

GCE

Classical Civilisation

H008/21: Greek theatre

AS 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. Prior to the SSU meeting, you must familiarise yourself with the question paper.
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 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, email or the RM Assessor 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 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 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.

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 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. 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. 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 the NR button with their markers 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 phone, the RM Assessor messaging system, or e-mail.

10. 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.
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

<i>Descriptor</i>	<i>Award mark</i>
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

<i>Annotation</i>	<i>Meaning</i>
	worthy of credit
	unclear
	error of spelling
	omission
	to draw attention to something e.g. highlighting scholars in blue or green in the essay
	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	<p>Great care needs to be exercised with the SEEN annotation. It should be used:</p> <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

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 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.

Question	Indicative Content	Marks	Guidance						
1	<p>Give the names of two of the women involved in the killing of Pentheus in Image 1.</p> <ul style="list-style-type: none">• Agave (1)• Autonoe (1)• Ino (1) <p>(Any 2)</p>	2 (AO1)							
2	<p>Why do you think that Douris has included a satyr in the scene in Image 1? Make two points.</p> <ul style="list-style-type: none">• Satyrs are followers of Dionysus (1)• They remind us of the presence of Dionysus (1)	2 (AO2)	<i>All legitimate answers should be credited</i>						
3	<p>What is the animal which the figure in Image 2 is holding?</p> <ul style="list-style-type: none">• Leopard/Panther/Cheetah	1 (AO1)	<i>All legitimate answers should be credited</i>						
4	<p>Analyse how useful Source A is in telling us how Euripides used traditional myths in the plots and staging of his plays.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table><tr><td>2</td><td>expresses a valid point, with accurate, relevant and suitably explained reference to the images.</td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection evidence from the images.</td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td></tr></table> <p>Examples might include: Useful</p> <ul style="list-style-type: none">• It was made well before the production of Euripides’ <i>Bacchae</i>. (AO2)	2	expresses a valid point, with accurate, relevant and suitably explained reference to the images.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the images.	0	Point is not valid, or none are drawn	4 (AO1) 4 (AO2)	<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> <p><i>Credit knowledge of the reverse of the pot.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the images.								
1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the images.								
0	Point is not valid, or none are drawn								

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ <i>The pot dates from 480 BC. (AO1)</i> • Image 1 shows an event in the play. (AO2) <ul style="list-style-type: none"> ○ <i>The image shows the death of Pentheus as described by the Messenger. (AO1)</i> • Images 1 and 2 show the involvement of Dionysus. (AO2) <ul style="list-style-type: none"> ○ <i>The satyr and the Bacchant were followers of Dionysus. (AO1)</i> • Image 2 shows how the Chorus may have looked. (AO2) <ul style="list-style-type: none"> ○ <i>It is a traditional picture of a Maenad, holding a thyrsus and a leopard. (AO1)</i> <p>Not useful</p> <ul style="list-style-type: none"> • It only shows one scene. (AO2) <ul style="list-style-type: none"> ○ <i>There is no evidence for the rest of the play. (AO1)</i> • It was never seen in the play. (AO2) <ul style="list-style-type: none"> ○ <i>The events of Pentheus' death were described by a messenger. (AO1)</i> • There are differences between the scene on the pot and the play (AO2) <ul style="list-style-type: none"> ○ <i>There are no satyrs in the play (AO1)</i> • It is evidence for the use of traditional myths in only one play. (AO2) <ul style="list-style-type: none"> ○ <i>Euripides wrote over 90 plays. (AO1)</i> 		
5	<p>Who is 'my lord' referred to in line 10?</p> <ul style="list-style-type: none"> • Pentheus (1) 	1 (AO1)	
6	<p>Give the name of the 'god' mentioned in line 17.</p> <ul style="list-style-type: none"> • Dionysus (1) 	1 (AO1)	
7	<p>Who is 'Aphrodite' (line 20)?</p> <ul style="list-style-type: none"> • Goddess of love (1) 	1 (AO1)	<i>All legitimate answers should be credited</i>
8	<p>Explain how Euripides has made Source B a successful piece of drama.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p>	4 (AO1) 4	<i>AO1 marks are awarded for the selection of material from the source.</i>

