



GCE

Classical Civilisation

H408/21: Greek theatre

Advanced GCE

Mark Scheme for November 2020

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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	IRRL	irrelevant point
REP	REP	conspicuous repetition
L	L	illegible word or phrase
BP	BP	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>Which of Aristophanes' plays is shown on this pot?</p> <ul style="list-style-type: none"> • <i>Thesmophoriazusa</i>/Women at the Thesmophoria. (1) 	1 (AO1)	
2	<p>Identify the structure Figure A is sitting on in Source A.</p> <ul style="list-style-type: none"> • Altar. (1) 	1 (AO1)	
3	<p>Analyse how useful this pot in Source A is in showing how a comedy by Aristophanes may originally have been staged.</p> <p>The scene depicted corresponds closely to ll. 730-53 of the play, when Mnesilochus, a relative of Euripides by marriage, has taken the 'baby' (a wine skin) of one of the women as a hostage and taken refuge on an altar.</p> <p>Useful</p> <ul style="list-style-type: none"> • It is a scene which corresponds closely to the play. (AO2) <ul style="list-style-type: none"> ○ <i>The actions of the actors mirror the text of the play.</i> (AO1) ○ <i>The props are mentioned in the dialogue.</i> (AO1) • It shows elements of a dramatic performance. (AO2) <ul style="list-style-type: none"> ○ <i>Gestures of actors.</i> (AO1) ○ <i>Costumes of actors.</i> (AO1) • It shows the use of masks. (AO2) <ul style="list-style-type: none"> ○ <i>Female mask, and a male mask shaved to look like a woman.</i> (AO1) • It shows the use of props. (AO2) <ul style="list-style-type: none"> ○ <i>Knife.</i> (AO1) ○ <i>Wine skin.</i> (AO1) 	5 (AO1) 5 (AO2)	<p><i>Use 10-mark making 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"> ○ <i>Bowl.</i> (AO1) ○ <i>Mirror.</i> (AO1) ● It shows the use of staging elements. (AO2) <ul style="list-style-type: none"> ○ <i>Figure A is sitting on an altar.</i> (AO1) <p>Not useful</p> <ul style="list-style-type: none"> ● Artist's impression of the play. (AO2) <ul style="list-style-type: none"> ○ <i>This may not have been seen by the artist/interpretation.</i> (AO1) ● It only shows two actors. (AO2) <ul style="list-style-type: none"> ○ <i>It does not show the full number of actors or the Chorus.</i> (AO1) ● It does not show some elements of the theatre. (AO2) <ul style="list-style-type: none"> ○ <i>There is no image of the skene/orchestra.</i> (AO1) ● The artist could not have witnessed the original production. (AO2) <ul style="list-style-type: none"> ○ <i>The pot was made in Apulia in Southern Italy.</i> (AO1) ○ <i>It was made many years after the original performance (380 - 370 B.C.).</i> (AO1) 		
4	<p>Where exactly does the scene take place in Source B? Make two points.</p> <ul style="list-style-type: none"> ● In the Underworld. (1) ● Outside Pluto's palace. (1) 	2 (AO1)	
5	<p>Why is Aeacus beating Dionysus and Xanthias in Source B?</p> <ul style="list-style-type: none"> ● To see which one of them is a god. (1) 	1 (AO1)	
6	<p>Explain how Aristophanes makes the passage in Source B an effective piece of comic drama.</p> <ul style="list-style-type: none"> ● Slapstick. (AO2) <ul style="list-style-type: none"> ○ <i>Beating of Dionysus and Xanthias.</i> (AO1) ● Costume. (AO2) 	5 (AO1) 5 (AO2)	<p><i>Use 10-mark making grid</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ <i>Dionysus' 'Yellow number'. (AO1)</i> ○ <i>Xanthias wearing the lion skin. (AO1)</i> ● Contemporary reference <ul style="list-style-type: none"> ○ Hipponax ● Stupidity of Aeacus. (AO2) <ul style="list-style-type: none"> ○ <i>Doesn't realize he has hit Xanthias. (AO1)</i> ○ <i>Finally decides to leave it up to Pluto and Persephone. (AO1)</i> ● Mockery of a god. (AO2) <ul style="list-style-type: none"> ○ <i>Dionysus feeling pain. (AO1)</i> ● Excuses for crying out when hit. (AO2) <ul style="list-style-type: none"> ○ <i>Smell of onions, splinter. (AO1)</i> ● Role reversal between Dionysus and Xanthias. (AO2) <ul style="list-style-type: none"> ○ <i>'He felt pain'. (AO1)</i> ○ <i>'Just thwack him under the ribs'. (AO1)</i> ● Pointless pain. <ul style="list-style-type: none"> ○ <i>Aeacus can't decide who is the god. (AO1)</i> 		<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>
7*	<p>'The success of a comedy by Aristophanes depended more on the visual elements of the play than on the words.' Explain how far you agree with this statement.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <p>Visual Elements</p> <p>Source A</p> <ul style="list-style-type: none"> ● Costumes of the characters. ● Use of props. ● Parody of Euripides' <i>Telephus</i>. <p>Source B</p>	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided sources as a starting point, they should not be penalised if they offer a full and</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • Costumes: <ul style="list-style-type: none"> ○ Heracles disguise. ○ Dionysus' 'Yellow number' and <i>kothornoi</i>. • Slapstick: <ul style="list-style-type: none"> ○ Dionysus and Xanthias being beaten. <p>Play</p> <ul style="list-style-type: none"> • Costumes of characters, especially the Choruses and Heracles. • Masks of well-known people: <ul style="list-style-type: none"> ○ Aeschylus and Euripides. • Use of props: <ul style="list-style-type: none"> ○ Xanthias' baggage. ○ Charon's boat. ○ Scales for weighing the poetry. • Slapstick: <ul style="list-style-type: none"> ○ Dionysus rowing the boat. • Dancing of the Chorus. • Actors' gestures: <ul style="list-style-type: none"> ○ Costume swapping between Dionysus and Xanthias. ○ Xanthias and Pluto's slave. <p>Words</p> <p>Play</p> <ul style="list-style-type: none"> • Parody/Literary criticism: <ul style="list-style-type: none"> ○ tragedies of Aeschylus and Euripides. • Scatological humour: <ul style="list-style-type: none"> ○ Dionysus soils himself because of Empusa. • Puns: <ul style="list-style-type: none"> ○ methods of getting to the Underworld. ○ Greeting Charon. • Satire: 		<p><i>detailed response which does not do so.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ references to politicians such as Theramenes and Cleisthenes. ● Sexual innuendo: <ul style="list-style-type: none"> ○ Chorus of Initiates. ○ Dancing girls. ● Dialogue between Dionysus and Xanthias: <ul style="list-style-type: none"> ○ Prologue ○ Xanthias calls Dionysus a coward. ○ Xanthias persuades Aeacus to beat Dionysus. ● Insults: <ul style="list-style-type: none"> ○ Charon calling Dionysus 'Fatty'. ○ Aeschylus and Euripides insulting each other. ● Political references: <ul style="list-style-type: none"> ○ Xanthias and Arginusae. ○ The <i>Parabasis</i>. ○ Advice about how to win the war and what to do about Alcibiades. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> ● Candidates will need to decide what makes a successful Aristophanic comedy. <ul style="list-style-type: none"> ○ They will need to compare the elements and come to a conclusion about how they contribute to the play's success. ○ This includes not only making the audience laugh, but also factors such as spectacle and political comments. ○ Some candidates may note that the play was uniquely put on twice due to its <i>parabasis</i> and political comments. 		

