



Oxford Cambridge and RSA

GCE

Classical Civilisation

H008/21: Greek theatre

AS 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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MARKING INSTRUCTIONS**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:

- a. **To determine the level** – start at level 3 and work outwards until you reach the level that matches the answer
- b. **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 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.
SEEN	Great care needs to be exercised with the SEEN annotation. It should be used: <ul style="list-style-type: none"> • to indicate that you have seen a plan • on a low tariff question where there is nothing worthy of credit • on a page where there is nothing worthy of credit

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>Identify Figure 1 on the vase in Source A.</p> <ul style="list-style-type: none"> • Aegisthus. (1) 	<p>1 (AO1)</p>							
2	<p>What is the technical name given to the theatrical building shown on the vase in Source A?</p> <ul style="list-style-type: none"> • Skene. (1) 	<p>1 (AO1)</p>	<i>All legitimate answers should be credited</i>						
3	<p>Analyse how useful Source A is in telling us about costumes in Greek Comedy at the time of Aristophanes. Make four points and support each point with reference to Source A.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="315 995 1126 1238"> <tbody> <tr> <td>2</td> <td>expresses a valid point, with accurate, relevant and suitably explained reference to the source.</td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Examples might include: Useful</p> <ul style="list-style-type: none"> • It shows actors wearing costumes in a performance of comedy. (AO2) <ul style="list-style-type: none"> ○ <i>The tunics are short.</i> (AO1) 	2	expresses a valid point, with accurate, relevant and suitably explained reference to the source.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn	<p>4 (AO1)</p> <p>4 (AO2)</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 interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the source.								
1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.								
0	Point is not valid, or none are drawn								

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ <i>They are padded. (AO1)</i> ○ <i>Aegisthus is dressed as a typical tragic actor. (AO1)</i> ● It shows that the actors wore a phallus. (AO2) <ul style="list-style-type: none"> ○ <i>The three actors on the left have a phallus. (AO1)</i> ● It is shows actors wearing masks. (AO2) <ul style="list-style-type: none"> ○ <i>The faces have grotesque expressions. (AO1)</i> ○ <i>The masks show that the characters have different ages. (AO1)</i> ● It shows that the actors used props. (AO2) <ul style="list-style-type: none"> ○ <i>Two of the actors have walking sticks. (AO1)</i> <p>Not useful</p> <ul style="list-style-type: none"> ● It is not from Athens. (AO2) <ul style="list-style-type: none"> ○ <i>It was made in Southern Italy. (AO1)</i> ● It is later than most of Aristophanes' plays. (AO2) <ul style="list-style-type: none"> ○ <i>It dates from 400 – 380 BC. (AO1)</i> ● It only shows one style of costumes/masks. (AO2) <ul style="list-style-type: none"> ○ <i>There are no characterised figures, such as Dionysus/Heracles/Aeschylus/Euripides. (AO1)</i> ● There is no distinction between actors and Chorus. (AO2) <ul style="list-style-type: none"> ○ <i>The two outside actors appear to be chorus members, while the one in the middle is a named character. (AO1)</i> ● It is probably not from a play of Aristophanes. (AO2) <ul style="list-style-type: none"> ○ <i>The scene does not correspond to any known play. (AO1)</i> 		
4	<p>Explain why Tiresias mentions that he serves Apollo (line 4). Make two points.</p> <ul style="list-style-type: none"> ● Apollo is the god of prophecy and Tiresias is a prophet (1) ● He obeys Apollo's commands. (1) ● Rather than those of Oedipus. (1) ● Oedipus is a man. (1) 	2 (AO2)	<p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance		
	Any two to gain two marks.				
5	<p>Give the names of Oedipus' mother and father (line 14).</p> <ul style="list-style-type: none"> • Jocasta. (1) • Laius. (1) 	<p>2 (AO1)</p>			
6	<p>What is Cithaeron (line 20)?</p> <ul style="list-style-type: none"> • Mountain outside Thebes. (1) • Where Oedipus was abandoned. (1) 	<p>1 (AO1)</p>	<p><i>All legitimate answers should be credited</i></p>		
7	<p>Give the name of one of Oedipus' children (line 25).</p> <ul style="list-style-type: none"> • Antigone. (1) • Ismene. (1) • Polynices. (1) • Eteocles. (1) <p>Maximum of two marks.</p>	<p>1 (AO1)</p>			
8	<p>Explain how successfully Sophocles makes the scene in Source B an exciting piece of theatrical action. Make four points and support each point with reference to Source B.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="315 1347 1122 1437"> <tr> <td data-bbox="315 1347 383 1437">2</td> <td data-bbox="383 1347 1122 1437">expresses a valid point, with accurate, relevant and suitably explained reference to the source.</td> </tr> </table>	2	expresses a valid point, with accurate, relevant and suitably explained reference to the source.	<p>4 (AO1)</p> <p>4 (AO2)</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 interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the source.				

