



GCE

Classics: Classical Civilisation

Unit **F389: Comic Drama in the Ancient World**

Advanced GCE

Mark Scheme for June 2015

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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 and abbreviations

Annotation	Meaning of annotation
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.

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
	H Wavy Line	to draw attention to something
	Highlight	as directed by PE
	REL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase

Question	Answer	Marks	Guidance	Levels of Response																				
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1a	<p>How effective is this passage as a piece of comic drama?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • intrinsically absurd situation; • characterisation of Aeacus -e.g. as a caricature of an outraged petty official; • Xanthias attempting to act like Heracles; • reaction of audience to the prospect of a god being treated like a common slave; • caricature of legal proceedings; • master/slave role reversal in the wider political context; • slapstick element; • physical humour; • visual spectacle - use of silent characters (the slaves) who might also be dressed like the slave policemen in contemporary Athens. <p>But this is possibly not as effective as other scenes which contain more satire, movement and range, or which require the audience to think a bit more deeply.</p>	[25]	<p>All comments should be supported by evidence from the passage.</p> <p>This question is about 'drama', not just whether individual lines or actions are 'funny.'</p>	<p>AO1 = 10</p> <table> <tr><td>Level 5</td><td>9 – 10</td></tr> <tr><td>Level 4</td><td>7 – 8</td></tr> <tr><td>Level 3</td><td>5 – 6</td></tr> <tr><td>Level 2</td><td>2 – 4</td></tr> <tr><td>Level 1</td><td>0 – 1</td></tr> </table> <p>AO2 = 15</p> <table> <tr><td>Level 5</td><td>14 – 15</td></tr> <tr><td>Level 4</td><td>10 – 13</td></tr> <tr><td>Level 3</td><td>6 – 9</td></tr> <tr><td>Level 2</td><td>3 – 5</td></tr> <tr><td>Level 1</td><td>0 – 2</td></tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
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1b	<p>Using this passage as a starting point, assess whether role-reversal is used more effectively in <i>Frogs</i> or in <i>Lysistrata</i>.</p> <p>Answers may include:</p> <p><i>Frogs</i>:</p> <ul style="list-style-type: none"> • Dionysus and Xanthias, with specific details; • Dionysus disguised as Heracles; • in the context of 405 BC, the reputations and roles of the respective supporters of views held by Aeschylus and Euripides; • <i>Parabasis</i> offers serious criticism of the people in power in Athens, referring specifically to the underlying message of the role-reversal of Xanthias and Dionysus. <p><i>Lysistrata</i>:</p> <ul style="list-style-type: none"> • Role-reversal in Athenian and Spartan politics, as evidenced from the actions of the women; • a female as major strategist; • the reversal of sexual/bedroom relationships; • women defeating men in battle; • <i>agon</i> between Lysistrata and the Magistrate makes explicit some of the differences in the roles of men and women. 	[25]	<p>Candidates are free to interpret 'effectively' in any sensible way. Some may discuss a range of possible interpretations and dramatic contexts within the two plays named in the question.</p> <p>Conclusions will vary.</p> <p>Credit should be given for relevant discussion of the possible link between <i>Lysistrata</i> and the real-life respected priestess of Athene, Lysimache, as this is discussed in both the preface and the notes to the prescribed edition of <i>Lysistrata</i>.</p>	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9 – 10</td> </tr> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>5 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 4</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14 – 15</td> </tr> <tr> <td>Level 4</td> <td>10 – 13</td> </tr> <tr> <td>Level 3</td> <td>6 – 9</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
