

**GCE**

**Classical Civilisation**

**H408/21: Greek theatre**

Advanced GCE

**Mark Scheme for Autumn 2021**

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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 Assessor3, 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	conspicuous repetition

<span style="border: 1px solid red; padding: 2px;">L</span>	L	illegible word or phrase
<span style="border: 1px solid red; padding: 2px;">BP</span>  <b>SEEN</b>	BP/SEEN	Blank Page – this annotation <b>must</b> be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.  NB: SEEN annotation will appear automatically if the automated ‘annotate blank pages’ is used prior to submitting the marked paper. Great care needs to be exercised with the SEEN annotation.

## 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><b>Identify the areas labelled Y and Z on the images.</b></p> <p><b>Y</b>    <i>Theatron</i> (1).  <b>Z</b>    <i>Orchestra</i> (1).</p>	2 (AO1)	
2	<p><b>Explain how useful the images in Source A are in showing how the theatre space developed during the classical period.</b></p> <p><b>Useful</b></p> <ul style="list-style-type: none"> <li>• They show theatres at different times. (AO2) <ul style="list-style-type: none"> <li>○ <i>Thorikos is early, Theatre of Dionysus is late.</i> (AO1)</li> </ul> </li> <li>• They both have a similar structure. (AO2) <ul style="list-style-type: none"> <li>○ <i>They both have an orchestra in front of the Theatron.</i> (AO1)</li> <li>○ <i>They are both open-air.</i> (AO1)</li> </ul> </li> <li>• They are both built for religious purposes. (AO2) <ul style="list-style-type: none"> <li>○ <i>They both have a temple.</i> (AO1)</li> </ul> </li> <li>• They show how the layout of the theatre space changed. (AO2) <ul style="list-style-type: none"> <li>○ <i>The theatron and orchestra are different shapes.</i> (AO1)</li> <li>○ <i>The Theatre of Dionysus has a larger number of stage buildings than the theatre at Thorikos.</i> (AO1)</li> <li>○ <i>The stage buildings at the Theatre of Dionysus are more complex than at the theatre at Thorikos.</i> (AO1)</li> <li>○ <i>The Theatre of Dionysus is larger than the theatre at Thorikos.</i> (AO1)</li> </ul> </li> </ul> <p><b>Not useful</b></p> <ul style="list-style-type: none"> <li>• The images only show one stage in the development of each theatre. (AO2) <ul style="list-style-type: none"> <li>○ <i>They are from a specific date.</i> (AO1)</li> </ul> </li> <li>• There is no indication of how each theatre developed over time. (AO2) <ul style="list-style-type: none"> <li>○ <i>The images are of the final appearance of the theatre.</i> (AO1)</li> </ul> </li> <li>• The images may not be representative of theatres in general. (AO2)</li> </ul>	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"> <li>○ <i>The images only show two theatres. (AO1)</i></li> </ul>		
3	<p><b>Name one of Agave's sisters whom Cadmus is referring to in line 3 in Source B.</b></p> <ul style="list-style-type: none"> <li>• Ino (1).</li> <li>• Autonoe (1).</li> </ul>	1 (AO1)	
4	<p><b>What punishment did Pentheus receive, referenced in lines 21 and 22 in Source B? Make two points.</b></p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• Put into a trance by Dionysus (1).</li> <li>• Humiliated by being led through Thebes dressed as a woman (1).</li> <li>• Torn apart by the Bacchants (1).</li> <li>• Recognises his mother just before she kills him (1).</li> </ul>	2 (AO1)	<i>All legitimate answers should be credited.</i>
