



GCE

Classical Civilisation

H408/24: Greek art

Advanced GCE

Mark Scheme for June 2019

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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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Annotations

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

| Symbol | Description | Comment |
|---|-------------|---|
|  | Tick | worthy of credit |
|  | ? | unclear |
|  | S | error of spelling |
|  | E | error of grammar, punctuation or expression |
|  | F | error of fact |
|  | ^ | omission |
|  | H Line | to draw an attention to an error |
|  | V Wavy Line | to draw attention to something |
|  | H Wavy Line | to draw attention to something |
| | Highlight | as directed by PE |
|  | IRRL | irrelevant point |

| | | |
|--------------------------|---------|---|
| REP | REP | conspicuous repetition |
| L | L | illegible word or phrase |
| BP SEEN | BP/SEEN | Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response. |

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' 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**), punctuation, and other defects in English grammar and expression (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

Section A

| Question | Indicative Content | Marks | Guidance |
|----------|--|------------------------------|--|
| 1 | <p>What is the technical name given to the type of architectural sculpture shown in Sculpture A and Sculpture B?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Metope (1) | 1 (AO1) | <i>All legitimate answers should be credited.</i> |
| 2 | <p>Identify the building from which Sculpture A comes.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Temple C at Selinus (1) | 1 (AO1) | <i>All legitimate answers should be credited.</i> |
| 3 | <p>By comparing the content and composition of the scenes on Sculpture A and Sculpture B, explain which scene you find more aesthetically pleasing.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • Depiction of content/story. (AO2) <ul style="list-style-type: none"> ○ <i>Herakles carrying the Kerkopes</i> (AO1) ○ <i>Herakles holding up the heavens</i> (AO1) • Pose of the figures (AO2) <ul style="list-style-type: none"> ○ <i>Herakles in kouros-like pose.</i> (AO1) ○ <i>Herakles in static, profile position</i> (AO1) • Depiction of detail (AO2) <ul style="list-style-type: none"> ○ <i>Musculature of Herakles</i> (AO1) ○ <i>Hair</i> (AO1) ○ <i>Facial features</i> (AO1) • Geometric composition (AO2) <ul style="list-style-type: none"> ○ <i>Close reference to the Kerkopes metope</i> (AO1) • Strong verticals (AO2) <ul style="list-style-type: none"> ○ <i>Close reference to the Apples metope</i> (AO1) • Linking of the figures (AO2) <ul style="list-style-type: none"> ○ <i>Horizontal of Atlas' arms, diagonals of Herakles' arms</i> (AO1) | 5 (AO1) 5 (AO2) | <p><i>Use the 10-mark marking grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p> |
| 4 (a) | <p>What is the technical name given to the shape of the pot shown in Source B?</p> | 1 | <i>All legitimate answers should be credited.</i> |

| Question | Indicative Content | Marks | Guidance |
|----------|---|------------------------------|--|
| | <ul style="list-style-type: none"> • Calyx krater (1) | (AO1) | |
| 4 (b) | <p>Who painted this pot?</p> <ul style="list-style-type: none"> • Euphronios (1) | 1 (AO1) | <i>All legitimate answers should be credited.</i> |
| 4 (c) | <p>To which group of painters did he belong?</p> <ul style="list-style-type: none"> • Pioneers (1) | 1 (AO1) | |
| 5 | <p>Analyse the composition of the scene and show how, and why, the painter has contrasted the two main figures.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • Use of pot surface. (AO2) <ul style="list-style-type: none"> ○ <i>Euphronios has used the whole of the wide band of frieze between the handles and the decorative motif at the lip. (AO1)</i> • Central figures form a triangular composition. (AO2) <ul style="list-style-type: none"> ○ <i>Poses of Herakles and Antaios. (AO1)</i> • Composition draws eye into centre. (AO2) <ul style="list-style-type: none"> ○ <i>Distribution of figures across groundline. (AO1)</i> • W shape of composition across the frieze between the handles. (AO2) <ul style="list-style-type: none"> ○ <i>Women frame the central figures. (AO1)</i> ○ <i>Women fill the frieze from top to bottom but are obviously smaller than the two male figures. (AO1)</i> <p>The action is frozen in time to enable the artist to include detail in his depiction of the figures as they grapple with each other. There may be some comment on the depiction of the musculature in tense/stressed poses. There may also be some comment on Euphronios's treatment of Antaios's leg – it is probably the first true attempt at foreshortening.</p> <p>The purpose of contrasting the two figures is:</p> | 5 (AO1) 5 (AO2) | <p><i>Use the 10-mark marking grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p> |

| Question | Indicative Content | Marks | Guidance |
|----------|---|---|--|
| | <ul style="list-style-type: none"> • To show Herakles as the well-groomed product of a civilised Greek society. • Whilst Antaios is quite obviously a wild, unkempt barbarian. (AO2) • The two male figures are contrasted as follows: (AO1) <ul style="list-style-type: none"> ○ Herakles – neat, clipped beard ○ Herakles – tidy, curled hair ○ Herakles – added glaze to give texture to hair ○ Antaios – long, shaggy hair ○ Antaios – long, wild beard ○ Antaios – monobrow ○ Antaios – baring his teeth • Some may comment on the relative ages of the two figures. | | |
| 6* | <p>Evaluate whether you think Herakles is depicted more vividly in vase-painting or sculpture. You may use Source A and/or B as a starting point to explain your answer.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <p>Vase-painting</p> <ul style="list-style-type: none"> • Source B • Herakles feasting, bi-lingual belly amphora by the Lysippides Painter and the Andokides Painter • Herakles and the Amazons, volute krater by Euphronios <p>Sculpture</p> <ul style="list-style-type: none"> • Source A • Temple of Zeus metopes • Temple of Aphaia east pediment • Temple of Apollo at Bassae frieze <p>Expect reference to material from both vase-painting and sculpture.</p> <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Explanation of 'vivid'. • Analysis of the type of scene depicted. | <p>10 (AO1)</p> <p>10 (AO2)</p> | <p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <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"> The pose of Herakles. The depiction of attributes of Herakles. Depiction of musculature of Herakles. | | |

