



GCE

Classics: Classical Civilisation

Unit **F384**: Greek Tragedy in its context

Advanced Subsidiary GCE

Mark Scheme for June 2016

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2016

Annotations and abbreviations

Annotation	Meaning of annotation
BP	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) 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											
				Content	Levels of response										
1	(a)	<p>Briefly describe the events in the play from the entry on stage of Tiresias to the start of this passage.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Tiresias describes the omens at the sacrifice. • He blames the non-burial of Polynices for the omens. • Creon insults Tiresias during an argument. • Tiresias prophesies Haemon's death. • Creon eventually yields to the advice of the Chorus and goes to bury Polynices and release Antigone. • A messenger tells of the discovery of the dead Antigone in the cave. • He also tells Eurydice of Haemon's suicide. • Eurydice goes back into the palace. • Creon enters with Haemon's body. 	10	<p>These are the main details – reward fine detail in accordance with the grid descriptors.</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>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1
Level 5	9–10														
Level 4	7–8														
Level 3	5–6														
Level 2	2–4														
Level 1	0–1														

Question		Answer	Marks	Guidance																				
				Content	Levels of response																			
(b)		<p>How effectively does Sophocles make the audience feel sympathy for Creon in this passage? In your answer, you should include discussion of the situation on stage and the language used.</p> <p>Answers might include:</p> <p>Situation on stage</p> <ul style="list-style-type: none"> • Creon holding Haemon's body; • Eurydice's body brought on stage. <p>Language</p> <ul style="list-style-type: none"> • reference to justice; • Creon's description of his state (mad fanatic heart, blood and tears, shattering, trampling my joy); • Messenger's description of Eurydice's death; • metaphors in Creon's speech (harbor of Death, Herald of pain); • 'Why me?' • references to Creon being metaphorically killed; • continuous comments on lost family members ('wife dead', 'new corpse',) • language of suffering ('grief', 'heartbreaking agonies', 'wretched, helpless'). <p>Sophocles effectively highlights Creon's wretched state through the use of language, not just his own pitiful description of himself, but also the comments of the Chorus. This is added to by the bodies of his family and the circumstances of their deaths.</p>	20	<p>How effective Sophocles is in generating sympathy for Creon is up to the individual candidate to analyse.</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 = 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>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1
Level 5	9–10																							
Level 4	7–8																							
Level 3	5–6																							
Level 2	2–4																							
Level 1	0–1																							
Level 5	9–10																							
Level 4	7–8																							
Level 3	5–6																							
Level 2	2–4																							
Level 1	0–1																							

Question		Answer	Marks	Guidance																					
				Content	Levels of response																				
	(c)	<p>Using this passage as a starting point, explain how far you agree that Creon's suffering is entirely his own fault. In your answer, you should include discussion of what he says and what he does, both in the passage, and elsewhere in the play.</p> <p>Answers might include:</p> <p>In the passage:</p> <ul style="list-style-type: none"> • 'Mad, fanatic heart'; • 'my own stupidity'; • 'Justice'; • 'I've learned'. • 'The god came'. • 'the grief you've brought on yourself.' <p>Elsewhere in the play:</p> <ul style="list-style-type: none"> • proclamation that Polynices is not to be buried; • death sentence on anyone who buries him; • stubbornness in not listening to advice (Chorus, Haemon, Tiresias); • paranoia about plots against him; • autocratic style of rule; • delay in going to free Antigone. <p>But</p> <ul style="list-style-type: none"> • forced into the decree by the attack on Thebes; • threat of civil disobedience in Thebes; • Antigone burying the body twice; • Antigone and Haemon's suicides. <p>Creon was faced with a difficult situation, but perhaps his solution was too extreme, and he was too stubborn to take advice. He could also not control the actions of others.</p>	25	<p>How much Creon is to blame for his own suffering, as opposed to external factors, is up to the individual candidate to analyse.</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	
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																								

Question		Answer	Marks	Guidance											
				Content	Levels of response										
2	(a)	<p>Briefly describe the events in the play between the Messenger's entry on stage and the start of this passage.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • The Messenger describes the deaths of Creon and his daughter in gruesome detail. • Medea is overjoyed to hear this. • The Messenger warns Medea to flee. • Medea goes into the house. • The screams of the children are heard. • Jason comes running in. • The Chorus tell him his sons are dead. • Medea appears in the chariot of the Sun. • She has the bodies of their sons with her. • Jason starts cursing Medea. 	10	<p>These are the main details – reward fine detail in accordance with the grade descriptors.</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>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1
Level 5	9–10														
Level 4	7–8														
Level 3	5–6														
Level 2	2–4														
Level 1	0–1														

Question		Answer	Marks	Guidance	
				Content	Levels of response
(b)	<p>How does Euripides make this passage dramatically effective? In your answer, you should include discussion of the situation on stage and the language used.</p> <p>Answers might include:</p> <p>Situation on stage</p> <ul style="list-style-type: none"> • Medea in the chariot of the Sun in the air on the <i>mechane</i>; • the bodies of the children beside her; • Jason broken on the ground. <p>Language</p> <ul style="list-style-type: none"> • Jason's speech about Medea's past; • contrasted with the present; • comparison between Medea and Greek women; • 'tiger, Tuscan Scylla'; • curses at Medea ('polluted fiend, child murderer'); • Medea's justification; • her pleasure at his pain; • change of pace from long speeches to <i>stichomythia</i>. • accusation and counter accusation as to who is responsible for the children's death. 		<p>Candidates do not need to use Greek terms.</p>	AO1 = 10 Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1	AO2 = 10 Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1

