

# **Classics: Classical Greek**

Advanced GCE

Unit **F373**: Classical Greek Verse

## **Mark Scheme for June 2011**

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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## Section A (Prescribed Literature)

	<i>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question-specific guidance.</i>	
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Question Number	Answer	Max. Mark
1	Read both passages and answer the questions.	
1(a)	<p>Show how Euripides uses the dialogue in [<i>Hippolytus</i> ll. 1060-1079] to portray the characters and emotions of Theseus and Hippolytus.</p> <p><i>Possible points:</i></p> <p>Hippolytus:</p> <ul style="list-style-type: none"> <li>• 1: ὦ θεοί – appeal to gods. Hippolytus' piety is emphasised throughout lines 1-4.</li> <li>• 1: 'Why then do I not open my mouth?' – Hippolytus is deliberately withholding information that might save him, due to his oath. Nevertheless, he is hinting that he has more to say!</li> <li>• 2: 'Who am being destroyed by you whom I revere' – again Hippolytus emphasises his piety while not revealing the information that might save him.</li> <li>• 3: οὐ δῆτα.</li> <li>• 3: πάντως.</li> <li>• 3-4: 'I would not persuade those whom I must and would break my oath in vain' – Hippolytus decides that communication would fail anyway, and therefore he can at least remain pious.</li> <li>• 7: 'Where am I to turn?' – the question is indicative of the breakdown in useful communication, for Hippolytus is desperate.</li> <li>• 7: ὁ τλήμων.</li> <li>• 7-8: τίνος ... φυγών;</li> <li>• 11: αἰαί, πρὸς ἦπαρ.</li> <li>• 11: δακρύων ἐγγὺς τόδε.</li> <li>• 12: 'If I appear bad (κακός, cf. ll. 10, 16) and seem so to you' – concern for reputation (as well as proving innocence), concern for father's approval.</li> <li>• 15-16: Invocation of house – Hippolytus' oath makes him impotent to defend himself, he can only hint that there is more than meets the eye.</li> <li>• 16: '... And bear witness whether I am a bad (κακός, cf. ll. 10, 12) man' – concern for reputation and proving innocence again.</li> <li>• 19: φεῦ.</li> <li>• 19-20: 'Would that I might stand opposite and look at myself, so that I might weep at the ills I suffer' – self-pitying, naturally, but this also comes over as somewhat narcissistic.</li> </ul> <p>Theseus:</p> <ul style="list-style-type: none"> <li>• 5: οἴμοι.</li> <li>• 5: 'Your pious manner will be the death of me' – Hippolytus' speech serves only to irritate Theseus, who is not in a mood to entertain a different version of events from his own, particularly if it is not expressed explicitly.</li> </ul>	

