

GCE

Classical Civilisation

H408/32: Love and relationships

A Level

Mark Scheme for June 2024

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>.
3. Log-in to RM Assessor3 and select, mark and share **10** scripts.
4. After the SSU meeting: **YOU MUST MARK 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.**

MARKING INSTRUCTIONS

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor3 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 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 annotate to confirm that the work has been seen.
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 spaceAward 0 marks for an attempt that earns no credit (including copying out the question).
Team Leaders must confirm the correct use of NR with examiners before live marking commences and should check this when reviewing scripts.
9. **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.
10. Assistant Examiners will 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.









11. 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

These are the annotations, (including abbreviations), used in RM Assessor, which are used when marking:

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	^	omission
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point
	REP	conspicuous repetition
 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 INSTRUCTIONS

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 Leaders’ 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>Who is the intended audience of <i>Ars Amatoria</i> III according to Ovid?</p> <p>Answers may include:</p> <p>Women (1)/ unmarried women (1)/ girls (1)/ infames (1)</p>	1 (AO1)	<p><i>All legitimate answers should be credited.</i></p>
2	<p>Ovid wrote <i>Ars Amatoria</i> III to teach his audience ‘the art of love’. Give two examples of the advice Ovid gives in this poem.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • How women can attract a man/romantic partner/lover <i>vel sim</i> (1). • How women can preserve their youth (1). • How women should behave when they are out/socializing (1). • Advice about sex and sexual positions (1). • How women can make themselves look more attractive/make the most of their features (1). • Make up/fashion advice (1). • Mythological exemplars to show women how/how not to behave (1). 	2 (AO1)	<p><i>All legitimate answers should be credited.</i></p> <p><i>If candidates have quoted directly from Source A or from the <i>Ars Amatoria</i> III, please give credit where the quotation is specific advice.</i></p>
3	<p>Explain how Ovid warns his audience of the dangers of love in Source A. Use references from Source A to support your answer.</p> <p>Examples may include:</p> <ul style="list-style-type: none"> • Men who appear cultured are used to seducing women. (AO2) <ul style="list-style-type: none"> ◦ <i>What they tell you they’ve told a thousand girls.</i> (AO1) • Some men are unfaithful. (AO2) <ul style="list-style-type: none"> ◦ <i>their love wanders and lingers in no one place.</i> (AO1) • Use of violent language. (AO2) <ul style="list-style-type: none"> ◦ <i>Some will attack you...</i> (AO1) 	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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> Women might be manipulated into giving up their virtue. (AO2) <ul style="list-style-type: none"> <i>and through that opening seek a shameful gain. (AO1)</i> Appearances can be deceiving. (AO2) <ul style="list-style-type: none"> <i>don't be tricked by hair gleaming with liquid nard. (AO1)</i> Ovid uses worst case scenarios. (AO2) <ul style="list-style-type: none"> <i>Perhaps the best dressed among them all's a thief. (AO1)</i> The gods do not necessarily protect against deception. (AO2) <ul style="list-style-type: none"> <i>Venus...you calmly watch the quarrel. (AO1)</i> Love can cause public humiliation. (AO2) <ul style="list-style-type: none"> <i>'Give it me back!' at the top of her voice in the cattle-market. (AO1)</i> 		<p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Discussion of linguistic devices and features such as repetition and rhetorical questions should receive credit.</i></p>
4	<p>To which school of philosophy do Seneca's ideas belong?</p> <p>Answers may include:</p> <p>Stoic (1)/ Stoicism (1).</p>	<p>1 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>
5	<p>Which Roman emperor did Seneca serve as tutor and advisor?</p> <p>Answers may include:</p> <p>Nero (1).</p>	<p>1 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>
6	<p>Seneca describes desire as a kind of 'captivity'. Explain Seneca's advice about how to handle desire wisely.</p> <p>Examples may include:</p> <ul style="list-style-type: none"> Keep desires controlled through a Stoic approach of moderation. (AO2) <ul style="list-style-type: none"> <i>The pursuit of apatheia (equanimity) safeguards the wise against</i> 	<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>