Section B

Question	Indicative Content	Marks	Guidance
<p>8*</p>	<p>‘Pentheus is a far nastier and less sympathetic character than Dionysus.’ With close reference to the text of Euripides’ <i>Bacchae</i>, explain how far you agree with this statement and justify your response.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <p>Pentheus There are many examples of nasty attitudes and behaviour which make Pentheus a not very sympathetic character:</p> <ul style="list-style-type: none"> • He is violent as he threatens and imprisons Dionysus disguised as a priest and threatens to send his army to attack the Bacchants. • He is arrogant as he refuses to accept advice from Cadmus and Tiresias. His soldiers are scared of him. • He wants to spy on the women because he thinks that they are involved in immoral acts. • He refuses to accept Dionysus as a god and wants to punish his followers. • He thinks his aunt Semele was an immoral woman who did not have a child by Zeus. <p>Dionysus Dionysus is also shown as a nasty and unsympathetic character:</p> <ul style="list-style-type: none"> • He proclaims his desire to punish the people of Thebes for refusing to worship him and their disrespect of his mother. • He drives all the women of Thebes out onto Mt. Cithaeron. • He toys with Pentheus, eventually possessing him. • He humiliates Pentheus by parading him through Thebes dressed as a woman. • He has Pentheus killed in a gruesome way. • He punishes Agave by having her kill her own son. • He punishes Cadmus and Harmonia, despite the fact that Cadmus worshipped him. 	<p>10 (AO1)</p> <p>20 (AO2)</p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

