

GCE

Classical Civilisation

H408/24: Greek art

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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING

RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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

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% (traditional 40% Batch 1 and 100% Batch 2) 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.)*

Multiple-Choice Question Responses

When a multiple-choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

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: Not applicable in F501
To determine the level – start at the highest level and work down 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.

MARKING INFORMATION**Introduction**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Using the mark scheme

Please study this mark scheme carefully. The mark scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and mark schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This mark scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The mark scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Team Leader's 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	Name the painter of the pot shown in Source A. Kleitias	1 (AO1)	<i>All legitimate answers should be credited.</i>
2	Name the potter of the pot shown in Source A. Ergotimos	1 (AO1)	<i>All legitimate answers should be credited.</i>
3	What is the name given to the shape of the pot shown in Source A? volute krater	1 (AO1)	<i>All legitimate answers should be credited.</i>
4	Give the date of the pot shown in Source A. - c570 BC - accept 570-550 BC	1 (AO1)	<i>All legitimate answers should be credited.</i>
5	Using evidence from the frieze depicting Achilles' pursuit of Troilos and Polyxena, explain how the painter creates a vivid scene. The frieze depicting Achilles pursuing Troilos and Polyxena comes from the François Vase. Examples may include: - strong placement of the narrative frieze (AO2) <i>narrative frieze below the central frieze on the pot (AO1)</i> - entirety of story depicted in the frieze (AO2) <i>from Troilos collecting water at the fountain house (AO1)</i> <i>to the brothers of Troilos emerging from Troy to avenge his death (AO1)</i>	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</i>

Question	Indicative Content	Marks	Guidance
	• story divided into sections in bite-size chunks (AO2) ○ <i>fountain house scene with Apollo, Troilos and Polyxena (AO1)</i> ○ <i>the gods supporting Achilles (AO1)</i> ○ <i>Achilles pursuing Troilos (AO1)</i> ○ <i>Troilos riding his horses away (AO1)</i> ○ <i>Polyxena running ahead of Troilos and dropping her water pot (AO1)</i> ○ <i>seated Priam being brought the bad news by Antenor (AO1)</i> ○ <i>the brothers straining to leave Troy to seek revenge (AO1)</i> • poses of the gods (AO2) ○ <i>Apollo watching over Troilos as he fills up his water pot (AO1)</i> ○ <i>Thetis (AO1)</i> ○ <i>Hermes (AO1)</i> ○ <i>Athena (AO1)</i> ○ <i>size of the deities filling the frieze (AO1)</i> • dynamic poses of Achilles and Troilos on his horses (AO2) ○ <i>Achilles straining to catch Troilos – running to catch up with the horses (AO1)</i> ○ <i>the speed of the figures indicated by Troilos' hair blowing backwards (AO1)</i> ○ <i>the speed of the horses depicted by the front legs (AO1)</i> • creation of movement in the frieze from left to right by the active poses of the key figures (AO2) ○ <i>Achilles pursuing Troilos with all his might (AO1)</i> ○ <i>movement of the horses (AO1)</i> ○ <i>running pose of Polyxena (AO1)</i> • range of emotion and tension (AO2) ○ <i>eagerness of Achilles (AO1)</i> ○ <i>desperation of Troilos and Polyxena (AO1)</i> ○ <i>pathos of Priam being given the news of Troilos' death (AO1)</i> ○ <i>readiness of the brothers ready to fight to avenge Troilos (AO1)</i> All of the above point to Kleitias being a master storyteller, capable of creating a vivid scene. Allow candidates to present a contrary view – but a counter argument is not required.		<i>content. All legitimate answers and approaches must be credited appropriately.</i> Candidates must discuss details from the frieze and not just relate the story of Troilos.