Question Number	Answer	Max. Mark
1(a) cont'd	<ul style="list-style-type: none"> <li>• 6: 'Will you not go from your father's (N.B. <i>πατρώας</i>, cf. l. 14) land as quickly as possible?' – strongly expressed order.</li> <li>• 9-10: sarcastic reply to Hippolytus' question – Theseus is far from entertaining an alternative point of view.</li> <li>• 9: <i>γυναικῶν λυμεῶνας</i>.</li> <li>• 10: <i>ξυνοικούρους κακῶν</i>.</li> <li>• 13: 'You should have groaned and known beforehand then ...' – Theseus uses Hippolytus' words as a springboard not for fruitful discussion but for an insult.</li> <li>• 14: '... When you dared (<i>ἔτλης</i>) to assault (<i>ὑβριζειν</i>) your father's (N.B. <i>πατρώαν</i>, cf. l. 6) wife.'</li> <li>• 13-14: <i>τότε ... ὅτε ...</i> – N.B. position.</li> <li>• 17: Theseus twists Hippolytus' invocation of the house, saying that he is clever to take refuge in mute witnesses.</li> <li>• 18: 'But the deed (itself), (while also) unspeaking, reveals you (as) guilty (<i>κακόν</i>, cf. ll. 10, 12, 16).'</li> </ul>	[25]
1(b)	<p><b>'What is this thing ... being in love? (line 1): what picture of love emerges from <i>Hippolytus</i>, both in [ll. 347-361] and in the remainder of the play?</b></p> <p><i>Possible points:</i></p> <p><i>Hippolytus 347-361:</i></p> <ul style="list-style-type: none"> <li>• Phaëdra and the Nurse discuss the nature of 'being in love'. The Nurse states that it is both very pleasurable and painful. Phaëdra declares herself to have seen more of the latter than of the former. When she reveals that the object of her passion is Hippolytus, the Nurse is extremely shocked and states that Cypris is not after all a god, but something more powerful. She has destroyed Phaëdra, the Nurse and the house of Theseus.</li> </ul> <p><i>Rest of play:</i></p> <ul style="list-style-type: none"> <li>• Depiction of Aphrodite / Cypris and her attitude towards those who: (a) reverence her; (b) fail to reverence her. Anthropomorphic depiction of her pride / jealousies?</li> <li>• Extreme(?) measures she takes against Hippolytus. Depiction of the effects on Phaëdra – an innocent pawn? Aphrodite is willing for her to die in the interests of punishing Hippolytus. The Servant's prayer fails to placate her.</li> <li>• Hippolytus' reverence for chastity / virginity / Artemis and his contempt for love. This in spite of advice from the Servant.</li> <li>• Phaëdra's shame for her condition. Links her fate with those of her mother Pasiphae and sister Ariadne, for whom love also caused problems. At first she resolves to hide her condition, then to overcome it by self-control, then (on realising the inexorable nature of Cypris) to commit suicide. Aware that women have a (deserved, she thinks) reputation for sexual liberty and unchastity, and wants her husband and children not to be ashamed of her.</li> </ul>	

Question Number	Answer	Max. Mark
1(b) cont'd	<ul style="list-style-type: none"> <li>• Nurse's 'pragmatic' attitude. It's not Phaedra's fault, it's Cypris' doing. Phaedra is not a lone victim. It is unfair, therefore, given that Cypris is irresistible, to die for failing to resist her. Cypris is ubiquitous, and is, of course, essential to the creation of all life. Zeus and Dawn have both given in to love, and have not punished themselves or been punished for this. Why should Phaedra? Short of being born under a different set of gods, there is no reason for Phaedra to maintain such a ridiculously high standard for herself. Men are used to turning a blind eye to their adulterous wives or procuring for their sons. Everyone is at it, they just don't talk about it, and surely that's an acceptable <i>modus vivendi</i>. Phaedra should accept her situation, and just use love-charms to minimise her illness.</li> <li>• Phaedra is reluctant to accept the Nurse's view of love, realising that it provides an easy but morally suspect way forward. The Nurse is adamant that she needs Hippolytus himself, not fine words. Phaedra's life depends on her love being satisfied.</li> <li>• Chorus' depiction of Eros in ll. 525-564.</li> <li>• Reaction of Hippolytus when the Nurse tells him the truth about Phaedra. A hatred of carnality merges into contempt for the female sex. (It is Cypris who causes clever women to be mischievous, ll. 643-644.) He would rather dispense with the female sex in the business of propagating the human race.</li> <li>• Phaedra is now driven to suicide – 'gladdening Cypris, who is bent on destroying me' (ll. 725-727) – and a false accusation of Hippolytus to preserve her reputation.</li> <li>• Theseus' attitude towards the love-induced activities he believes have transpired. He denies and mocks Hippolytus' chastity. He believes that young men are just as likely to do wrong as young women, when provoked by Cypris. (Note that both he and his wife have no illusions about the shortcomings of their respective sexes.)</li> <li>• Hippolytus' insistence on his chastity and repeated distaste for love.</li> <li>• Chorus' depiction of Cypris at ll. 1268-1281.</li> <li>• Artemis' comments clearly inculcate Cypris for the tragedy – ll. 1301-1302, 1327-1328, 1400, 1402, 1406, 1417. The measures she will take against her by way of punishment.</li> <li>• Theseus' acknowledgement at l. 1461 that Cypris is the responsible party.</li> </ul> <p><i>Look for answers which give an overall assessment of the picture of love / Cypris which appears in Hippolytus (AO2 evaluation) but which show a detailed knowledge of the speeches, dialogue, plot and events of the play and use them effectively to answer the question (AO1/AO2 analysis).</i></p>	[25]
	<b>Total for Section A:</b>	<b>[50]</b>

