



Oxford Cambridge and RSA

**GCE**

**Classical Civilisation**

**H408/23: Invention of the barbarian**

A Level

**Mark Scheme for June 2023**

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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 RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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 Assessor and select, mark and share **10 scripts**.
4. After the standardisation 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 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.

**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 or two marks 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 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 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 annotate to confirm that the work has been seen.
7. Award No Response (NR) if:
  - there is nothing written in the answer space

Award 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 NR with their markers before live marking commences and should check this when reviewing scripts.

8. **Do not use the comments box for any reason.**  
If you have any questions or comments for your team leader, use the telephone or the RM Assessor messaging system, or email.
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

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

Annotation	Meaning
	worthy of credit
	unclear
	error of spelling
	omission
	to draw attention to something e.g. highlighting scholars in blue or green in the essay
.....	as directed by PE
	irrelevant point
	conspicuous repetition
	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.
<b>SEEN</b>	Great care needs to be exercised with the SEEN annotation. It should be used: <ul style="list-style-type: none"> <li>● to indicate that you have seen a plan</li> <li>● on a low tariff question where there is nothing worthy of credit</li> <li>● on a page where there is nothing worthy of credit</li> </ul>

## SUBJECT SPECIFIC MARKING INSTRUCTIONS

### ASSESSMENT OBJECTIVES

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

**AO1** Demonstrate Knowledge and Understanding of:

- literature and visual/material culture or 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 and visual/material culture or 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 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 place the SEEN annotation at the top and 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.
- **Highlighting:** use highlighting as directed by your Principal Examiner – see above.

**TICKS:**

- are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners,
- 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.

**QUALITY OF WRITTEN COMMUNICATION**

- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation, and expression.
- Legibility: underline with a wavy line and use the ? symbol use on areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Principal Examiner.



## Section A

Question	Indicative Content	Marks	Guidance
1	<p><b>Where is the rock relief shown in Source A?</b></p> <p>Bisitun. (1) Accept: Iran (1), on the road from Susa to Ecbatana (1)</p>	1 (AO1)	<i>Accept variations on spelling. All legitimate answers should be credited.</i>
2	<p><b>How many languages are used on this rock relief?</b></p> <p>Three. (1)</p>	1 (AO1)	<i>All legitimate answers should be credited.</i>
3	<p><b>Name the god shown on the ‘winged disc’, labelled 1 in Source A.</b></p> <p>Ahuramazda/Ahura Mazda. (1) Accept: <i>Fravashi</i>/personal spirit (1) Faravahar (1)</p>	1 (AO1)	<i>Accept variations in spelling. All legitimate answers should be credited.</i>
4	<p><b>Who are the people represented by the nine figures facing the king in Source A?</b></p> <ul style="list-style-type: none"> <li>● Rebel kings (1) or Liar Kings (1)</li> <li>● Pretenders to the throne. (1)</li> <li>● Subjugated peoples. (1)</li> </ul>	1 (AO1)	<i>All legitimate answers should be credited.</i>