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	<ul style="list-style-type: none"> • The women dress the Magistrate as a woman. • There is a change in the attitudes of the semi-choruses, with reversal of roles from antagonists to allies; • This is paralleled in the reversal of roles between the Spartan and Athenian delegates at the end. 																							
2a	<p>How typical is this passage of the way Periplectomenus is portrayed elsewhere in <i>The Swaggering Soldier</i>?</p> <p>In the passage, Periplectomenus:</p> <ul style="list-style-type: none"> • has a tendency to pontificate; • is hospitable; • does his own shopping; • has a strong sense of the relative status of slaves in the household; • has no patience with insincere politeness and bad table-manners; • doesn't accept Palaestrio's instructions without question. <p>Elsewhere in the play, Periplectomenus:</p> <ul style="list-style-type: none"> • pontificates about various family life; • has no hesitation in telling off Sceledrus, who is Pyrgopolynices' slave, not his; • makes it clear he's not a doddery old man; • makes it clear why he doesn't miss having a family; 	[25]	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9 – 10</td> </tr> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>5 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 4</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14 – 15</td> </tr> <tr> <td>Level 4</td> <td>10 – 13</td> </tr> <tr> <td>Level 3</td> <td>6 – 9</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2	
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	<ul style="list-style-type: none"> possibly has a jaundiced view of marriage; enjoys watching people trying to gain his favour; regards himself as good company, with many accomplishments; seems to know a number of women; enjoys the defeat of Pyrgopolynices. 																							
2b	<p>'Periplectomenus in <i>The Swaggering Soldier</i> and Simo in <i>Pseudolus</i> are the most important factors in the success of the plans of Palaestrio and <i>Pseudolus</i>.' How far do you agree with this opinion?</p> <p>In <i>The Swaggering Soldier</i>:</p> <p>Periplectomenus is not Palaestrio's master, but co-operates fully in Palaestrio's plans by :</p> <ul style="list-style-type: none"> enabling the building of the tunnel between his house and that of Pyrgopolynices; loaning the ring; finding and briefing Acroteleutium; providing accommodation for Pleusicles; undermining Sceledrus; inciting his slaves to beat Pyrgopolynices. 	[25]	<p>There may be some repetition of the factual material used for 2(a), but the focus should be on discussing a range of reasons for the success of the plans of the two slaves.</p>	<p>AO1 = 10</p> <table> <tr><td>Level 5</td><td>9 – 10</td></tr> <tr><td>Level 4</td><td>7 – 8</td></tr> <tr><td>Level 3</td><td>5 – 6</td></tr> <tr><td>Level 2</td><td>2 – 4</td></tr> <tr><td>Level 1</td><td>0 – 1</td></tr> </table> <p>AO2 = 15</p> <table> <tr><td>Level 5</td><td>14 – 15</td></tr> <tr><td>Level 4</td><td>10 – 13</td></tr> <tr><td>Level 3</td><td>6 – 9</td></tr> <tr><td>Level 2</td><td>3 – 5</td></tr> <tr><td>Level 1</td><td>0 – 2</td></tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
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	<p>Other factors could include:</p> <ul style="list-style-type: none"> • Pyrgopolynices' vanity and lack of scruples; • all the characters' trust in Palaestrio; • the acting skills of Philocomasium, Acroteleutium and Milphidippa; • Acroteleutium's personal reasons for wanting to humiliate Pyrgopolynices; • Sceledrus' stupidity; • Palaestrio's ability to devise the plan and secure the co-operation of others. <p>In <i>Pseudolus</i>:</p> <ul style="list-style-type: none"> • Simo is Pseudolus' master but seems to give him a lot of freedom. • He knows Pseudolus is cunning but is manoeuvred into financing Pseudolus' plans. • He wants to see Pseudolus defeat Ballio, so encourages him to put his plan into action. <p>Other factors could include:</p> <ul style="list-style-type: none"> • Pseudolus' ability to manipulate others and to improvise; • the coincidence of Harpax arriving at just the right time; • Charinus' help by involving Simia; • Simia's own abilities. 		<p>Some candidates may argue that Pseudolus has no plans and that he spends most of his time improvising round crises or coincidences. Credit appropriate evidence and discussion.</p>	