Question	Indicative Content	Marks	Guidance
6	What is the technical name given to the type of architectural sculpture shown in Source B? • <i>metope</i>	1 (AO1)	<i>All legitimate answers should be credited.</i>
7	Assess how far you find this piece of sculpture aesthetically pleasing. Use references to Source B to support your answer. This piece of sculpture is Metope XXVI from the Parthenon. It depicts a Lapith and Centaur in combat. Examples may include: • dramatic composition (AO2) ○ <i>figures appear unbalanced in the middle as the Lapith is kicking the Centaur (AO1)</i> ○ <i>and Centaur rears up on hind legs (AO1)</i> ○ <i>Lapith is pushing back the Centaur's right arm</i> ○ <i>displays action of the encounter</i> • musculature (AO2) ○ <i>muscular torso of the Lapith (AO1)</i> ○ <i>displaying the physical strength of the Lapith (AO1)</i> ○ <i>exaggerated musculature of the Centaur (AO1)</i> • facial features of Centaur (AO2) ○ <i>mask like face and wild hair (AO1)</i> ○ <i>conveys the beast-like nature of the Centaur (AO1)</i> • general aesthetics (AO2) ○ <i>when seen from the ground the figures would have stood out (AO1)</i> ○ <i>the painted background would have enhanced the figures (AO1)</i> BUT • composition bunched up in the centre of the metope (AO2) ○ <i>blank space below the Lapith and Centaur (AO1)</i> ○ <i>blank space to the right of the Centaur (AO1)</i> • carving of the metope (AO2) ○ <i>Centaur appears to have no neck (AO1)</i> ○ <i>when viewed from below this would not have been noticed (AO1)</i> ○ <i>facial features of Centaur appear flattened (AO1)</i> ○ <i>the Lapith's cloak is missing in the central section between his left arm and left leg (AO1)</i> ○ <i>perhaps would have been added in paint (AO1)</i>	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
8*	The Centauromachy was a popular theme in architectural sculpture. Assess which type of architectural sculpture you think is the most successful in depicting this theme. You may use Source B as a starting point in your answer. AO1 Candidates may show knowledge and understanding of: Metopes from the south side of the Parthenon, Athens • Metope XXVI • Metope XXVII • Metope XXVIII • other metopes from the Parthenon – do not expect reference to these metopes as they are not part of the prescribed material Pedimental sculpture • West pediment from the temple of Zeus at Olympia • Bride and Centaur • Lapiths and Centaurs in close combat • Lapith women in the corners of the pediment Continuous Ionic frieze • Temple of Apollo at Bassae AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: Metopes from the south side of the Parthenon, Athens • story of the Centauromachy is broken down into comic-strip like sections • metopes rather like snapshots • only two figures in each depiction • hard to gain a good sense of the whole story	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
	- clever placement of differing compositions side by side - sense of continuous action across the metopes as a whole - individual metopes convey elation and triumph of Lapiths/Centaurs - equally some convey desperation and pathos Pedimental sculpture - a pediment is a large triangular space - allows sculptor to depict whole story in one large space - viewer can take in the whole scene - viewer can appreciate the sense of panic, fear, pain and confusion of some of the participants - sculptor can depict the battle scene in some detail with multiple figures - sense of reactions of individual figures - chaotic nature of the depiction Continuous Ionic frieze - Ionic frieze allows the story to be conveyed as a whole story - Ionic frieze allows the narrative to develop - thus conveying the action and emotion of the story - lack of continuity and consistency [eg proportions] There is no right or wrong answer to this question. Candidates should come to a reasoned conclusion about which of the three media is the most successful in depicting the Centauromachy and show detailed knowledge of the relevant pieces of sculpture.		