5	<p><b>Explain how effectively Euripides makes the audience feel pity for Cadmus and his family in the passage in Source B.</b></p> <p><b>Cadmus</b></p> <ul style="list-style-type: none"> <li>• His family has been destroyed. (AO2) <ul style="list-style-type: none"> <li>○ <i>'destroying the house and me with it.'</i> (AO1)</li> <li>○ <i>'I have no children of my own.'</i> (AO1)</li> </ul> </li> <li>• He has no-one to protect him. (AO2) <ul style="list-style-type: none"> <li>○ <i>'no who saw you would disrespect me in my old age.'</i> (AO1)</li> <li>○ <i>'Who is wronging you, old man.'</i> (AO1)</li> </ul> </li> <li>• He is going to have to leave Thebes. (AO2) <ul style="list-style-type: none"> <li>○ <i>'But now I will go into exile.'</i> (AO1)</li> </ul> </li> <li>• He was once a great man. (AO2) <ul style="list-style-type: none"> <li>○ <i>'the great Cadmus, who sowed the race of Thebans.'</i> (AO1)</li> </ul> </li> <li>• He has lost his grandson. (AO2)</li> </ul>	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"> <li>○ <i>'no longer will you touch my beard with your hand, and embrace me, calling me grandfather'. (AO1)</i></li> <li>● He claims he is suffering. (AO2) <ul style="list-style-type: none"> <li>○ <i>'and now I am in misery'. (AO1)</i></li> </ul> </li> <li>● The Chorus pity him. <ul style="list-style-type: none"> <li>○ <i>'I grieve for your fate'. (AO1)</i></li> </ul> </li> </ul> <p><b>Family</b></p> <ul style="list-style-type: none"> <li>● All the sisters have suffered. <ul style="list-style-type: none"> <li>○ <i>'you and your sisters'. (AO1)</i></li> </ul> </li> <li>● Agave has lost her son. <ul style="list-style-type: none"> <li>○ <i>'and now I see this young shoot of your womb, poor woman, most shamefully and terribly killed'. (AO1)</i></li> </ul> </li> <li>● Pentheus' youth. <ul style="list-style-type: none"> <li>○ <i>'young shoot'. (AO1)</i></li> <li>○ <i>'child'. (AO1)</i></li> </ul> </li> <li>● The whole family suffers. <ul style="list-style-type: none"> <li>○ <i>'you have met a terrible fate; your mother is to be pitied, and your family suffers too'. (AO1)</i></li> </ul> </li> </ul>		
6*	<p><b>'Going to the theatre was an essential part of life for the people of Athens and Attica.'</b>  <b>Explain how far you agree with this statement. Justify your response. You may use Sources A and/or B as a starting point in your answer.</b></p> <p><b>AO1</b></p> <ul style="list-style-type: none"> <li>● Theatres could contain many people (<b>Source A</b>).</li> <li>● There were many theatres built in outlying areas of Attica (<b>Source A</b>).</li> <li>● Going to the theatre was a religious experience (<b>Sources A and B</b>).</li> <li>● Watching plays gave the audience moral and social lessons (<b>Source B</b>).</li> <li>● Sponsoring plays was a great honour.</li> <li>● Dramatic festivals had political elements.</li> <li>● Playwrights were highly respected.</li> </ul>	<p><b>10 (AO1)</b></p> <p><b>10 (AO2)</b></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"> <li>• The audiences found watching plays very enjoyable.</li> <li>• All classes of the people went to watch plays.</li> </ul> <p><b>AO2</b></p> <p><b>Essential</b></p> <ul style="list-style-type: none"> <li>• Theatres were expanded as settlements grew (<b>Source A</b>).</li> <li>• The number of theatres in Attica shows how important watching plays was to the inhabitants of the whole region.</li> <li>• Watching plays brought together all members of society.</li> <li>• Honouring Dionysus was vital to gain the support of the god.</li> <li>• Producing plays allowed Athens to show off to the Greek world.</li> </ul> <p><b>Not essential</b></p> <ul style="list-style-type: none"> <li>• Plays were only put on for a few days a year.</li> <li>• Theatres outside Athens were used for other things, such as public meetings.</li> <li>• Lessons put forward in plays often had little effect.</li> </ul>		<p><i>detailed response which does not do so.</i></p>

