



Oxford Cambridge and RSA

GCE

Classical Civilisation

H408/24: Greek art

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 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 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 Assessor3 50% and 100% 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, email or via the RM Assessor3 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 assessor3, 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.
 - a. Where generic answer booklets are used, all pages must contain an annotation, or RM Assessor3 will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' or 'seen' 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' or 'seen' annotation **must** be applied.
7. Where candidates have a choice of questions 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.
8. There is a NR (No Response) option. Award NR if:
 - there is nothing written at all in the answer space

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.






9. 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.

10. 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.
11. 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

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	IRRL	irrelevant point
REP	REP	conspicuous repetition
BP 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. NB: SEEN annotation will appear automatically if the automated ‘annotate blank pages’ is used prior to submitting the marked paper. Great care needs to be exercised with the SEEN annotation.

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

Section A

Question	Indicative Content	Marks	Guidance
1	<p>What is the technical name given to the type of statue shown in Source A?</p> <p>Kore (1)</p>	1 (AO1)	<i>All legitimate answers should be credited.</i>
2	<p>What was the purpose of this type of statue? Make one point.</p> <ul style="list-style-type: none"> • Grave marker (1) • Votive offering to a god (1) • Depiction of a god (1) 	1 (AO1)	<i>All legitimate answers should be credited.</i>
3	<p>Explain to what extent you find the statue in Source A aesthetically pleasing. Use specific references to Source A to support your answer.</p> <p>Examples may include:</p> <ul style="list-style-type: none"> • Pose of the figure (AO2) <ul style="list-style-type: none"> ○ <i>Forward facing (AO1)</i> ○ <i>Feet together AO1</i> ○ <i>Positioning of the arms (AO1)</i> • The use of pattern (AO2) <ul style="list-style-type: none"> ○ <i>Folds on the dress (AO1)</i> ○ <i>Folds of the shawl (AO1)</i> ○ <i>Concentric folds of the shawl (AO1)</i> • Placement of the patterns (AO2) <ul style="list-style-type: none"> ○ <i>The pattern down the centre of the skirt (AO1)</i> ○ <i>Contrast between the folds (AO1)</i> • Feminine appearance (AO2) <ul style="list-style-type: none"> ○ <i>Dress (AO1)</i> ○ <i>Earrings (AO1)</i> ○ <i>Bracelets (AO1)</i> ○ <i>Swell over the buttocks (AO1)</i> ○ <i>Facial features (AO1)</i> • Use of colour (AO2) <ul style="list-style-type: none"> ○ <i>Dress (AO1)</i> <p>Candidates should come to a conclusion.</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
4	<p>Identify figures X, Y and Z shown in Source B.</p> <p>X Ares. (1) Y Apollo. (1) Z Zeus. (1)</p>	3 (AO1)	<i>All legitimate answers should be credited.</i>
5	<p>Analyse the content and composition of the scene in Source B. Make close reference to specific elements of the scene to support your answer.</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>The council of gods relevant to Delphi, especially as Apollo is seated next to Zeus (AO1)</i> ○ <i>Reference to individual figures: Ares, Aphrodite, Artemis, Apollo, Zeus (AO1)</i> <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 a line to fit the long narrow shape (AO1)</i> ○ <i>The comic strip effect of groups of gods (AO1)</i> • Strong vertical compositional lines (AO2) <ul style="list-style-type: none"> ○ <i>Upright figures of the different gods (AO1)</i> ○ <i>The legs of the stools</i> • Horizontal compositional lines (AO2) <ul style="list-style-type: none"> ○ <i>The seats of the stools and armrest (AO1)</i> • Diagonal compositional lines (AO2) <ul style="list-style-type: none"> ○ <i>The arms of the female figures (AO1)</i> ○ <i>The positioning of the legs of some figures (AO1)</i> • Strong verticals broken by: (AO2) <ul style="list-style-type: none"> ○ <i>round shape of Ares' shield (AO1)</i> ○ <i>the straining forward poses of the female figures (AO1)</i> ○ <i>the turning figure of Apollo (AO1)</i> ○ <i>the different textures and shapes of the drapery (AO1)</i> • Repetition: (AO2) <ul style="list-style-type: none"> ○ <i>of the overall positioning of the figures (AO1)</i> ○ <i>pattern in the drapery and hair (AO1)</i> 	5 (AO1) 5 (AO2)	<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
6*	<p>Evaluate how effectively sculptors of free-standing sculpture and architectural sculpture depicted female figures. You may use Source(s) A and/or B as a starting point in your answer.</p> <p>This is intended to be an open question so that candidates are free to choose their own examples from free standing and architectural sculpture. There is a lot of material from which candidates may draw their examples – do not expect reference to all of it.</p> <p>AO1 Candidates may show knowledge and understanding of:</p> <p>Free standing sculpture</p> <ul style="list-style-type: none"> • Berlin Standing Goddess • Peplos Kore • Aphrodite of the Agora • Eirene and Ploutos • Aphrodite of Knidos <p>Architectural sculpture</p> <ul style="list-style-type: none"> • Metopes: Temple of Zeus, Olympia • Pediments: Temple of Artemis, Corcyra; Temple of Aphaia, Aigina; Temple of Zeus, Olympia Parthenon • Ionic friezes: Siphnian Treasury, Delphi; Parthenon, Athens; Temple of Apollo, Bassai <p>Credit reference to relevant examples which are beyond the specification.</p> <p>Candidates may use Sources A and/or B as a starting point, BUT they do not have to use them.</p> <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>Source A</p> <ul style="list-style-type: none"> • The figure is not particularly female. • The drapery and the accessories allow the figure to be identified as female. • The drapery also helps to accentuate the female figure. 	<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>