Question	Indicative Content	Marks	Guidance				
	<table border="1" data-bbox="315 233 1126 384"> <tr> <td data-bbox="315 233 383 323">1</td> <td data-bbox="383 233 1126 323">expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td data-bbox="315 323 383 384">0</td> <td data-bbox="383 323 1126 384">Point is not valid, or none are drawn</td> </tr> </table> <p data-bbox="315 421 633 448">Examples might include:</p> <ul data-bbox="315 456 1126 1437" style="list-style-type: none"> <li data-bbox="315 456 1126 568">• Tiresias' reaction. (AO2) <ul data-bbox="360 496 987 568" style="list-style-type: none"> <li data-bbox="360 496 763 528">○ <i>'I am not your slave'.</i> (AO1) <li data-bbox="360 536 987 568">○ <i>'I do not need Creon to speak for me'.</i> (AO1) <li data-bbox="315 576 1126 647">• Mention of the gods. (AO2) <ul data-bbox="360 616 584 647" style="list-style-type: none"> <li data-bbox="360 616 584 647">○ <i>Apollo.</i> (AO1) <li data-bbox="315 655 1126 807">• Questions. (AO2) <ul data-bbox="360 695 831 807" style="list-style-type: none"> <li data-bbox="360 695 831 727">○ <i>'You mock my blindness?'</i> (AO1) <li data-bbox="360 735 808 767">○ <i>'Who are your parents?'</i> (AO1) <li data-bbox="360 775 696 807">○ <i>'Do you know?'</i> (AO1) <li data-bbox="315 815 1126 927">• Violent language. (AO2) <ul data-bbox="360 855 853 927" style="list-style-type: none"> <li data-bbox="360 855 853 887">○ <i>Scourge, lash, curse, whip.</i> (AO1) <li data-bbox="360 895 786 927">○ <i>Fatal, horrors, brutally.</i> (AO1) <li data-bbox="315 935 1126 1046">• Use of metaphor. (AO2) <ul data-bbox="360 975 987 1046" style="list-style-type: none"> <li data-bbox="360 975 920 1007">○ <i>'Their footfall treading you down'.</i> (AO1) <li data-bbox="360 1015 987 1046">○ <i>'The lusty voyage to the fatal harbour'.</i> (AO1) <li data-bbox="315 1054 1126 1166">• Dramatic Irony. (AO2) <ul data-bbox="360 1094 1099 1166" style="list-style-type: none"> <li data-bbox="360 1094 1099 1126">○ <i>Tiresias knows the truth, but Oedipus does not.</i> (AO1) <li data-bbox="360 1134 875 1166">○ <i>The audience know the story.</i> (AO1) <li data-bbox="315 1174 1126 1398">• Foreshadowing. (AO2) <ul data-bbox="360 1214 1122 1398" style="list-style-type: none"> <li data-bbox="360 1214 1122 1246">○ <i>'Shrouding your eyes that can now see the light'.</i> (AO1) <li data-bbox="360 1254 763 1286">○ <i>'You'll scream aloud'.</i> (AO1) <li data-bbox="360 1294 1122 1326">○ <i>'Will level you with yourself and all your children'.</i> (AO1) <li data-bbox="360 1334 1122 1398">○ <i>'No man will ever be rooted from the earth as brutally as you'.</i> (AO1) <li data-bbox="315 1406 674 1437">• Oedipus' reaction. (AO2) 	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn		
1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.						
0	Point is not valid, or none are drawn						

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ <i>Insufferable.</i> (AO1) ○ <i>Get out.</i> (AO1) ○ <i>Vanish.</i> (AO1) ● Contrast in pace of language. (AO2) <ul style="list-style-type: none"> ○ <i>Tiresias' long sentences.</i> (AO1) ○ <i>Oedipus' short phrases.</i> (AO1) 		
9*	<p>Assess how important you think the imagery of sight and blindness is in Sophocles' <i>Oedipus the King</i>. You may use Source B as a starting point in your answer.</p> <p>AO1 Candidates might show knowledge and understanding of: The imagery of sight and blindness appears throughout the play.</p> <p>AO1 Source B</p> <ul style="list-style-type: none"> ● Tiresias is physically blind but can see the truth. <ul style="list-style-type: none"> ○ 'You mock my blindness? ○ He tells Oedipus the truth about his marriage and children. ● Oedipus is physically able to see, but does not see the truth. <ul style="list-style-type: none"> ○ 'You with your precious eyes'. ○ 'You're blind to the corruption of your life'. <p>Rest of the play</p> <ul style="list-style-type: none"> ● Oedipus mocks Tiresias for being blind. <ul style="list-style-type: none"> ○ 'Eyes blind as stone'. ● Tiresias predicts Oedipus' future blindness. 	<p>8 (AO1)</p> <p>8 (AO2)</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>Assess using the marking grids for the 16-mark extended response.</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
	<ul style="list-style-type: none"> ○ 'Flinging at me the very insults each man here will fling at you'. ○ 'Blind now who has eyes'. ● When Oedipus sees the truth, he blinds himself with Jocasta's brooches. <ul style="list-style-type: none"> ○ This is described in gruesome detail by the messenger. ○ 'The hand that struck my eyes was mine, mine alone'. <p>AO2</p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> ● Contrast between physical and metaphorical sight. <ul style="list-style-type: none"> ○ Tiresias is physically blind, but has metaphorical sight. ○ Oedipus can physically see, but is blind to the truth. ○ Once he can see the truth, he blinds himself. ● Literary techniques. <ul style="list-style-type: none"> ○ Dramatic Irony. ○ Foreshadowing. ● Theatrical effects. <ul style="list-style-type: none"> ○ Gory description of Oedipus' blinding. ○ Oedipus appearance after blinding himself. <p>Candidates will need to decide how important the imagery of sight and blindness is in the play. They need to use evidence from the play to back up their arguments.</p> <p>Credit can be given to discussion of other elements which are important in the play, but the main focus of the answer should be on the imagery of sight and blindness.</p>		