Question Number	Answer	Max. Mark
2	Read both passages and answer the questions.	
2(a)	<p>Show how Aristophanes makes [<i>Thesmophoriazusae</i> ll. 549-570] humorous and entertaining.</p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> <li>• 1-2: Mnesilochus' response to Mica's complaint that Euripides has never written about a Penelope: women are all Phaedras, not Penelopes – note the comic pluralisation of Phaedra.</li> <li>• 1-2: <i>μίαν οὐκ ἂν εἴποις τῶν νῦν γυναικῶν.</i></li> <li>• 2: <i>ἀπαξάσας.</i></li> <li>• 3: <i>ἡ πανούργος.</i></li> <li>• 4: <i>αὐθις αὖ.</i></li> <li>• 4: Tellingly, perhaps, Mnesilochus swears by Zeus (as again in ll. 7 and 19) rather than, e.g., by the Two Goddesses (as in l. 18).</li> <li>• 4-5: Mnesilochus has become carried away and doesn't know when to stop for his own good – <i>οὐδέπω γε εἴρηχ' ὅσα ζύνοιδ'.</i></li> <li>• 5: 'Do you want me to say more?' is a pretty stupid question, given the current context.</li> <li>• 6: Mica thinks, or at least states, that Mnesilochus cannot possibly have anything more to say: he's already poured / spewed out (<i>ἐξέχεας</i>) everything he knew. Amusingly, she does not deny his claims here or elsewhere.</li> <li>• 7: 'By Zeus (cf. ll. 4 and 19), not even a ten-thousandth part of what "we" do' — hyperbole, alliteration of <i>μ-</i>. With the first person plural, Mnesilochus is still in character – one of the main jokes in this scene is that he is saying very bad things about women while pretending to be one.</li> <li>• 8-9: Not realising that his reception has chilled somewhat, Mnesilochus refers to another alleged female trick. N.B. the use of a strigil, presumably 'borrowed' or stolen as it is chiefly regarded as a male accessory. Accept candidates' discussion of either <i>τὸν οἶνον</i> or <i>τὸν σῆτον</i>, depending on which text they have been using.</li> <li>• 9: <i>ἐπιτριβείης.</i></li> <li>• 10-11: Another trick is recounted. N.B. the similarity of syntax with ll. 8-9, starting with <i>ὡς</i>, then feminine plural participle at end of first line, plus <i>ἔπειτα</i> at start of second line. The Apaturia meat is for men only: not only do the women steal it, they use it in the setting-up of adulterous liaisons.</li> <li>• 11: <i>τάλαιν' ἐγὼ φλυαρεῖς.</i></li> <li>• 12-15: three more atrocities perpetrated by women upon men. The first, l. 12, comically mirrors Clytemnestra and Agamemnon, the second, l. 13, Deianira and Heracles.</li> <li>• 14: <i>ἐξόλοιο</i> comically interrupts the third of these, but that doesn't stop Mnesilochus, who continues in l. 15.</li> <li>• 15: <i>ταυτὶ δῆτ' ἀνέκτ' ἀκούειν;</i></li> <li>• 16: Not deterred by this further interruption, Mnesilochus climaxes his list of women's misdemeanours with a case of child substitution (a common joke about women – see also ll. 339-340 and 502-516), directed at Mica herself! The absurdity of his being privy to this knowledge – if it is true – adds to the comic effect.</li> </ul>	