Question	Indicative Content	Marks	Guidance
	<p>Source B</p> <ul style="list-style-type: none"> • The figures of Aphrodite and Artemis are clothed in dresses and cloaks which indicate their femininity. • The hair of Aphrodite and Artemis is similar to the <i>korai</i> of the same date. [c.525 BC] <p>Free standing sculpture</p> <ul style="list-style-type: none"> • The drapery used to accentuate female body. • Different effects of <i>peplos</i> and <i>chiton</i>. • Relationship between body and drapery. • Female nude. • Relationship between body, drapery and flesh. • Hair used to frame face and soften features. • Use of accessories to accentuate female form. • Use of colour and pattern to accentuate female form. • 4th century examples reflect everyday life – Eirene with her child Ploutos, Aphrodite of Knidos about to take a bath. <p>Architectural sculpture</p> <ul style="list-style-type: none"> • Cybele in lion-drawn chariot or Artemis stepping in time with Apollo firing arrows at giants. • Athena swaying the fighting in the east pediment of the temple of Aphaia. • The coy bride in the east pediment juxtaposed with the feisty bride fighting against the groping hands of a centaur in the west pediment on the temple of Zeus at Olympia. • The groups of goddesses on the east pediment of the Parthenon – Demeter and Persephone sitting on the box, Aphrodite reclining in the arms of her mother – allow different interpretations. • The use of modelling lines and motion lines. • The dynamic poses of Amazons on the Bassai frieze were generally effective – although some may not be impressed by quality of the carving of the detail. • This could be contrasted with the regular patterning of the female figures on the Parthenon frieze sculptors were limited by the shape to be filled. <p>Candidates should come to a reasoned conclusion about how effectively sculptors depicted female figures.</p>		