Question	Indicative Content	Marks	Guidance
	<p><i>the negative impacts of desire on the body and mind: pallid skin, bodily neglect, an inability to eat or perform duties etc. (AO1)</i></p> <ul style="list-style-type: none"> • Marriage is a good way to keep sexual desires in check. (AO2) <ul style="list-style-type: none"> ◦ <i>Seneca and Paulina practise Stoic self-reflection together at the end of each day. (AO1)</i> • Resisting desire frees the wise from bodily and mental slavery. (AO2) <ul style="list-style-type: none"> ◦ <i>Desires that are not controlled or resisted can never be satisfied, much like drinking or eating to excess (AO1)</i> • The desire for friendship and love can be virtuous. (AO2) <ul style="list-style-type: none"> ◦ <i>Seneca writes that desire for companionship is a need like the desire for food or shelter. (AO1)</i> • Wise friendships are created not from necessity or circumstance. (AO2) <ul style="list-style-type: none"> ◦ <i>True friends do not abandon each other when one falls into hardship e.g. going to prison or falling ill. (AO1)</i> • The wise are mindful of the impact of their desires on their reputation. (AO2) <ul style="list-style-type: none"> ◦ <i>Ideal Roman society values moderation and steadfastness, not lust and greed. (AO1)</i> • Seneca advises against giving into ‘unnatural’ desires. (AO2) <ul style="list-style-type: none"> ◦ <i>Seneca criticises those who give in to e.g. homosexual desires, desires for slaves or other infames etc. (AO1)</i> • Seneca sees little positivity in lustful desire. (AO2) <ul style="list-style-type: none"> ◦ <i>Men are surrounded by temptations and vices and can only achieve true happiness by raising up the soul above bodily or animalistic desires. (AO1)</i> 		<p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>
7*	<p>Assess how far you agree that both Ovid and Seneca portray desire as threatening to those who experience it. Justify your response.</p> <p>You may use Source A as a starting point in your answer. You should make reference to the work of Ovid and Seneca’s ideas.</p>	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	<p>AO1 Candidates may show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Ovid uses mythological exemplars e.g. Clytemnestra, Helen, Procris to show what can happen in relationships gone wrong. • Ovid makes use of the motif of the lover as a warrior and the lover as a slave. • Seneca refers to excessive desire as a festering wound, threatening to health. • Seneca distinguishes between desire as a want and as a need. • Ovid gives advice to women about how to protect themselves from the desires of men e.g. not drinking too much at parties. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Ovid's poem is mock-didactic, so he is not being serious when he highlights threats. • Ovid's mythological examples are extreme, so not representative of 'real life'. • Seneca also gives extreme examples of how desire can threaten people's lives and reputations. • Seneca understands that some desires are necessary for society, e.g. for procreation, so not threatening. • The <i>leges Iuliae</i> were ratified during Ovid's time, putting legal curbs on some desires, reducing the threat posed by desire. 		<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>

Section B

Question	Indicative Content	Marks	Guidance
8*	<p>‘Only Sappho thinks that emotions are necessary for a successful relationship.’</p> <p>Assess how far you agree with this opinion. Justify your answer with reference to Sappho’s poetry and reference to the works or ideas of at least two from Plato, Seneca and Ovid.</p> <p>AO1 Candidates may show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Sappho’s poems about loss of virginity and wedding poems and the associated emotions. • Sappho’s descriptions of unrequited love and desire. • Plato’s descriptions of ideal love in the ideal society. • Plato’s representations of emotional associations of pederastic relationships • Seneca’s description of his marriage to Paulina. • Seneca’s attitudes towards friendship. • Ovid’s focus on desire instead of love and how to maintain desire. • Ovid’s advice to women on how to protect themselves against ‘bad’ men. <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"> • Sappho's varying descriptions of love. <ul style="list-style-type: none"> ○ Sappho's wedding poems are celebratory in nature and explicitly refer to emotions such as happiness and joy. ○ Sappho's loss of virginity poems often have a darker, more violent tone expressing regret or fear. ○ Many of Sappho's poems conflate sex and love, so it is hard to decide whether emotional love is necessary. ○ Many of the emotions Sappho raises in her poems to former lovers e.g. Anactoria are negative and associated with pain, longing and unrequited love. • Plato's ideals of relationships. <ul style="list-style-type: none"> ○ <i>Symposium</i> has many definitions of what love is, with a general consensus that pederasty is the noblest expression of love; in this relationship there is an expected mental connection between partners. ○ <i>Symposium</i> shows Alcibiades struggling to control his desire for Socrates and Pausanias dealing with jealousy over Agathon, so there is a clear emotional component to their relationships. ○ <i>Republic</i> removes any kind of connection from relationships barring the purely physical as men and women are kept separate aside from procreation. ○ <i>Phaedrus</i>' charioteer analogy is ambiguous; desire can have an emotional and physical component. • Seneca's marriage as an example. <ul style="list-style-type: none"> ○ Seneca refers to practising philosophy with Paulina; they have shared interests and a connection outside of the purely procreative. ○ Seneca describes love as a friendship. ○ Seneca writes about how Paulina makes him want to be a better person. • Ovid is mostly superficial. <ul style="list-style-type: none"> ○ Ovid makes mention of how women can attract and keep 		