Question	Indicative Content	Marks	Guidance
5	<p><b>Explain how Source A adds to our understanding of how Darius became ruler of the Persian empire.</b></p> <p>Examples may include:</p> <ul style="list-style-type: none"> <li>● It lists the rebel kings/pretenders that Darius defeated. (AO2) <ul style="list-style-type: none"> <li>○ <i>Each rebel/king is portrayed in the image, and accompanied by text saying who they are. (AO1)</i></li> <li>○ <i>It lists the battles that Darius won in his journey to take power. (AO1)</i></li> </ul> </li> <li>● It outlines Darius' claim to the throne. (AO2) <ul style="list-style-type: none"> <li>○ <i>The inscription includes a family tree which states he was descended from Achaemenes. (AO1)</i></li> </ul> </li> <li>● It demonstrates his right to hold the throne. (AO2) <ul style="list-style-type: none"> <li>○ <i>successfully linked himself to Ahura Mazda (AO1)</i></li> <li>○ <i>shown by the family tree and the fact he overthrew a pretender. (AO1)</i></li> </ul> </li> <li>● It shows how he appealed to varied peoples, elements and cultures across the empire. (AO2) <ul style="list-style-type: none"> <li>○ <i>demonstrated by the inscriptions in three languages. (AO1)</i></li> <li>○ <i>the lands are listed. (AO1)</i></li> </ul> </li> <li>● It describes that Darius overthrew the pretender Gaumata. (AO2) <ul style="list-style-type: none"> <li>○ <i>Darius is shown trampling on Gaumata. (AO1)</i></li> </ul> </li> <li>● It is an example of how Darius disguised his overthrowing of Bardiya/Smerdis by claiming he was a pretender. (AO2)</li> </ul>	<p><b>5 (AO1)</b></p> <p><b>5 (AO2)</b></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>As there is a distinct lack of clarity over Darius' exact route to power the marking should be flexible to reflect this.</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
6	<p><b>What is the ‘new disaster’ (line 24) that Darius refers to in Source B?</b></p> <p>Greek victory on land. (1) or Battle of Plataea. (1)</p>	<p><b>1 (AO1)</b></p>	<p><i>All legitimate answers should be credited.</i></p>
7	<p><b>Assess how far Darius’ speech in Source B explains the reasons for the failure of the Persian invasion of Greece.</b></p> <p>Examples may include:</p> <ul style="list-style-type: none"> <li>● Greece cannot support an army as large as Persia’s. (AO2) <ul style="list-style-type: none"> <li>○ <i>‘the land itself fights on their side’.</i> (AO1)</li> <li>○ <i>‘Their soil is lean and kills with famine any force of more than moderate size’.</i> (AO1)</li> </ul> </li> <li>● Even a small, well-supplied elite force will not survive as they will be beaten in battle (at Plataea). (AO2) <ul style="list-style-type: none"> <li>○ <i>‘But we will send a picked force, easily supplied’.</i> (AO1)</li> <li>○ <i>‘On the Plataean plain the Dorian lance shall pour blood in unmeasured sacrifice’.</i> (AO1)</li> </ul> </li> <li>● The gods and/or fate have decreed that the Persians shall be defeated. (AO2) <ul style="list-style-type: none"> <li>○ <i>‘Divine prophecy, which shall surely be fulfilled’.</i> (AO1)</li> </ul> </li> <li>● Defeat is the inevitable result of Xerxes’ hubris. (AO2) <ul style="list-style-type: none"> <li>○ <i>‘man is mortal and must learn to curb his pride.’</i> (AO1)</li> <li>○ <i>‘Pride will blossom ...and its bitter harvest, tears.’</i> (AO1)</li> </ul> </li> <li>● Sacrilegious acts/lack of respect for the gods will lead to the destruction of the Persian force. (AO2) <ul style="list-style-type: none"> <li>○ <i>‘Ruin and untold pain ... the just reward of pride and godless insolence’.</i> (AO1)</li> <li>○ <i>‘without scruple they destroyed statues of gods, burned temples; levelled with the ground altars and holy precincts’.</i> (AO1)</li> </ul> </li> </ul>	<p><b>5 (AO1)</b></p> <p><b>5 (AO2)</b></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> <p>Candidates <b>may</b> also mention reasons for Persian defeat that are NOT in Darius’ speech. Reward should be given for identification of other factors e.g. Greeks tactics, cunning of Themistocles, courage of Leonidas and the 300, etc.</p>

Question	Indicative Content	Marks	Guidance
8*	<p><b>Explain how effectively Persian kings demonstrated their power to their subjects. You may use Source(s) A and/or B as a starting point in your answer.</b></p> <p><b>AO1</b> Candidates may show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>● Buildings at Persepolis, including the <i>apadana</i> staircase reliefs showing tribute being paid, and the Gate of All Nations.</li> <li>● Rock relief at Bisitun.</li> <li>● Grand tombs, such as that of Cyrus.</li> <li>● Inscriptions e.g. Cyrus Cylinder.</li> <li>● Expensive and ornate artefacts, e.g head of a prince in lapis lazuli from Persepolis, Oxus Treasure.</li> <li>● Sculpture, including statue of Darius from Susa.</li> <li>● Tribute (and 'earth and water') as evidenced in Herodotus.</li> <li>● Royal administration: e.g. Darics, Satraps, the Royal Road and the system of messengers used by the kings.</li> <li>● Palace complex at Susa, including the <i>apadana</i> reliefs showing soldiers.</li> <li>● Large armies.</li> <li>● Representations of kings.</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p>	<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 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>

	<ul style="list-style-type: none"> <li>● Persepolis clearly built to impress visitors – with grand entrance and reliefs showing vassals bringing tribute from a huge geographical area.</li> <li>● Rock relief at Bisitun describes in both writing and images the power of Darius and the Persians.</li> <li>● Tomb of Cyrus makes a clear visual point about the importance of the king.</li> <li>● Cyrus Cylinder expressed the royal message across the Empire.</li> <li>● The wealth associated with the royal court used to express power and grandeur.</li> <li>● Sculpture used by various Persian kings to publicise their power and status.</li> <li>● Palace at Susa shows wealth and power through scale, use of materials and images.</li> <li>● System of tribute used to raise money for the king.</li> <li>● The 'Royal road' used to transmit royal commands very quickly across the vast empire.</li> <li>● The use of huge armies by Darius and Xerxes to overawe, and to exert power.</li>   <li>● <b>Source A</b> <ul style="list-style-type: none"> <li>○ Clear visual representation of power of Darius.</li> <li>○ Explained in three languages.</li> </ul> </li> <li>● <b>Source B</b> <ul style="list-style-type: none"> <li>○ Scale and power of large Persian forces implicit throughout.</li> </ul> </li> </ul>		
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## Section B