Question Number	Answer	Max. Mark
2(a) cont'd	<ul style="list-style-type: none"> <li>• 17-18: Mica, who (unlike Mnesilochus – see ll. 4, 7 and 19) appropriately swears by the Two Goddesses, threatens Mnesilochus' (pubic) hair, a notion made even more comic by the prospect of his true sex being revealed.</li> <li>• 19-21: Fast-moving dialogue, in split lines, and amusing stage business as Mica and Mnesilochus square up to each other.</li> <li>• 21: Mnesilochus is in character at this point, as he swears by Artemis.</li> <li>• 22: 'I will make you shit out that sesame-cake which you ate' – comically brutal threat and insinuation that Mica has not kept to her religious fast (cf. l. 984).</li> </ul>	[25]
2(b)	<p><b>'Then with what play could I entice him here?' (line 1 of the passage): with reference both to [<i>Thesmophoriazusae</i> 849-863] and to the rest of the play, how does Aristophanes use literary parody and caricature to amuse his audience?</b></p> <p><i>Possible points:</i></p> <p><i>Thesmophoriazusae</i> 849-863:</p> <ul style="list-style-type: none"> <li>• Mnesilochus uses literary parody to bring Euripides over to rescue him. Spoof of the <i>Helen</i>, including possible pun on title of play at l. 5.</li> </ul> <p><i>Rest of play:</i></p> <ul style="list-style-type: none"> <li>• The whole plot of <i>Thesmophoriazusae</i> is based on a literary idea: that the women are going to punish Euripides for the ways in which he depicts them in his plays.</li> <li>• The characterisation / caricature of Euripides: e.g. philosophical / quasi-scientific ramblings in ll. 5-22, the usual references to his humble upbringing.</li> <li>• Characterisation and parody of Agathon, ll. 29 ff. – attractive / effeminate, passive homosexual / male prostitute. Agathon himself takes the parts of the Priestess and the Chorus of Trojan Maidens in ll. 101-129. Agathon's alleged methods of composition. Conceit that he would have readily to hand the means of turning Mnesilochus into 'a woman'.</li> <li>• Exaggeration of the 'misogynistic' content of Euripides' plays, e.g. at ll. 385 ff., along with its supposed effects, e.g. at ll. 395 ff., containing quotations from or allusions to his plays.</li> <li>• Mnesilochus' pastiche of the <i>Palamedes</i> when he tries to summon Euripides for help.</li> <li>• Pastiche of the <i>Helen</i> – interestingly, not a 'misogynistic' play – as Euripides comes to rescue Mnesilochus.</li> <li>• Pastiche of the <i>Andromeda</i> – also not a 'misogynistic' play – in the rescue / Archer scene.</li> <li>• Various other literary jokes, allusions and parodies scattered throughout the play.</li> </ul> <p><i>Look for answers which give an overall assessment of the picture of use of literary parody and caricature in Thesmophoriazusae (AO2 evaluation) but which show a detailed knowledge of the speeches, dialogue, plot and events of the play and use them effectively to answer the question (AO1/AO2 analysis).</i></p>	[25]
	<b>Total for Section A:</b>	<b>[50]</b>