Question	Indicative Content	Marks	Guidance
	<p>partners interested physically using make up, hair styles and fashion to best effect.</p> <ul style="list-style-type: none"> ○ Ovid gives advice about different sorts of men, ostensibly helping women to find a man who will treat them kindly and warn them about the consequences of 'bad' men. ○ The catalogue of sexual positions is not associated with emotional love, but with physical satisfaction. ○ Ovid does make some references to female pleasure, suggesting mutual consideration if not emotional love. 		
<p>9*</p>	<p>Assess how realistically love is portrayed in the works and ideas of any three from Sappho, Plato, Ovid and Seneca. Justify your answer.</p> <p>AO1 Candidates may show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Sappho uses some autobiographical details in her poems, e.g. references to her family/girls. • Sappho's poems are often representations of her individual thoughts and experiences, so perhaps more realistic. • Plato's philosophical ideals of love e.g. in <i>Republic</i> and <i>Symposium</i>. • Plato's <i>Symposium</i> gives a lot of different ideas about love; greater variety might be more realistic. • Ovid's intended audience would not be able to act on his advice so his poem likely satirical or mocking. • Ovid gives many very specific examples of 'good' and 'bad' practice in finding a partner; some of these, although exaggerated, must have been happening in Rome at the time. • Seneca's ideas also more of an ideal, especially compared with his context in Nero's court. • Seneca's relationships e.g. with his wife Paulina and his mother Helvia. 	<p>10 (AO1)</p> <p>20 (AO2)</p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

Question	Indicative Content	Marks	Guidance
	<p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Sappho's poems about specific people. <ul style="list-style-type: none"> ○ Her warning to Doricha to leave her brother alone. ○ Motherhood poems about her relationship with her mother/about being a mother are relatable, even to a modern audience. ○ Exploration of emotions are realistic about her girls, but often negative. ○ Sappho's context of Lesbos is quite unusual, so not a realistic experience for most women. • Sappho's poems about marriage. <ul style="list-style-type: none"> ○ Marriage poems give the range of realistic emotions e.g. fear felt by the bride, joy felt by the groom etc. • Plato's descriptions of what love is. <ul style="list-style-type: none"> ○ <i>Symposium</i> is a series of encomia to Eros, so rhetorical rather than realistic. ○ <i>Charmides</i> shows Socrates struggling to control his lust but overcoming it with philosophy. ○ <i>Laws</i> has a series of quite radical recommendations about how society can be made better through greater control over behaviour – more of an ideal than realistic. ○ <i>Republic</i> is a further thought experiment on the ideal rather than the realistic. ○ <i>Phaedrus</i> represents the rational soul as a charioteer trying to control the winged horses of desire, suggesting a more realistic struggle of humans in dealing with desire. • Ovid's poem as a satirical comment on society. <ul style="list-style-type: none"> ○ The behaviours of both men and women in Ovid's poem are hyperbolic, so unlikely to represent a true picture of relationships. 		

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ The <i>leges Iuliae</i> would make most of Ovid's advice to eligible unmarried women impossible and therefore unrealistic. ○ Ovid was apparently exiled as a result of the <i>Ars Amatoria</i>, suggesting it something that Augustus did not want to become realistic. ○ Ovid refers to 'levelling the playing field' for women and men, adding some credibility; women would not have the same experience of relationships as men. • Seneca's philosophical ideals. <ul style="list-style-type: none"> ○ Seneca only approves of marriage as an outlet for the desire to procreate; unrealistic expectations of a marriage. ○ Seneca himself did not put into practice his own advice as a member of Nero's court. ○ Seneca rejects homosexual relationships and those with infames, or any relationship based on desire which is unrealistic. ○ Seneca advocates for friendship and equal respect as the basis for a good relationship, so this might be more realistic. 		

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 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 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 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 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 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 or no response worthy of credit

Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at Level 3 and work outwards until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	<ul style="list-style-type: none"> • 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 or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response or 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 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. Typically for AO2, if the response does not engage with any secondary sources or scholarship it will receive the lowest mark within the level, if two or more scholars are cited the response will receive the second mark up within the level, greater engagement with these scholars will elicit a higher mark within the level.
- 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 or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

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