Question	Indicative Content	Marks	Guidance
9*	<p><b>'The way that Herodotus and Aeschylus present the battle of Salamis to their audiences is very different.'</b> Explain how far you agree with this statement and justify your response.</p> <p><b>AO1</b> Candidates may show knowledge and understanding of:</p> <p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>● Naval battle.</li> <li>● Greek victory.</li> <li>● Themistocles' ruse [feigned retreat] to divert part of the Persian fleet.</li> <li>● Persian fleet at sea all night before the battle.</li> <li>● Xerxes witnessed the whole battle.</li> <li>● The destruction of the Persian fleet.</li> <li>● The massacre of the Persians on the island (Psyttalea).</li> </ul> <p><b>Differences</b></p> <ul style="list-style-type: none"> <li>● Herodotus describes the start of the battle as being piecemeal, Aeschylus has both fleets engaging fully at the same moment.</li> <li>● Aeschylus invents names of Persians.</li> <li>● Herodotus names individual Greek and Persian captains.</li> <li>● Aeschylus describes problems encountered on the river Strymon during the retreat.</li> <li>● Herodotus describes the various actions and stages of the battle in much greater detail.</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
	<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>● Aeschylus' approach is literary and poetical. His audience would have been all male citizens of Athens, with eye-witness experience of the battle.</li> <li>● Herodotus's approach is writing 'history', with a narrative approach. His audience lived a generation after the events, and was aimed at a wider Greek world.</li> <li>● Discussion of the aims of both authors: e.g. warning, triumphalist, cathartic, instructive.</li> <li>● The exploration of themes of unity and disunity on the Greek side; tyranny versus freedom.</li> <li>● The presentation of Xerxes and hubris.</li> <li>● The extent to which both authors focus on entertainment or on instruction.</li> </ul>		
<p><b>10*</b></p>	<p><b>'Understanding the role of binary oppositions is crucial to understand the Greek view of the world.' Explain how far you agree with this statement and justify your response.</b></p> <p><b>AO1</b> Candidates may show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>● Greek/foreigner</li> <li>● Linguistic differences (e.g. Herodotus 8.144).</li> <li>● Differences in behaviour (patterned clothes, use of bows in warfare).</li> </ul>	<p><b>10 (AO1)</b> <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>

	<ul style="list-style-type: none"> <li>● Differing political systems.</li> <li>● Man/woman: women defined as 'not men', Amazons, effeminate Persians, Medea's portrayal by Euripides.</li> <li>● Slave/free; slavery seen as natural state for barbarians, Demaratus' speech to Xerxes in Herodotus, citizens vs subjects.</li> <li>● Herodotus concentrates on non-Greek aspects when describing foreigners.</li> <li>● Aeschylus emphasises Persians' 'non-Greekness' by use of costume and outlandish names for characters.</li> <li>● Foreigners portrayed as non-Greek in art.</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p><b>Agree</b></p> <ul style="list-style-type: none"> <li>● Greek/foreigner <ul style="list-style-type: none"> <li>○ Foreigners defined as 'barbarians' as they cannot speak Greek.</li> <li>○ Development of a Greek 'identity' is evident in the 5th century.</li> </ul> </li> <li>● Man/woman <ul style="list-style-type: none"> <li>○ Men perceived as in charge of everything outside the home, women everything within.</li> <li>○ Men active in political sphere, women not.</li> </ul> </li> <li>● Slave/free <ul style="list-style-type: none"> <li>○ Greeks viewed non-Greeks as natural slaves.</li> <li>○ Persians were 'slaves' to their king.</li> </ul> </li> </ul> <p><b>Disagree</b></p> <ul style="list-style-type: none"> <li>● Greek/foreigner <ul style="list-style-type: none"> <li>○ Persian characters have the same emotions as those of the Greek audience (ie mourning over the war dead).</li> </ul> </li> </ul>		
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	<ul style="list-style-type: none"><li>● Man/woman<ul style="list-style-type: none"><li>○ Some women are portrayed as strong, including Artemisia and Atossa.</li><li>○ Euripides' Medea is in full control of the events in the [latter half] of the play.</li></ul></li><li>● Slave/free<ul style="list-style-type: none"><li>○ Some Greeks were slaves.</li><li>○ Euripides' Medea is not slavish in any respect.</li><li>○ The Persians are generally portrayed as slavish by the Greeks, but other nations to a lesser extent.</li></ul></li></ul>		
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**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"> <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	• no response worthy of credit	0	0	• no response worthy of credit
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### 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 <i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></li> </ul>
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 <i>the response is logically structured, with a well-developed and clear line of reasoning</i></li> </ul>
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 <i>the response presents a line of reasoning which is mostly relevant and has some structure</i></li> </ul>
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 <i>the response presents a line of reasoning but may lack structure</i></li> </ul>

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 <i>the information is communicated in an unstructured way</i></li> </ul>
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>

### Assessment Objective Grid

Question	AO1	AO2
1	1	
2	1	
3	1	
4	1	
5	5	5
6	1	
7	5	5
8	10	10
9/10	10	20
<b>Total</b>	<b>35</b>	<b>40</b>

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