Question	Indicative Content	Marks	Guidance
	<p>AO2</p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Both characters have traits which are nasty and unlikeable (unsympathetic). • But there are some factors which may alleviate this. • Pentheus: <ul style="list-style-type: none"> ○ Is a young and inexperienced king. ○ He is trying to save his city from chaos. ○ He is manipulated by Dionysus. ○ Dionysus states at the beginning that he will punish Pentheus. • Dionysus: <ul style="list-style-type: none"> ○ Wants to be worshipped by the people of Thebes. ○ He wants revenge for the disrespect shown to his mother. ○ As a god, he is outside human behavior. <p>Candidates will need to assess both characters before coming to a conclusion.</p>		
<p>9*</p>	<p>Analyse whether you think that Sophocles' <i>Oedipus the King</i> is a better tragedy than Euripides' <i>Bacchae</i>. Justify your response.</p> <p>AO1</p> <p>Candidates might show knowledge and understanding of:</p> <p>Oedipus the King</p> <ul style="list-style-type: none"> • The characters: <ul style="list-style-type: none"> ○ Oedipus. ○ Jocasta. ○ Creon. ○ Tiresias. ○ Minor characters. 	<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</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • Events in the play: <ul style="list-style-type: none"> ○ The plague. ○ Oedipus' search. ○ The death of Jocasta and the blinding of Oedipus. • Supernatural elements: <ul style="list-style-type: none"> ○ Omens. ○ Prophecies. • Dramatic techniques: <ul style="list-style-type: none"> ○ Dramatic irony. ○ Messenger speech. ○ Choral odes. • Oedipus' fate: <ul style="list-style-type: none"> ○ His <i>hamartia</i> (curiosity, anger, <i>hybris</i>). ○ His <i>anagnoresis</i> (discovery of his identity). ○ His <i>peripeteia</i> (change from king to blind beggar). <p>Bacchae</p> <ul style="list-style-type: none"> • The characters: <ul style="list-style-type: none"> ○ Dionysus. ○ Pentheus. ○ Cadmus. ○ Tiresias. ○ Minor characters. • Events in the play: <ul style="list-style-type: none"> ○ The interaction between Pentheus and Dionysus. ○ Pentheus' humiliation. ○ The death of Pentheus and the punishment of the House of Cadmus. • Supernatural events: <ul style="list-style-type: none"> ○ Miracles. ○ Pentheus' visions. • Dramatic techniques: <ul style="list-style-type: none"> ○ Dramatic irony. ○ Messenger speech. ○ Choral odes. • Pentheus' fate: <ul style="list-style-type: none"> ○ His <i>hamartia</i> (curiosity, <i>hybris</i>, violent tendencies). 		<p><i>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"> ○ His <i>anagnoresis</i> (realization of Dionysus' identity). ○ His <i>peripeteia</i> (change from living king to being killed). <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Both plays produce <i>catharsis</i> in the audience. • Both plays teach the audience: <ul style="list-style-type: none"> ○ Dangers of tyranny. ○ Dangers of <i>hybris</i>. ○ <i>Oedpus the King</i> also deals with the uncertainty of life. • Both plays have a tragic hero: <ul style="list-style-type: none"> ○ The fates of both protagonists and the reasons for them. ○ Both have a <i>hamartia</i>, a <i>peripeteia</i> and an <i>anagnoresis</i>. • Both plays have a variety of tragic techniques: <ul style="list-style-type: none"> ○ Dramatic irony. ○ Messenger speeches. ○ Choral odes. • The visual elements of both plays: <ul style="list-style-type: none"> ○ Costumes, especially the Bacchantes in <i>Bacchae</i>. ○ The body of Pentheus and blind Oedipus. <p>Candidates will need to consider a variety of factors and come to a conclusion as to which is the better tragedy.</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 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.

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 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.

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 <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	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 <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	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 <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	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 <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 – 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 <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

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