Section B

| Question | Indicative Content | Marks | Guidance |
|----------|---|---|---|
| 7* | <p>'Regular, repetitive and boring.' Assess how far you agree with this assessment of the <i>kouroi</i> and <i>korai</i> you have studied.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> New York Kouros Kleobis and Biton Anavysos Kouros Aristodikos Kouros Berlin Standing Kore Peplos Kore Credit reference to examples beyond the specification. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> Consideration of regular: <ul style="list-style-type: none"> Stance of kouroi. One leg forward. Arms by side. Clenched fists with thumb over the top. Symmetry. Regular folds. Consideration of repetitive: <ul style="list-style-type: none"> Patterned anatomy on kouroi. Repetitive patterns of hair on kouroi. | <p>10 (AO1)</p> <p>20 (AO2)</p> | <p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p> |

| Question | Indicative Content | Marks | Guidance |
|----------|---|---|---|
| | <ul style="list-style-type: none"> ○ Drapery patterns and folds. ○ Hair of korai. ● Consideration of boring: <ul style="list-style-type: none"> ○ Similarity of kouroi. ○ Similarity of korai. | | |
| 8* | <p>‘Old-fashioned and conventional’ or ‘different and daring’. Which description of the pediments of the Temple of Zeus at Olympia do you think is the more appropriate? You should justify your response using detailed reference to the pediments.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> ● East pediment – preparation for the chariot race between Pelops and Oinomaos. ● Key figures from east pediment, for example: <ul style="list-style-type: none"> ○ Zeus. ○ Central 5 figures. ○ Anxious Seer. ○ Crouching youth. ○ River god. ● West pediment – centauromachy. ● Key figures from west pediment, for example <ul style="list-style-type: none"> ○ Apollo. ○ Bride and centaur. ○ Youth bitten by centaur. ○ Corner figures. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>East pediment</p> <ul style="list-style-type: none"> ● Central figures form strong/vertical lines which emphasise the verticals of the triglyphs and fluting of the columns. ● Zeus in centre not involved. ● Arranged in broadly symmetrical groups. ● Central figures seem isolated and static. | <p>10 (AO1)</p> <p>20 (AO2)</p> | <p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p> |

| Question | Indicative Content | Marks | Guidance |
|----------|--|-------|----------|
| | <ul style="list-style-type: none"> • Figures on either side of central figures face towards the centre, with the exception of crouching youth. • Depiction of different ages in Seer, youth and river god. • Static composition may appeal to some. • Woodford's view 'tense and atmospheric'. <p>West pediment</p> <ul style="list-style-type: none"> • Apollo in centre, looks dynamic and involved in the action. • Figures on either side are in pairs. • Figures are interlocked. • Figures are in action. • Appropriate to scene being depicted. <p>It does not matter what conclusion a candidate reaches. There must be discussion of both pediments. There must be discussion of both 'Old-fashioned and conventional' and 'different and daring'. There should be reasoned conclusion with specific reference to figures from both pediments.</p> | | |

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 the highest level 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.

| 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 | <ul style="list-style-type: none"> • very detailed knowledge and a thorough understanding of the material studied • use of a range of well selected, accurate and precise material from classical sources and appropriate, effective use of their cultural context and possible interpretation | 5 | 9 – 10 | <ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p> |
| 4 | 7 – 8 | <ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation | 4 | 7 – 8 | <ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p> |
| 3 | 5 – 6 | <ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation | 3 | 5 – 6 | <ul style="list-style-type: none"> • a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p> |
| 2 | 3 – 4 | <ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation | 2 | 3 – 4 | <ul style="list-style-type: none"> • a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources <p><i>the response presents a line of reasoning but may lack structure</i></p> |
| 1 | 1 – 2 | <ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation | 1 | 1 – 2 | <ul style="list-style-type: none"> • little engagement with the question, any points or conclusions made are of little relevance • isolated use of classical sources with little analysis, interpretation and evaluation <p><i>the information is communicated in an unstructured way</i></p> |
| 0 | 0 | <ul style="list-style-type: none"> • no response worthy of credit | 0 | 0 | <ul style="list-style-type: none"> • 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:** 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 | 17 – 20 | <ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i> |
| 4 | 7 – 8 | <ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation | 4 | 13 – 16 | <ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <i>the response is logically structured, with a well-developed and clear line of reasoning</i> |
| 3 | 5 – 6 | <ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation | 3 | 9 – 12 | <ul style="list-style-type: none"> • a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources scholars and/or academic works <i>the response presents a line of reasoning which is mostly relevant and has some structure</i> |
| 2 | 3 – 4 | <ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation | 2 | 5 – 8 | <ul style="list-style-type: none"> • a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works <i>the response presents a line of reasoning but may lack structure</i> |
| 1 | 1 – 2 | <ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation | 1 | 1 – 4 | <ul style="list-style-type: none"> • little engagement with the question and any points or conclusions made are of little or no relevance • isolated use of classical sources with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i> |
| 0 | 0 | <ul style="list-style-type: none"> • no response worthy of credit | 0 | 0 | <ul style="list-style-type: none"> • no response worthy of credit |

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