Question		Answer	Marks	Guidance																				
				Content	Levels of response																			
	(c)	<p>'Medea is nothing but a cold-hearted, scheming murderer.' Using this passage as a starting point, explain how far you agree with this statement. In your answer, you should include discussion of what she says and what she does, both in the passage, and in the rest of the play.</p> <p>Answers might include</p> <p>Passage</p> <ul style="list-style-type: none"> • cold-hearted reaction to Jason's words; • claiming he is responsible for the children's deaths; • refusal to accept responsibility; • claiming she was justified in her actions because of Jason's injuries to her. <p>Elsewhere in the play</p> <ul style="list-style-type: none"> • calm first appearance; • references to killing her brother and Pelias; • cold-hearted planning of revenge; • swearing to secrecy of Chorus; • manipulation of men; • joy at description of deaths of Creon and his daughter; • killing of children. <p>But</p> <ul style="list-style-type: none"> • emotional reaction to news; • speech about the wretched conditions for women; • doubts about killing sons; • her pain after her sons have been killed. 		<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
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																							

Question		Answer	Marks	Guidance																				
				Content	Levels of response																			
3		<p>In Aeschylus' <i>Agamemnon</i>, how far would you agree that Agamemnon is an arrogant ruler who fully deserved to die?</p> <p>In your answer, you should</p> <ul style="list-style-type: none"> • consider what Agamemnon says and does in the play, and what the other characters say about him; • include an analysis of the reasons for Agamemnon's death; • use evidence from Aeschylus' <i>Agamemnon</i>. <p>Answers might include:</p> <p>Arrogant ruler</p> <ul style="list-style-type: none"> • sacrifice of daughter; • criticism by the Chorus of the Trojan War; • destruction of Troy; • treatment of Clytaemnestra; • bringing Cassandra back; • stepping on crimson tapestries. <p>Deserved to die</p> <ul style="list-style-type: none"> • revenge for death of Iphigeneia; • <i>hybris</i> at Troy and in Argos; • insult to wife; • blood feud with Aegisthus; • curse on the House of Atreus; <p>But</p> <ul style="list-style-type: none"> • had to kill Iphigeneia to sail to Troy; • delay caused by Artemis; • persuaded by his wife into stepping on tapestries; 	45	<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 = 25</p> <table> <tr><td>Level 5</td><td>22–25</td></tr> <tr><td>Level 4</td><td>17–21</td></tr> <tr><td>Level 3</td><td>12–16</td></tr> <tr><td>Level 2</td><td>6–11</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	22–25	Level 4	17–21	Level 3	12–16	Level 2	6–11	Level 1	0–5
Level 5	18–20																							
Level 4	14–17																							
Level 3	9–13																							
Level 2	5–8																							
Level 1	0–4																							
Level 5	22–25																							
Level 4	17–21																							
Level 3	12–16																							
Level 2	6–11																							
Level 1	0–5																							

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<ul style="list-style-type: none"> • Aegisthus' enmity caused by his father's actions, not his own; • curse not his fault. • positive view of Chorus and Watchman. <p>Agamemnon certainly committed acts which meant that he had to die, but most were due to circumstances beyond his control. This is especially true of his sacrifice of Iphigeneia, where he had a dilemma – whatever decision he made, he was doomed.</p>			

Question		Answer	Marks	Guidance																				
				Content	Levels of response																			
4		<p>'In Euripides' <i>Electra</i>, there is not a single character that the audience can like or admire.' How far do you agree with this statement?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider a range of characters in the play; • include an analysis of how far the audience can like or admire each character; • use evidence from Euripides' <i>Electra</i>. <p>Answers might include:</p> <p>Electra</p> <ul style="list-style-type: none"> • constantly moans about her life. • hates her mother and Aegisthus. • fools her mother so she can be killed. • pours abuse on the head of Aegisthus. • takes delight in her mother's impending death. <p>Orestes</p> <ul style="list-style-type: none"> • is reluctant to take revenge. • only does it because ordered to by Apollo. • kills Aegisthus from behind at a sacrifice. <p>Clytemnestra</p> <ul style="list-style-type: none"> • lives with Aegisthus in luxury. • celebrates Agamemnon's death. • allows Electra to live in poverty. <p>Aegisthus</p> <ul style="list-style-type: none"> • lives with Clytemnestra following Agamemnon's death. • forces Electra to live in poverty. 	45	<p>Candidates do not need to discuss all the characters. Credit should also be given for discussion of the Chorus.</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 = 25</p> <table> <tr> <td>Level 5</td> <td>22–25</td> </tr> <tr> <td>Level 4</td> <td>17–21</td> </tr> <tr> <td>Level 3</td> <td>12–16</td> </tr> <tr> <td>Level 2</td> <td>6–11</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	22–25	Level 4	17–21	Level 3	12–16	Level 2	6–11	Level 1	0–5
Level 5	18–20																							
Level 4	14–17																							
Level 3	9–13																							
Level 2	5–8																							
Level 1	0–4																							
Level 5	22–25																							
Level 4	17–21																							
Level 3	12–16																							
Level 2	6–11																							
Level 1	0–5																							