Question	Indicative Content	Marks	Guidance						
	<table><tr><td>2</td><td>expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</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></table> <p>Examples might include:</p> <ul style="list-style-type: none">• Use of simile. (AO2)<ul style="list-style-type: none">◦ <i>Like birds rising up in flight.</i> (AO1)• Supernatural events. (AO2)<ul style="list-style-type: none">◦ <i>whatever they put on their shoulders stayed there without falling to the black earth, not even bronze or iron,</i> (AO1)◦ <i>they carried fire in their hair without it burning them</i> (AO1)• Role reversal between men and women. (AO2)<ul style="list-style-type: none">◦ <i>the men's spearpoints drew no blood</i> (AO1)◦ <i>the women, hurling the thyrsi from their hands, wounded the men</i> (AO1)◦ <i>women overcoming men</i> (AO1)• animal imagery. (AO2)<ul style="list-style-type: none">◦ <i>the snakes' tongues cleaned the drops from their cheeks.</i> (AO1)• The Messenger's advice to Pentheus (AO2)<ul style="list-style-type: none">◦ <i>So, master welcome this god to the city</i> (AO1)• The Messenger's philosophical comment. (AO2)<ul style="list-style-type: none">◦ <i>If wine ceased to exist, then there is no more Aphrodite</i> (AO1)• Geographical description (AO2)<ul style="list-style-type: none">◦ <i>the water of Asopus</i> (AO1)◦ <i>villages of Hysiae and Erythrae</i>(AO1)	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	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	(AO2)	<p>AO2 marks for the interpretation, analysis and interpretation.</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 passage.								
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								
9*	<p>Assess how effectively Euripides makes use of messenger speeches in <i>Bacchae</i>.</p> <p>You may use Source B as a starting point in your answer.</p> <p>Candidates might show knowledge and understanding of: There are two messenger speeches in the play.</p>	<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>						

Question	Indicative Content	Marks	Guidance
	<p>AO1 Source B</p> <ul style="list-style-type: none"> • The Messenger describes the attack of the Bacchantes on the villages around Thebes. • They have magical powers. <ul style="list-style-type: none"> ◦ 'they carried fire in their hair without it burning them.' • They defeat the men attacking them. <ul style="list-style-type: none"> ◦ 'women overcoming men' • The Messenger advises Pentheus to worship Dionysus. <ul style="list-style-type: none"> ◦ 'welcome this god to the city' <p>Rest of the Play First Messenger Speech</p> <ul style="list-style-type: none"> • The Messenger describes the Bacchantes as behaving peacefully <ul style="list-style-type: none"> ◦ 'All were sleeping with their bodies relaxed' • He contradicts Pentheus' view that they were behaving immorally <ul style="list-style-type: none"> ◦ 'it is not as you say – that they are intoxicated by the wine bowl and the flute, and hunt for the pleasure of Aphrodite' • He describes their supernatural powers <ul style="list-style-type: none"> ◦ They suckle wild animals and girdle themselves with snakes ◦ They produce water, wine and milk by striking the ground with their thyrsi • He describes them tearing cattle apart. <ul style="list-style-type: none"> ◦ 'others tearing fully grown cows to pieces' ◦ The clothing of their flesh was pulled apart faster than you can blink your royal eyelids' <p>Second Messenger Speech</p> <ul style="list-style-type: none"> • The Messenger gives a graphic account of the death of Pentheus <ul style="list-style-type: none"> ◦ Dionysus led Pentheus into the mountains. ◦ He pulled down a fir tree and put Pentheus onto it. ◦ He called upon the women to avenge the mockery he has suffered. ◦ The women tear the tree down. ◦ 'Agave was the first to start the killing' 		<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"> ○ 'Mother, I am your son, Pentheus, the son you gave birth to in the house of Echion! Take pity on me' ○ The women tear Pentheus apart. ○ 'all the women, bloody handed, were playing catch with the flesh of Pentheus' • He describes how Agave is returning. <ul style="list-style-type: none"> ○ He says she has fixed Pentheus', head onto her thyrsus, 'as if it were the head of a mountain lion' • He ends by offering moral advice <ul style="list-style-type: none"> ○ 'The best thing is to know one's place and revere the divine' <p>AO2 Messenger Speeches are used to describe events which cannot be portrayed on stage.</p> <p>First Messenger Speech</p> <ul style="list-style-type: none"> • The description of the women's behaviour warns Pentheus of the power of the god. • His advice is to welcome the god. • This advice is rejected by Pentheus, showing the audience his stubbornness and disrespect towards Dionysus. <p>Second Messenger Speech</p> <ul style="list-style-type: none"> • This describes Pentheus punishment for his disrespect of Dionysus. • It is very graphic in its portrayal of the violence and horror of Pentheus death. • It shows the moment of Pentheus' <i>peripeteia</i> as he begs for mercy. • It creates a great feeling of pathos for Pentheus in the audience, leading to <i>catharsis</i>. • It also creates a feeling of pathos for Agave and prepares the audience for her appearance on stage. • It ends with a statement which reinforces the moral message of the play. <p>Both speeches allow the audience to imagine scenes which could not be portrayed on stage. They are also used to guide the attitudes of the audience and their emotions. They make a contribution to the success of the play, but candidates will need to argue how effective this is.</p>		

