

GCE

Classical Civilisation

H408/21: Greek theatre

A Level

Mark Scheme for June 2025

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

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

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

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**PREPARATION FOR MARKING
RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

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 (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM 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. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only one mark per response)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth two or more marks)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space).

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.
7. There is a NR (**No Response**) option. Award NR (No Response):
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
 - OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
To determine the level – start at level 3 and work outwards until you reach the level that matches the answer
To determine the mark within the level, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

These are the annotations, (including abbreviations), used in RM Assessor3, which are used when marking:

Symbol	Comment
	worthy of credit
	unclear
	error of spelling
	omission
	to draw attention to something, e.g. highlighting scholars in blue or green in the essay.
	Extendable vertical wavy line
..... (highlight)	as instructed by the Lead Marker
	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	Only use the SEEN annotation as instructed by your Lead Marker. Great care needs to be exercised with the SEEN annotation. It is normally used: • to indicate that you have seen a plan • on a question or page where there is nothing worthy of credit. NB: SEEN annotation will appear automatically if the automated 'annotate blank pages' is used prior to submitting the marked script.

SUBJECT SPECIFIC 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 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.

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 – see above

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	State the name of Figure 1. Cheiron	1 (AO1)	.
2	What is the technical name given to the building shown in Source A? <i>skene</i>	1 (AO1)	
3	Analyse how useful Source A is in telling us how a comedy by Aristophanes might originally have been staged. Useful - It shows the layout of the theatre. (AO2) <i>We can see the skene, the stage and steps leading up to the stage. (AO1)</i> - It shows several different types of mask. (AO2) <i>There are the masks of the slave, Cheiron has an old man's mask, Achilles has a young man's mask and the nymphs have the masks of young women. (AO1)</i> - It shows different costumes. (AO2) <i>Each character has an appropriate costume. (AO1)</i> - It shows physical comedy. (AO2) <i>Cheiron is shown as a possible pantomime horse (Donkey in Frogs). (AO1)</i> - It shows props. (AO2) <i>There is a luggage bundle on the stage, like Frogs. (AO1)</i> - The slave is called Xanthias. (AO2) <i>There is an inscription above him. (AO1)</i> Not useful - It only shows one scene. (AO2) <i>There is no evidence for the rest of the play. (AO1)</i> - We do not know which play it is, or who the author is. (AO2) <i>The play has not been definitely identified. (AO1)</i> - The date is after the last surviving play of Aristophanes' (AO2) <i>It dates from 380/370 B.C. (AO1)</i> - The pot was not made in Athens. (AO2)	5 (AO1) 5 (AO2)	<i>Use the 10-mark marking grid.</i> <i>AO1 marks are awarded for the selection of material from the source.</i> <i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i> <i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i>

Question	Indicative Content	Marks	Guidance
	It comes from Southern Italy. (AO1)		
4	What was the sea-battle referred to in line 1? The Battle of Arginusae	1 (AO1)	
5	Who was Cleisthenes (line 20)? - Athenian politician - homosexual (either one)	1 (AO1)	All legitimate answers should be credited.
6	What was the sudden desire (lines 26 and 27) felt by Dionysus? A desire for Euripides	1 (AO1)	
7	How successfully does Aristophanes make the scene in Source B an effective piece of comic drama? - Contemporary references. (AO2) 'That sea-battle'. (AO1) - Cleisthenes (AO1) - Andromeda (AO1) - Molon. (AO1) - Dionysus' appearance. (AO2) - Lionskin over the little yellow number (AO1) - Club (AO1) - Boots. (AO1) - Heracles reaction. (AO2) - Laughing at Dionysus' appearance. (AO1) - Xanthias' lack of respect for Dionysus. (AO2) 'Oh yes, by Zeus – scared that you're a maniac.' (AO1) 'In your dreams' - Dionysus boasting of his success in the battle. (AO2) 'Yes, and sank – oh, must have been twelve or thirteen enemy ships'. (AO1) - References to the gods. (AO2) - Demeter (AO1) - Apollo (AO1)	5 (AO1) 5 (AO2)	Use the 10-mark marking grid. AO1 marks are awarded for the selection of material from the source. AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid. The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately. Give credit for relevant points made concerning Xanthias boasting about his success in the battle.

Question	Indicative Content	Marks	Guidance
	It is up to the candidates to decide whether these examples make the passage a successful piece of comic drama.		
8*	‘When the play was first produced, Aristophanes’ <i>Frogs</i> was a success because of what the audience heard, rather than what the audience saw.’ Evaluate how far you agree with this statement. AO1 Candidates may show knowledge and understanding of: Source A • Cheiron as a pantomime horse figure, possibly like Xanthias’ donkey • Masks and costume • Props, such as the bundle like Xanthias’ Source B • Political references ◦ Arginusae ◦ Cleisthenes • References to gods ◦ Zeus ◦ Demeter ◦ Apollo • Relationship between Xanthias and Dionysus ◦ ‘I could tell you to bugger off’. ◦ ‘In your dreams’. • Heracles’ reaction to Dionysus’ appearance ◦ ‘I can’t stop laughing – look at that lionskin on top of your little yellow number’ Rest of the play What the audience heard • Puns ◦ Methods getting to the Underworld • Scatological humour ◦ ‘Your tunic has turned brown’ • Parody of Greek tragedy.	10 (AO1) 10 (AO2)	<i>Assess using the marking grids for the 20-mark extended response.</i> <i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i> <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>

Question	Indicative Content	Marks	Guidance
	○ The contest between Aeschylus and Euripides • Political references ○ Mention of politicians such as Theramenes ○ The <i>Parabasis</i> ○ What to do with Alcibiades • Choral singing ○ The contest between Dionysus and the Frogs ○ The Choral Ode sung by the Initiates What the audience saw • Costumes ○ Dionysus' disguise ○ Frog costumes (if visible) • Physical comedy ○ Dionysus rowing the boat ○ Costume swapping ○ Slapstick – the bottom whacking contest • Props ○ Xanthias' baggage ○ The rowing boat ○ The scales • Physical movement ○ The Frogs dancing around Dionysus ○ The Chorus of Initiates would have danced during their Choral Ode AO2 • Both what the audience heard and what the audience saw contributed to the comedy in the play • The Chorus contributed to the entertainment by costumes, dancing and singing • The audience heard the political comments, especially the <i>parabasis</i>. Candidates need to decide what makes a comedy a success, and how what the audience heard and saw contributed to the success of <i>Frogs</i>. It is the only comedy which was produced twice, which was due to its political comments.		