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<p>Old Man.</p> <ul style="list-style-type: none"> • hates Aegisthus and Clytemnestra. • takes part in the plot. <p>Dioscori</p> <ul style="list-style-type: none"> • punish Orestes and Electra for killing Aegisthus and Clytemnestra. • implicitly criticise Apollo's orders. <p>But</p> <ul style="list-style-type: none"> • Electra works hard to look after her husband. • Electra and Orestes feel pangs of conscience after killing Clytemnestra. • Clytemnestra comes to visit Electra when she hears about her baby. • She seems to have a genuine love for Aegisthus. • Aegisthus hospitably receives Orestes and Pylades at the sacrifice. • The Peasant has looked after Electra and not taken advantage of her. <p>Most of the characters are generally unlikeable, but have redeeming traits. The Peasant seems to be the only genuinely nice character. Candidates may also find traits in some characters which are admirable, but not necessarily likeable (e.g. Orestes returning to avenge his father, and the way he does it).</p>			

Question		Answer	Marks	Guidance																				
				Content	Levels of response																			
5		<p>'The gods are responsible for all the suffering in Greek Tragedy.' How far do you agree with this statement?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider the role and influence of gods in the plays; • include an analysis of how far the gods are responsible for the suffering in the plays; • use evidence from at least two of the following plays: Aeschylus' <i>Agamemnon</i>, Sophocles' <i>Antigone</i>, Euripides' <i>Medea</i> and <i>Electra</i>. <p>Answers might include:</p> <p>Agamemnon</p> <ul style="list-style-type: none"> • Artemis causes the delay which leads to Iphigeneia's sacrifice. • Zeus sends the omen of the eagles and the hare, indicating that Troy will be destroyed. • Apollo torments Cassandra with true visions which are not believed. • The gods curse on the House of Atreus. <p>Antigone</p> <ul style="list-style-type: none"> • The gods send down the omens at Tiresias' sacrifice. • Creon is seen as breaking the laws of the gods. • The curse on the House of Laius and on Oedipus is laid down by the gods. 	45	<p>Candidates must refer to at least two plays.</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 = 25</p> <table> <tr> <td>Level 5</td> <td>22–25</td> </tr> <tr> <td>Level 4</td> <td>17–21</td> </tr> <tr> <td>Level 3</td> <td>12–16</td> </tr> <tr> <td>Level 2</td> <td>6–11</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	22–25	Level 4	17–21	Level 3	12–16	Level 2	6–11	Level 1	0–5
Level 5	18–20																							
Level 4	14–17																							
Level 3	9–13																							
Level 2	5–8																							
Level 1	0–4																							
Level 5	22–25																							
Level 4	17–21																							
Level 3	12–16																							
Level 2	6–11																							
Level 1	0–5																							

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<p>Medea.</p> <ul style="list-style-type: none"> • Medea calls upon Zeus as god of justice, and on other gods • Jason claims Aphrodite, not Medea helped him. • She has supernatural powers inherited from her grandfather the Sun god. • She escapes in his chariot. <p>Electra</p> <ul style="list-style-type: none"> • Apollo orders Orestes to kill Aegisthus and Clytemnestra. • The Dioscuri punish Orestes and Electra at the end. <p>But</p> <p>Other factors play a large part in the causes of suffering.</p> <p>Agamemnon</p> <ul style="list-style-type: none"> • Clytaemnestra wants revenge for her daughter's death. • Aegisthus wants revenge due to the family feud. • Cassandra rejected Apollo's advances. <p>Antigone</p> <ul style="list-style-type: none"> • Creon's desire for power and his stubbornness contribute to his suffering. • Antigone deliberately buries the body twice and commits suicide. • Both Haemon and Eurydice also kill themselves. <p>Medea</p> <ul style="list-style-type: none"> • Medea is motivated purely by the perceived insult she has received. • This insult is the result of Jason and Glauce's marriage. 			

Question		Answer	Marks	Guidance	
				Content	Levels of response
		<p>Electra</p> <ul style="list-style-type: none"> • She hates her mother for killing her father. • She hates her situation • She wants revenge on Aegisthus and her mother. • Clytemnestra's motives were revenge and jealousy. <p>In all the plays, there are elements of direct or indirect intervention by the gods, but also other motivations. <i>Medea</i> seems the play with the least divine element.</p>			

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		9–10
	<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. 		22–25
Level 4	7–8		14–17		7–8
	<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. 		17–21
Level 3	5–6		9–13		5–6
	<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. 		12–16
Level 2	2–4		5–8		2–4
	<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. 		6–11
Level 1	0–1		0–4		0–1
	<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/terms. 		0–5

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office: 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2016