Section B

Question	Indicative Content	Marks	Guidance
10*	<p>'The first half of Aristophanes' <i>Frogs</i> (Dionysus' travels) is more enjoyable than the second half (the contest between Aeschylus and Euripides).' Evaluate how far you agree with this statement.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <p>Dionysus' Journey</p> <ul style="list-style-type: none"> • The Prologue. • Dionysus' visit to Heracles. • Crossing into the Underworld with Charon. • Dionysus' encounters with the Frogs and the Initiates. • The meeting with the Innkeepers and Persephone's slave. • The bottom whacking contest. <p>Aeschylus and Euripides</p> <ul style="list-style-type: none"> • The conversation between Xanthias and Pluto's slave • The contest between Aeschylus and Euripides. • Pluto's choice to send Aeschylus back. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>Candidates will need to consider how the different episodes make the play enjoyable.</p> <p>Comic moments</p> <ul style="list-style-type: none"> • Role reversal. <ul style="list-style-type: none"> ○ Xanthias riding the donkey. ○ The bottom whacking contest. ○ Xanthias and Pluto's slave. 	<p>10 (AO1)</p> <p>15 (AO2)</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>Assess using the marking grids for the 25-mark extended response.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • Slapstick. <ul style="list-style-type: none"> ○ The bottom whacking contest. • Verbal Humour. <ul style="list-style-type: none"> ○ Puns in meeting with Heracles. • Visual humour. <ul style="list-style-type: none"> ○ Charon and the Frogs. ○ The giant scales. ○ Costumes • Satire and Parody. <ul style="list-style-type: none"> ○ The portrayal of Aeschylus and Euripides. ○ The parody of their plays. • Politics. <ul style="list-style-type: none"> ○ Reference to the Battle of Arginusae. ○ Discussion over Alcibiades. ○ The choice of Aeschylus as the winner of the contest. <p>All of these factors made the play enjoyable. The first half may be funnier to a modern audience, but to a contemporary audience, the parodies of the plays and the political content may have been more enjoyable.</p>		
11*	<p>‘Religion is the most important theme in Euripides’ <i>Bacchae</i>.’ Evaluate how far you agree with this statement.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <p>Religion</p> <ul style="list-style-type: none"> • Dionysus’ role. <ul style="list-style-type: none"> ○ Speaks the prologue. ○ Worshipped by the Maenads. ○ Is captured and imprisoned by Pentheus ○ Causes the miraculous events to occur ○ Tricks Pentheus and has him killed. 	<p>10 (AO1)</p> <p>15 (AO2)</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>Assess using the marking grids for the 25-mark extended response.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ Punishes the rest of Cadmus' family. ○ Attitude of Cadmus, Tiresias and others to Dionysus. ● Zeus as the lover of Semele and the father of Dionysus. <p>Other themes</p> <ul style="list-style-type: none"> ● Family. ● Pentheus' personality. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> ● Dionysus plays a major role in the play. ● His behaviour questions the morality of the gods. ● There are similar questions about the gods' role in Semele's fate. <p>Candidates should discuss the importance of religion in <i>Bacchae</i>. There should also be a comparison with other themes, but these should not form the majority of the answer. Credit should also be given to discussion of the role of religion in Greek dramatic festivals.</p>		

Guidance on applying the marking grids for the 16-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
4	7–8	<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 	4	7–8	<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 <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"> • good knowledge and 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 	3	5–6	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate 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 	2	3–4	<ul style="list-style-type: none"> • a basic response to the question containing some relevant points leading to tenable conclusions • some points are supported by analysis, interpretation and evaluation of classical sources

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
		use of their cultural context and possible interpretation			<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	1–2	<ul style="list-style-type: none"> limited engagement with the question, any points or conclusions made may be weak and/or limited in relevancy 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	No response or no response worthy of credit		0	No response or no response worthy of credit

Guidance on applying the marking grids for the 25-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	13–15	<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 <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	10–12	<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>

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
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	7–9	<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	4–6	<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	1–3	<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 <p><i>the information is communicated in an unstructured way</i></p>
	0	<ul style="list-style-type: none"> no response or no response worthy of credit 		0	<ul style="list-style-type: none"> no response or no response worthy of credit

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