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3	<p>'Greek comedy makes more effective use of slaves than Roman comedy.' How far do you agree with this opinion? You should support your views with evidence from the plays of Aristophanes and Plautus.</p> <p>Answers might include:</p> <p>Aristophanes:</p> <p>In <i>Lysistrata</i>:</p> <ul style="list-style-type: none"> • Slaves are depicted carrying out normal household roles – e.g. carrying Myrrhine and Cinesias' baby – a realistic role. • State-owned slaves are also depicted. • Slaves are in attendance on the Spartan delegation. • The 'policemen' who accompany the Athenian magistrate would have been state-owned 'Scythians'. • For realism, they have to be present when the Magistrate enters. • The plot could work equally well without them. • They do have a role in creating comic action, most notably in the on-stage fight. <p>In <i>Frogs</i>:</p> <ul style="list-style-type: none"> • Xanthias is a good foil to Dionysus. • Xanthias is very like a typical Plautine 'servus callidus'. 	[50]	<p>This is an open question, and the material cited in the 'answer' column is an indication of the range of evidence which may be cited in responses.</p> <p>Stronger responses will include a discussion of 'effective use of slaves' and candidates are free to interpret this in any appropriate way. Discussion may cover context such as staging, plot, audience expectations, aim of the dramatist or reflection of society.</p> <p>Look for more than just examples of what the slaves do and say.</p>	<p>AO1 = 20</p> <table> <tr> <td>Level 5</td> <td>18 – 20</td> </tr> <tr> <td>Level 4</td> <td>14 – 17</td> </tr> <tr> <td>Level 3</td> <td>9 – 13</td> </tr> <tr> <td>Level 2</td> <td>5 – 8</td> </tr> <tr> <td>Level 1</td> <td>0 – 4</td> </tr> </table> <p>AO2 = 30</p> <table> <tr> <td>Level 5</td> <td>26 – 30</td> </tr> <tr> <td>Level 4</td> <td>20 – 25</td> </tr> <tr> <td>Level 3</td> <td>14 – 19</td> </tr> <tr> <td>Level 2</td> <td>6 – 13</td> </tr> <tr> <td>Level 1</td> <td>0 – 5</td> </tr> </table>	Level 5	18 – 20	Level 4	14 – 17	Level 3	9 – 13	Level 2	5 – 8	Level 1	0 – 4	Level 5	26 – 30	Level 4	20 – 25	Level 3	14 – 19	Level 2	6 – 13	Level 1	0 – 5
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	<ul style="list-style-type: none"> • In the opening dialogue it's clear that Aristophanes is sending up the 'overloaded slave' sight-gag used (or overused) by some of his contemporaries and rivals. • The main reason for the scenes involving Xanthias may be to provide a way of discussing the serious issues raised by the granting of citizenship to the slaves who fought at Arginousai. The <i>parabasis</i> provides support for this view. • The Act 2 <i>agon</i> between Aeschylus and Euripides works on its own, and there are no reasons to include slaves. • The dialogue between Xanthias and Pluto's slave at the start of Act 2 is an effective way of setting the scene. • This is also true of the confrontation between Heracles and the disguised Dionysus, so slaves are not the only way of setting the scene. <p>Because Aristophanes is more concerned with political issues, his plays necessarily focus on the interests and roles of citizens.</p> <p>Plautus:</p> <p>His plays focus more on domestic issues and domestic comedy, and in that context one might expect slaves to be more prominent. Given the rigid nature of Roman society, master-slave interaction is more likely to form the basis of plots and narrative.</p>		<p>Stronger responses may refer to Aristophanes' use of slave dialogue as a way of engaging the audience at the start of a play and/or outlining the plot so that they enjoy the play more. Evidence from the start of <i>Lysistrata</i> shows that this is not the only way of doing this.</p>	