Section B

Question	Indicative Content	Marks	Guidance
7*	<p>'Towards the end of the 5th century BC, sculptors had overcome the challenges of filling the pedimental space effectively.' Assess how far your study of pedimental sculpture supports this opinion. In your answer, you must include reference to specific pediments.</p> <p>AO1 Candidates may show knowledge and understanding of:</p> <p>6th century pedimental sculpture</p> <ul style="list-style-type: none"> • Temple of Artemis at Corcyra. • West pediment of the temple of Aphaia at Aigina. <p>5th century pedimental sculpture</p> <ul style="list-style-type: none"> • East pediment of the temple of Aphaia at Aigina. • East pediment of the temple of Zeus at Olympia. • West pediment of the temple of Zeus at Olympia. • East pediment of the Parthenon. • West pediment of the Parthenon. <p>Credit reference to other pediments 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"> • The challenges presented by the triangular shape of the pediment. • The different attempts at solutions to the challenges. • The meaning of effective when it comes to designing a pedimental sculpture. • Unity of theme. • Unity of scale. • Gods in the apex. • Human males on either side of the god. • Female figures. • Lunging figures. • Reclining figures. 	<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>Temple of Artemis at Corcyra</p> <ul style="list-style-type: none"> • Bold figures of Medusa and the panthers fill the apex. • Smaller figures fill the sloping sides. • Effective because the central figures are big and striking. <p>Temple of Aphaia at Aigina</p> <ul style="list-style-type: none"> • Archaic west pediment v Early Classical east pediment. • Athena in apex – static v in action. • Groups of fighting figures. • Dying warriors. • Effective because of the groups of the fighting figures. • Unity of theme. • Unity of scale. <p>Temple of Zeus at Olympia</p> <ul style="list-style-type: none"> • West pediment – Centauromachy. • Apollo in centre, groups of fighting figures. • Reclining figures. • East pediment – preparations for the chariot race. • Zeus in centre, male figures, female figures, quadrigae, reclining figures, crouching figures River gods. • Effective because of the contrast between the two pediments. • The unity of scale. • Unity of theme. <p>Parthenon, Athens</p> <ul style="list-style-type: none"> • West pediment – contest between Athena and Poseidon. • East pediment – birth of Athena. • Effective because of the size and impact of the figures. • Despite no unity of scale. • Has unity of theme. 		

Question	Indicative Content	Marks	Guidance
	Candidates should come to a reasoned conclusion about whether sculptors had overcome the challenges of filling the pedimental space effectively.		
8*	<p>‘Greek vase-painters were only interested in depicting scenes of bravery and heroism.’ Assess how far your study of Greek vase-painting supports this opinion. In your answer, you must include reference to specific pots and painters.</p> <p>AO1 Candidates may show knowledge and understanding of:</p> <p>Bravery and Heroism</p> <ul style="list-style-type: none"> • Gorgons pursuing Perseus • Francois vase • Achilles and Hector/Memnon, volute krater • Herakles and Antaios, calyx krater • Herakles and the Amazons, volute krater • Hector arming, belly amphora • Perseus and Medusa, hydria <p>Other types of scenes</p> <ul style="list-style-type: none"> • Wedding of Peleus and Thetis, dinos • Dionysus and the Maenads amphora • Achilles and Ajax playing dice • Dionysus sailing on the ocean • Dionysus/Herakles feasting in the presence of Athena • Trojan War hydria - some may put this under the Bravery and Heroism heading • Dionysus and the Maenads, pointed amphora • Three men carousing, belly amphora • Boreas pursuing Oreithyia, the Pan Painter <p>Credit reference to other pots 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>	<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"> • Attempt to define what bravery and heroism might mean in terms of the pots studied. • Attempt to identify and define what other types of scenes might be depicted on pots. • Many scenes depicted on many Greek pots do show acts of bravery and heroism. • From the duel between Achilles and Hector or Ajax carrying the body of Achilles off the battlefield. • Trojan war scenes often contain acts of violence or aftermath of a violent act. • From the slaughter of Priam and Astyanax by Neoptolemus to Achilles' pursuit of Troilos. • Such scenes glorify war and promote heroic values and the kind of bravery expected of heroes. <p>BUT not the whole picture</p> <ul style="list-style-type: none"> • The images on the Kleophrades Painter's hydria present little in the way of heroism or bravery and show the Greeks winning a victory against the vulnerable victims of war: the elderly, women and children. • Such acts do not show bravery and heroism but are senseless acts of violence depicting Greek heroes in an unfavourable light. • There are everyday scenes such as wedding processions – even if they are deities or the men carousing at a symposium or Achilles and Ajax at leisure playing dice. • The scenes of Dionysus and his followers are not acts of bravery and heroism but ones depicting a god and his power. <p>In addition, there are many pots which depict scenes from everyday life and are not about bravery and heroism. Whatever conclusion candidates reach, it must be based on detailed knowledge of a range of pots. Do not expect reference to all the pots listed above. The argument presented will depend on the pots selected.</p> <p>Candidates should come to a reasoned conclusion about whether painters were only interested in depicting scenes of bravery and heroism.</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. 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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