Section B

Question	Indicative Content	Marks	Guidance
9*	‘Sophocles’ <i>Oedipus the King</i> is Greek tragedy at its finest.’ Using close reference to the text, assess how far you agree with this statement. AO1 Candidates may show knowledge and understanding of: • Characterisation ○ Oedipus ○ Creon ○ Jocasta ○ Minor characters • Plot ○ How the truth is revealed • Role of the gods ○ Oracles and prophecies • Role of the Chorus • Dramatic conventions ○ <i>Hybris</i> ○ <i>Hamartia</i> ○ <i>Peripeteia</i> ○ <i>Fear and pity</i> ○ <i>Katharsis</i> ○ <i>Messenger speech</i> • Language ○ <i>Stichomythia</i> ○ <i>Choral odes</i> • Symbolism ○ <i>Sight and Blindness</i> • Aristotle’s <i>Poetics</i> ○ Opinions about Oedipus the King	10 (AO1) 20 (AO2)	<i>Assess using the marking grids for the 30-mark extended response.</i> <i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i> <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>

Question	Indicative Content	Marks	Guidance
	AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: • Oedipus is a perfect tragic hero. ○ He is a good, noble man trying to save his city ○ He displays <i>hybris</i> by trying to avoid his fate and not believing oracles ○ His arrogance and stubbornness are his <i>hamartia</i> ○ He suffers a <i>peripeteia</i> from king to blind beggar ○ His fate induces fear and pity in the audience • Creon and Jocasta are foils to Oedipus • The minor characters, Tiresias and the Corinthian shepherd help in revealing Oedipus' fate and his personality • The plot follows a logical progression ○ The events described, including flashbacks, gradually reveal the truth ○ There is a very effective messenger speech ○ If the audience know the story, the play is full of dramatic irony ○ If the audience do not know the story, there is the suspense of trying to solve the mystery • The gods guide the action through oracles and prophecies • The Chorus act as a guide to the audience ○ Their odes comment on the action ○ The odes have lyrical language ○ They provide the moral message at the end of the play But • Most characters, apart from Oedipus, are fairly one-dimensional • The plot is full of unbelievable coincidences		

Question	Indicative Content	Marks	Guidance
	Candidates should define what makes a tragedy the ‘finest’, and how far <i>Oedipus the King</i> fulfils these criteria.		
10*	Assess whether you feel more pity for Oedipus in Sophocles’ <i>Oedipus the King</i>, or for Pentheus in Euripides’ <i>Bacchae</i>. You should refer to both plays in your answer. AO1 Candidates may show knowledge and understanding of: Oedipus • He had killed his father and married his mother • When a plague struck Thebes, he set out to solve the mystery of who killed Laius to remove it • He discovered found out what he had done • He blinded and exiled himself. Pentheus • Arrived back in Thebes to find his city in turmoil • Dionysus had driven all the women into the mountains • Pentheus insulted Tiresias and Cadmus • He arrested and threatened Dionysus • Dionysus released himself and put Pentheus into a trance • He led Pentheus through Thebes dressed as a woman • Pentheus was torn apart by the women, led by his mother Agave AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: Pity for Oedipus • He had killed his father and married his mother unknowingly • His fate was seemingly fixed	10 (AO1) 20 (AO2)	<i>Assess using the marking grids for the 30-mark extended response.</i> <i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i> <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>

Question	Indicative Content	Marks	Guidance
	• He was a good king trying to save his city • When he realized what he had done, he punished himself • He had to leave Thebes and his children But • He had tried to avoid his fate and prove the prophecies wrong • He behaved like a tyrant, accusing Tiresias and Creon without evidence • He tortured the Corinthian shepherd Pity for Pentheus • He believed the stories about Semele told to him by his mother • He was a good king trying to restore order in his city • He was a young and inexperienced king • He was humiliated by Dionysus • Dionysus released him from his trance just before being killed, so that he knew that his mother was killing him. But • He insulted Tiresias and Cadmus for worshipping Dionysus • He committed <i>hybris</i> by his attitude to the cult of Dionysus, and his treatment of the god • He was too stubborn to accept the advice of Tiresias and Cadmus • His fascination with what the women were doing in the mountains was exploited by Dionysus. Candidates need to decide which character deserves more pity and justify their answer with reference to the plays.		

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 and work down 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	• 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	• 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 <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
4	7 – 8	• 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	• 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 <i>the response is logically structured, with a well-developed and clear line of reasoning</i>
3	5 – 6	• 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	• 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 <i>the response presents a line of reasoning which is mostly relevant and has some structure</i>
2	3 – 4	• 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	• 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	• 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	• 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 <i>the information is communicated in an unstructured way</i>
0	0	• no response or no response worthy of credit	0	0	• 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 NOT equally weighted. AO2 has double the number of marks than AO1. 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 and work down 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 include any or engages with just one example of 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• no response or no response worthy of credit	0	0	• no response or no response worthy of credit

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