to specific examples of statues from both centuries.</p> <p>AO1 Candidates may show knowledge and understanding of:</p> <p>6th century sculpture</p> <ul style="list-style-type: none"> • New York Kouros • Kleobis and Biton • Anavysos Kouros • Aristodikos • Berlin Standing Goddess • Peplos Kore <p>5th century sculpture</p> <ul style="list-style-type: none"> • Delphic Charioteer • Artemision Zeus • Diskobolos • Doryphorus • Aphrodite of the Agora. <p>Credit reference to other statues from beyond those in prescribed material for the specification.</p> <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Attempt to define what <i>more beautiful</i> might mean in terms of sculpture. • Attempt to define what <i>more successful</i> might mean in terms of sculpture. • Effects achieved using marble. • Different effects achieved using bronze. 	<p>10 (AO1)</p> <p>20 (AO2)</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"> • Differences in portrayal of male and female. • Stance or pose. • Depiction of musculature. • Depiction of facial features. • Depiction of hair. • Depiction of drapery. • Subject matter. <p>Candidates should come to a reasoned conclusion about whether 6th century or 5th century sculptors produced more beautiful and more successful sculpture.</p> <p>A more sophisticated approach might deal with more beautiful and more successful separately and come to different conclusions about the two different aspects.</p>		
7*	<p>‘The metopes of the Parthenon were better and more innovative than the metopes from the temple of Zeus at Olympia.’ Assess to what extent you agree with this statement. Explain your answer with reference to specific metopes from both the Parthenon and the temple of Zeus at Olympia.</p> <p>AO1 Candidates may show knowledge and understanding of:</p> <p>Temple of Zeus at Olympia metopes</p> <ul style="list-style-type: none"> • Cretan Bull. • Garden of the Hesperides. • Stables of Augeas. <p>Parthenon metopes</p> <ul style="list-style-type: none"> • Metope XXVI. • Metope XXVII. • Metope XXVIII. <p>Credit reference to other metopes from beyond those in prescribed material for the specification.</p>	<p>10 (AO1)</p> <p>20 (AO2)</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
	<p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Attempt to define what <i>better</i> might mean in terms of these metopes. • Attempt to define what <i>more innovative</i> might mean in terms of these metopes. <p>Temple of Zeus at Olympia metopes</p> <ul style="list-style-type: none"> • Placement of the metopes. • Number of the metopes. • Significance of the subject matter of the metopes. • Number of figures in each metope. • The compositional elements of the individual metopes. • Innovative approach taken to the design of metopes such as the Cretan Bull and the Stables of Augeas. • The ageing of Herakles over the course of the metopes. • The depiction of the gods. <p>Parthenon metopes</p> <ul style="list-style-type: none"> • Placement of the metopes. • Number of the metopes. • Significance of the subject matter of the metopes. • Number of figures in each metope. • The compositional elements of the individual metopes. • The depiction of the centaurs. • The placement of the very different compositions of XXVI, XXVII, XXVIII next to each other. • Carving of the musculature. • Carving of the horse body. <p>Candidates should come to a reasoned conclusion about whether the metopes from the Parthenon or the Temple of Zeus at Olympia were better and more innovative.</p>		

Question	Indicative Content	Marks	Guidance
	A more sophisticated approach might deal with better and more innovative separately and come to different conclusions about the two different aspects of the question.		

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

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"> • very detailed knowledge and a thorough understanding of the material studied • use of a range of well selected, accurate and precise material from classical sources and appropriate, effective use of their cultural context and possible interpretation 	5	17 – 20	<ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
4	7 – 8	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation 	4	13 – 16	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <i>the response is logically structured, with a well-developed and clear line of reasoning</i>
3	5 – 6	<ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation 	3	9 – 12	<ul style="list-style-type: none"> • a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources scholars and/or academic works <i>the response presents a line of reasoning which is mostly relevant and has some structure</i>
2	3 – 4	<ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation 	2	5 – 8	<ul style="list-style-type: none"> • a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works <i>the response presents a line of reasoning but may lack structure</i>
1	1 – 2	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1 – 4	<ul style="list-style-type: none"> • little engagement with the question and any points or conclusions made are of little or no relevance • isolated use of classical sources with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i>
0	0	<ul style="list-style-type: none"> • no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response worthy of credit

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