Section B

Question	Indicative Content	Marks	Guidance
9*	‘Black-figure artists were more creative storytellers than red-figure artists.’ Assess how far you agree with this statement. Justify your response with specific examples of both black-figure and red-figure pots. AO1 Candidates may show knowledge and understanding of: Black-figure pots • Gorgons pursuing Perseus dinos and stand • Francois vase volute krater • Wedding of Peleus and Thetis dinos and stand • Dionysus and the Maenads neck amphora • Achilles and Ajax playing dice belly amphora • Dionysus sailing on the ocean kylix Bi-lingual pots • Dionysus/Herakles feasting in the presence of Athena belly amphora Red-figure pots • Trojan War hydria • Dionysus and the Maenads pointed amphora • Achilles and Hector/Memnon volute krater • Herakles and Antaios, calyx krater • Herakles and the Amazons volute krater • Hector arming/Three men carousing belly amphora • Perseus and Medusa hydria, • Boreas pursuing Oreithyia oinochoe Credit reference to other black and red figure pots beyond those in the prescribed material for the specification.	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: Much will depend on the examples chosen by candidates to illustrate their answers to the question. The scenes are incredibly varied, and the depictions of individual scenes show an array of talent. Whether the black figure artists are more creative storytellers or not is for candidates to decide. • Is the shape of the pot important when telling a story? • A dinos allows for a continuous story around the whole pot or for a comic strip approach – Gorgon Painter dinos and Sophilos dinos. • A volute krater also allows for a similar approach – François Vase. • Does the skill of the artist create great storytelling – Exekias in the chiastic composition and spotlighting technique of the Achilles and Ajax amphora • Do the painters lack imagination and creativity because they depict so many scenes from the Trojan War? • Do painters choose unusual ways of depicting a familiar scene or story – Perseus and Medusa hydria? • Do painters invent scenes to show off their skills in creating pieces of art – Achilles and Ajax belly amphora? • Does the placement of the narrative on the pot show creative storytelling – Trojan War around the shoulder of the hydria or the Achilles and Hector/Memnon on the neck of the volute krater? • The bilingual amphora depicting Herakles/Dionysus feasting in the presence of Athena is experimental, but does it tell a story? • There are pots which might be considered creative in terms of the depiction of anatomy – Three Men Carousing and Herakles and the Amazons, but do they tell a story? Of course, candidates' views will be influenced by the limited range of pots they have studied. Look for a strong line of argument which is well supported with reference to details from specific, recognisable pots. Candidates should come to a reasoned conclusion about whether black figure artists were more creative storytellers than red figure artists.		

Question	Indicative Content	Marks	Guidance
10*	‘Male figures were portrayed in a much more interesting and dynamic way than female figures.’ Assess to what extent you agree with this opinion about the portrayal of men and women in free-standing sculpture. AO1 Candidates may show knowledge and understanding of: Male free-standing sculpture • New York Kouros • Kleobis and Biton • Anavysos Kouros • Aristodikos Kouros • Delphic Charioteer • Artemision Zeus • Diskobolos • Doryphoros • Hermes and Dionysus • Apoxyomenos • Antikytheran Youth Female free-standing sculpture • Berlin Standing Goddess • Peplos Kore • Aphrodite of the Agora • Eirene and Ploutos • Aphrodite of Knidos Credit reference to other male figures and female figures from beyond those in the prescribed material for the specification.	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 A successful answer will: • focus on each of the adjectives in the quotation to create an argument; • make use of appropriate examples to support and illustrate the argument; • refer in some detail to a range of examples; • refer to both male and female figures. Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: • attempt to define what ‘interesting’ and ‘dynamic’ might mean in terms of the free-standing sculpture studied • material – marble, bronze • original or copy • features typical of a time period – Archaic, Early Classical, High Classical or Late Classical • pose – static or action figure • use of groups • facial features • hair • anatomy • drapery • accessories • use of paint • purpose of statue(s) Candidates should come to a reasoned conclusion about whether male free-standing sculptures were more portrayed in a more interesting and dynamic way than female free-standing sculptures. It does not matter whether candidates agree or disagree with the statement provided there is detailed reference to a range of statues.		

Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

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

Level	Marks	Characteristics of Performance
5	9–10	AO1: Shows very good knowledge and understanding of the provided source/ideas through a range of well selected, accurate and precise material from it AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed
4	7–8	AO1: Shows good knowledge and understanding of the provided source/ideas through a range of well selected, mostly accurate, material from it AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed
3	5–6	AO1: Shows reasonable knowledge and understanding of the provided source/ideas through use of a range of mostly accurate material from it AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development
2	3–4	AO1: Shows basic knowledge and understanding of the provided source/ideas through use of some material from it with some degree of accuracy AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development
1	1–2	AO1: Shows limited knowledge and understanding of the provided source/ideas through little use of accurate material from it AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance
0	0	No response worthy of credit

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

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

When using this grid:

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

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	• 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 worthy of credit	0	0	• no response worthy of credit

Guidance on applying the marking grids for the 30-mark extended response

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

- **Determine the level:** start at level 3 and work outwards until you reach the level that matches the answer
- **Determine the mark within the level:** **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 worthy of credit	0	0	• no response worthy of credit

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