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	<p>In <i>Pseudolus</i>:</p> <ul style="list-style-type: none"> • The title is itself an indication of the central role of the slave Pseudolus. • The basic plot-device of the stupid master and the clever servant/slave is a staple of comedy. • Ballio's treatment of his slaves contributes to the depiction of his character as a villain. • The only other character of similar quality is also a slave – Simia. <p>In <i>The Swaggering Soldier</i>:</p> <ul style="list-style-type: none"> • There are two plots – one is the freeing of Philocomasium and her return to Pleusicles and the other is the humiliation of Pyrgopolynices. • It could be argued that the latter does not necessarily require or need slave involvement, and this is shown in the initiative taken by Periplectomenus in giving him a public beating with the help of the slave-cook Cario. • It could be argued that this type of scene was one which a Roman audience would expect to be included. • We see a wide range of slaves, many of whom are vital to the plot. • Sceledrus' search for the runaway monkey creates the need for the deception of Pyrgopolynices. 		<p>N.B. The Cook employed by Ballio is not a slave.</p> <p>N.B. Artotrogus is not a slave, but discussion of his role in developing the portrayal of Pyrgopolynices may be relevant, depending on the argument being used in the response.</p>	

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	<ul style="list-style-type: none"> Palaestrio's loyalty to his master is the reason why he has followed Philocomasium and Pyrgopolynices in the first place. Milphidippa is a slave version of her mistress and a female counterpart of Palaestrio, who uses her initiative in furthering the action. 																						
4	<p>To what extent do you think that visual humour contributes more to the audience's enjoyment of Aristophanes' plays than of those of Plautus? You should support your views with evidence from the plays of Aristophanes and Plautus.</p> <p>Answers could include:</p> <p>Aristophanes:</p> <p>In <i>Frogs</i>:</p> <ul style="list-style-type: none"> The contest between Aeschylus and Euripides contains much visual humour, including the use of props and the appearance of the dancing girl. Props also add to the visual impact of the 'torture' scene. Costume is important for the humour, notably Dionysus' attempt to dress as Heracles and the costume changes between him and Xanthias. Chorus costumes are also important, both for visual impact (Frog Chorus, if 	[50]	<p>This is an open question, inviting candidates to consider a range of factors. The response may focus on either an ancient or a modern audience, or, indeed, may compare the two different audiences. The focus of the response must be on the relative importance of visual and other elements in the comic techniques of Aristophanes and Plautus and not just on 'this is funny because...' or 'the audience would enjoy this because...'.</p> <p>Candidates are free to discuss plot, character, dialogue, performance and reception in a way which is both appropriate and relevant to the argument.</p> <p>Credit references to Aristophanes' references to audience members, possibly through physical contact</p> <p>AO1 = 20</p> <table> <tr> <td>Level 5</td> <td>18 – 20</td> </tr> <tr> <td>Level 4</td> <td>14 – 17</td> </tr> <tr> <td>Level 3</td> <td>9 – 13</td> </tr> <tr> <td>Level 2</td> <td>5 – 8</td> </tr> <tr> <td>Level 1</td> <td>0 – 4</td> </tr> </table> <p>AO2 = 30</p> <table> <tr> <td>Level 5</td> <td>26 – 30</td> </tr> <tr> <td>Level 4</td> <td>20 – 25</td> </tr> <tr> <td>Level 3</td> <td>14 – 19</td> </tr> <tr> <td>Level 2</td> <td>6 – 13</td> </tr> <tr> <td>Level 1</td> <td>0 – 5</td> </tr> </table>	Level 5	18 – 20	Level 4	14 – 17	Level 3	9 – 13	Level 2	5 – 8	Level 1	0 – 4	Level 5	26 – 30	Level 4	20 – 25	Level 3	14 – 19	Level 2	6 – 13	Level 1	0 – 5
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	<p>candidates say that this is on-stage) and because of the relationship of the Initiates' costume to the financial situation in 405.</p> <ul style="list-style-type: none"> The musical and visual elements of the Charon scene may also be considered. <p>In <i>Lysistrata</i>:</p> <ul style="list-style-type: none"> The conflict and reconciliation between male and female Choruses include many visual elements, especially props (firewood/torches, buckets of water), costume changes and movement. Costume is also used to provide humour – use of the artificial phalluses by the actors playing Cinesias and the Athenian and Spartan heralds. The Cinesias/Myrrhine scene includes lots of props, but the humour may work equally well without them. The fight between the women and the policemen and the dressing up of the Magistrate as a corpse are visual but also rely on knowledge of context. The visual impact of the pretend pregnancy when the women attempt to escape from the Acropolis. The appearance of the figure of Reconciliation may be mentioned. <p>Plautus:</p> <ul style="list-style-type: none"> A lot of the humour is generated through quick-fire verbal exchanges between the characters rather than 		<p>between actors and audience – e.g. Dionysus' appeal for help to his priest, or, in the Penguin edition, his attempt to escape Empusa through the audience.</p> <p>This is not the same as the comic actors' basic 'uniform' (padding, tights/body-stockings, mask, phallus) which should not be considered intrinsically funny in the context of 5th century Athens.</p> <p>Discussion of this scene may depend on whether the response focuses on ancient or modern audience enjoyment.</p> <p>Some candidates may also consider the impact on the Athenian audience of the actual location of the Theatre of Dionysus in relation to the Acropolis.</p>	