Question	Indicative Content	Marks	Guidance
10*	<p>‘Disguise and Role Reversal are the main sources of humour in Aristophanes’ <i>Frogs</i>.’</p> <p>Assess how far you agree with this statement.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <p>Disguise and Role Reversal</p> <ul style="list-style-type: none"> Disguise <ul style="list-style-type: none"> Dionysus disguised as Heracles Heracles’ reaction at seeing Dionysus in his disguise Exchange of the Heracles costume and the reaction of the various inhabitants of the Underworld to the costume Charon and Dionysus Role reversal. <ul style="list-style-type: none"> Xanthias riding the donkey Xanthias and Dionysus’ characterisation Costume swapping The bottom whacking contest Xanthias and Pluto’s slave Dionysus’ portrayal at the end of the play. <p>Other forms of humour</p> <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 Meeting with the corpse Breaking the fourth wall 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. 	<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> <p><i>Credit discussion of contemporary and modern audiences.</i></p>

	<ul style="list-style-type: none"> Politics. <ul style="list-style-type: none"> Insults of leading politicians eg. Cleisthenes <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 sources contribute to the humour of the play. They will need to decide which is the most important source to make the play funny.</p>		
11*	<p>Assess how far you agree that it is impossible for a modern audience to fully enjoy Sophocles' <i>Oedipus the King</i>.</p> <p>AO1 Candidates might show knowledge and understanding of: <i>Oedipus the King</i> is a great tragedy. Enjoyable elements include:</p> <ul style="list-style-type: none"> Characterisations of the main characters and their interaction <ul style="list-style-type: none"> Oedipus Jocasta Creon Role of minor characters <ul style="list-style-type: none"> Tiresias The Messengers Role of the Chorus <ul style="list-style-type: none"> Choral Odes Interaction with the characters Moral messages Plot <ul style="list-style-type: none"> The unravelling of Oedipus' discovery of his fate The use of dramatic irony Horror of the ending <i>Pathos</i> and <i>catharsis</i> Moral messages <ul style="list-style-type: none"> Inevitability of fate The role of oracles Dangers of <i>hybris</i> 'count no man happy till he dies, free of pain at last.' <p>AO2</p>	<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>

	<p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>Modern audiences can enjoy the play;</p> <ul style="list-style-type: none"> • The interaction of the characters • The language of the Choral odes • The discovery of his fate by Oedipus <ul style="list-style-type: none"> ○ If the audience knows the story, they can enjoy the dramatic irony ○ If they do not know the story, they can enjoy the detective element of the plot and picking up on the clues provided by the plot. • Emotions created by the plot <ul style="list-style-type: none"> ○ The horror of the ending ○ Feelings of pity for Oedipus and Jocasta <p>But</p> <p>The modern audience may not enjoy certain elements</p> <ul style="list-style-type: none"> • The role of religion <ul style="list-style-type: none"> ○ Lack of knowledge about Greek gods ○ Non-appreciation of the role of oracles and fate in Greek life • The role of the Chorus <ul style="list-style-type: none"> ○ The audience may not appreciate the lyrical passages ○ They may regard the Choral odes as interfering in the plot <p>Plot</p> <ul style="list-style-type: none"> ○ There is little action in the plot ○ The audience may prefer to see Jocasta's and Oedipus' fate, rather than have it described by a Messenger <p>The candidates may argue either way, but their answer must be based on the text of the play.</p>		
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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 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 relevant points leading to tenable conclusions • some points are 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"> • 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 which 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>
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 • <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	1–3	<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 • <i>the information is communicated in an unstructured way</i>
	0	• no response or no response worthy of credit		0	• no response or no response worthy of credit

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