## Section B

Question	Indicative Content	Marks	Guidance
7*	<p><b>'The use of prophecies and omens is the most important factor in the success of Sophocles' <i>Oedipus the King</i>.'</b> Explain how far you agree with this statement. Justify your response with close reference to the play.</p> <p><b>AO1</b> Candidates might show knowledge and understanding of:</p> <p><b>Omens</b></p> <ul style="list-style-type: none"> <li>• the plague.</li> <li>• omens at Tiresias' sacrifices.</li> </ul> <p><b>Prophecies</b></p> <ul style="list-style-type: none"> <li>• Apollo's prophecy brought by Creon from Delphi.</li> <li>• Apollo's answer to Oedipus' questions about his adoptive parents.</li> <li>• the prophecy received by Laius and Jocasta about their son.</li> <li>• Tiresias' predictions of Oedipus' eventual fate.</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Without omens and prophecies, there would be no story.</li> <li>• All the events in the play come about because of the original prophecy given to Laius and Jocasta.</li> <li>• Omens and prophecies guide Oedipus to discover the truth about his origins.</li> <li>• They help to show how different characters behave.</li> <li>• They illustrate the power of the gods.</li> <li>• They help to frame the moral message of the play.</li> </ul> <p><b>BUT</b></p> <ul style="list-style-type: none"> <li>• There are other factors which contribute to the success of the play. <ul style="list-style-type: none"> <li>○ The role of the various characters.</li> <li>○ The suspense of the plot.</li> <li>○ Oedipus' fate, leading to <i>katharsis</i>.</li> <li>○ Language and the Choral Odes.</li> </ul> </li> </ul>	<p><b>10</b> <b>(AO1)</b></p> <p><b>20</b> <b>(AO2)</b></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
8*	<p><b>Compare and contrast how Dionysus is portrayed in Euripides' <i>Bacchae</i> and Aristophanes' <i>Frogs</i>. Explain which portrayal you think makes the greater contribution to the success of the play. Justify your response with close reference to the plays.</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of: <b><i>Bacchae</i></b></p> <ul style="list-style-type: none"> <li>• Dionysus speaks the prologue.</li> <li>• He is arrested by Pentheus.</li> <li>• He escapes from prison.</li> <li>• He convinces Pentheus to spy on the women and dresses him in women's clothes.</li> <li>• He organizes Pentheus' death.</li> <li>• He punishes the House of Cadmus.</li> </ul> <p><b><i>Frogs</i></b></p> <ul style="list-style-type: none"> <li>• Dionysus appears in the prologue.</li> <li>• He has a singing contest with the frogs.</li> <li>• He is greeted when he arrives at Pluto's palace, leading to the bottom whacking contest.</li> <li>• He judges the contest between Aeschylus and Euripides.</li> <li>• He chooses Aeschylus as the winner.</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• In both plays, Dionysus appears in the prologue. <ul style="list-style-type: none"> <li>○ In <i>Bacchae</i>, he tells his story and sets the scene.</li> <li>○ In <i>Frogs</i>, he explains the plot.</li> </ul> </li> <li>• In both plays, Dionysus plays a central role. <ul style="list-style-type: none"> <li>○ In <i>Bacchae</i>, he controls the action, leading to the climax of the play and producing the tragedy.</li> <li>○ In <i>Frogs</i>, he is central to the action, providing much of the comedy.</li> </ul> </li> <li>• In both plays, Dionysus is vividly characterised. <ul style="list-style-type: none"> <li>○ In <i>Bacchae</i>, he is a powerful god, taking vengeance on mortals for their disrespect of him.</li> <li>○ In <i>Frogs</i>, he is a cowardly, stupid buffoon who ultimately matures enough to decide the</li> </ul> </li> </ul>	<p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></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>winner of the contest.</p> <p>In both plays, Dionysus is central to the whole play, appearing or being referred to in most scenes. Which characterisation makes the greater contribution to the success of the play is up to the candidate, and will depend on what is considered to be a successful play.</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"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• 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</li> </ul>	5	9 – 10	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources</li> </ul> <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"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation</li> </ul>	4	7 – 8	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <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"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation</li> </ul>	3	5 – 6	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation, and evaluation of classical sources</li> </ul> <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"> <li>• basic knowledge and understanding of the material studied</li> <li>• 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</li> </ul>	2	3 – 4	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation, and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	1	1 – 2	<ul style="list-style-type: none"> <li>• little engagement with the question, any points or conclusions made are of little relevance</li> <li>• isolated use of classical sources with little analysis, interpretation, and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> <li>• no response worthy of credit</li> </ul>	0	0	<ul style="list-style-type: none"> <li>• no response worthy of credit</li> </ul>

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



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