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	<p>visual humour.</p> <ul style="list-style-type: none"> The role of the stock set (three adjacent houses) needs to be considered, particularly in relation to the staging of <i>The Swaggering Soldier</i>. <p>In <i>Pseudolus</i>:</p> <ul style="list-style-type: none"> the relationship between Pseudolus' costume and the description of him; Harpax's costume and Simia's version of it; stage 'business' when Simo and Ballio think that Harpax is Pseudolus in disguise; depiction of the drunken Pseudolus. <p>In <i>The Swaggering Soldier</i>:</p> <ul style="list-style-type: none"> Pyrgopolynices' costume; props in the opening scene; rapid entrances and exits by Philocomasium and changes in the body-language of the actor; body-language by the actor playing Sceledrus; Pleusicles' disguise; The stage 'business' when Pyrgopolynices is being beaten is the only reason for the props carried by Cario. But the scenes involving Philocomasium's rapid transfers between the two houses are necessarily visual. 		<p>For the purposes of this question, credit references to the stone-built Roman theatres in which the set is a permanent feature of the back wall, even though this is, strictly speaking, anachronistic in the time of Plautus.</p> <p>Some candidates may make reference to a Roman audience's understanding of the use of masks associated with specific stereotypes – e.g. Periplectomenus saying he's fit, lively and 'only 54' may be necessary because of his standard 'grumpy old father' mask. There is evidence of use of this deliberate contradiction between mask and character in New Comedy.</p> <p>Credit reference to suggestions of body-language from the actor playing Artotrogus, and to his asides to the audience.</p>	

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	But it could also be argued that there are moral messages which could resonate with the audience, making visual humour less important to an audience's overall enjoyment.			

APPENDIX 1

	AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.		AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate. AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.	
Level 5	9-10	18-20	14-15	26-30
	<ul style="list-style-type: none"> A very good collection/range of detailed factual knowledge; Fully relevant to the question; Well-supported with evidence and reference where required; Displays a very good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> Thorough analysis of evidence/issues; Perceptive evaluation with very thoughtful engagement with sources/task; Very well structured response with clear and developed argument; Fluent and very effective communication of ideas; Very accurately written with effective use of specialist vocabulary/terms. 	
Level 4	7-8	14-17	10-13	20-25
	<ul style="list-style-type: none"> A good collection/range of detailed factual knowledge; Mostly relevant to the question; Mostly supported with evidence and reference where required; Displays a good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> Good analysis of evidence/issues; Sound evaluation with thoughtful engagement with sources/task; Well-structured response with clear argument; Mostly fluent and effective communication of ideas; Accurately written with use of specialist vocabulary/terms. 	
Level 3	5-6	9-13	6-9	14-19
	<ul style="list-style-type: none"> A collection/range of basic factual knowledge; Partially relevant to the question; Partially supported with evidence and reference where required; Displays some understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> Some analysis of evidence/issues; Some evaluation with some engagement with sources/task; Structured response with some underdeveloped argument; Generally effective communication of ideas; Generally accurately written with some use of specialist vocabulary/terms. 	
Level 2	2-4	5-8	3-5	6-13
	<ul style="list-style-type: none"> Limited factual knowledge; Occasionally relevant to the question; Occasionally supported with evidence; Displays limited understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> Occasional analysis of evidence/issues; Limited evaluation or engagement with sources/task; Poorly structured response with little or no argument; Occasionally effective communication of ideas; Occasionally accurately written with some recognisable specialist vocabulary/terms. 	
Level 1	0-1	0-4	0-2	0-5
	<ul style="list-style-type: none"> Little or no factual knowledge; Rarely relevant to the question; Minimal or no supporting evidence; Displays minimal or no understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> Very superficial analysis of evidence/issues; Little or no evaluation or engagement with sources/task; Very poorly structured or unstructured response; Little or no effective communication of ideas. Little or no accuracy in the writing or recognisable specialist vocabulary/term 	

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