## Section B (Language and Comprehension)

Question Number	Answer	Max. Mark
3	Read the passage and answer all the questions.	
3(a)	<p>Translate lines 1-9 (ἄπειμι ... παρών) into English. Remember that extra credit will be given for good English.</p> <p>The passage has been divided into seven sections, each worth 4 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a subtotal out of 28. Add marks for fluency of translation to give a total out of 30. Write the total in the right-hand margin. Ring the total.</p> <p>Marks for each section should be awarded as follows:</p> <p>4 All or almost all of the meaning conveyed (as agreed at Standardisation). 3 Most of the meaning conveyed. 2 Half the meaning conveyed; the rest seriously flawed. 1 Very little meaning conveyed, or isolated words known. 0 No elements of meaning conveyed; no relation to the Greek at all.</p> <p>N.B. Consequential errors should not be penalised.</p> <p>Marks for fluency of English should be awarded as follows:</p> <p>2 Expressed fluently and stylishly. Consistently successful improvements on a literal translation. 1 Occasional improvements on a literal translation. 0 No or very little improvement on a literal translation.</p> <p>1: ἄπειμι. μῶρος δ' ἦν πάλαι κλύων σέθεν. (Line 1) [4] 2: οὐ, πρὶν γ' ἂν εἴπῃς ἱστορούμενος βραχύ. (Line 2) [4] 3: λέγ' εἴ τι χηρίζεις· καὶ γὰρ οὐ σιγηλὸς εἶ. (Line 3) [4] 4: τὴν αἰχμάλωτον, ἣν ἔπεμψας ἐς δόμους, κάτοισθα δήπου; (Lines 4-5) [4] 5: φημί· πρὸς τί δ' ἱστορεῖς; (Line 5) PLUS ποίους ἐν ἀνθρώποισι; (Line 8) [4] 6: οὐκ οὐν σὺ ταύτην, ἣν περ ἀγνοῶν ὄρας, Ἰόλην ἔφασκες Εὐρύτου σπορὰν ἄγειν; (Lines 6-7) [4] 7. τίς πόθεν μολῶν σοὶ μαρτυρήσει ταῦτ' ἐμοῦ κλύειν παρών; (Lines 8-9) [4] + Fluency of English [2]</p>	[30]
3(b)	Lines 10-11 (πολλοῖσιν ... ὄχλος):	
3(b)(i)	<p>What is the Messenger's answer to Lichas' questions?</p> <ul style="list-style-type: none"> <li>Many [1] of the townfolk <i>vel sim.</i> [1] in the market place [1] — any two of the three.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>A great [1] crowd [1] (of Trachinians) <i>vel sim.</i> In the market place [1] — any two of the three.</li> </ul>	[2]



Question Number	Answer	Max. Mark
3(b)(ii)	<p>How does the language he uses reinforce what he says?</p> <p>One of:</p> <ul style="list-style-type: none"> <li>• Polypoton πολλοῖσιν ... πολύς. [2]</li> <li>• Pleonasm of πολλοῖσιν ... ἀστῶν and Τραχινίων πολύς ὄχλος. [2]</li> <li>• ἐν μέσῃ ἀγορᾷ – prominent location. [2]</li> </ul>	[2]
3(c)	<p>Lines 12-13 (κλύειν ... λόγον): what does Lichas say, in an attempt to cast doubt on the Messenger's statement?</p> <p>One of:</p> <ul style="list-style-type: none"> <li>• κλύειν γ' ἔφασκον – 'they said they heard'.</li> <li>• To speak an opinion and to give an accurate account are not the same thing <i>vel sim</i>.</li> </ul>	[2]
3(d)	<p>Write out the Greek of lines 14-15 and scan these lines (ποιάν... ἄγειν).</p> <p style="text-align: center;">- - v - v - v - v - v -</p> <p style="text-align: center;">ποιάν δόκησιν; οὐκ ἐπώμοτος λέγων</p> <p style="text-align: center;">v - v - v - v -  - - v -</p> <p style="text-align: center;">δάμαρτ' ἔφασκες Ἡρακλεῖ ταύτην ἄγειν;</p> <p>Accept short or long for first syllable in l. 15. Accept short or long for seventh syllable in l. 15.</p> <p>[4] Eleven or twelve feet correct. [3] Between eight to ten feet correct. [2] Between five to seven feet correct. [1] Between two to four feet correct. [0] One or no feet correct.</p>	[4]
3(e)	<p>Lines 16-17 (ἐγὼ ... ξένος): Lichas strongly denies the Messenger's accusation. Show how Sophocles conveys Lichas' emotion, both in what he says and in how he says it. Make three points.</p> <p>Three of:</p> <ul style="list-style-type: none"> <li>• Disingenuous / colloquial ἐγὼ. [2]</li> <li>• δάμαρτα picking up δάμαρτ[α] in previous line – aggressive repetition. [2]</li> <li>• πρὸς θεῶν, 'by the gods', (mild) oath. [2]</li> <li>• Alliteration of πρὸς ... φράσον φίλη. [2]</li> <li>• φίλη δέσποινα – calling upon Deianira. [2]</li> <li>• Lichas cannot answer the Messenger's question so he challenges his credibility – φράσον τόνδε τίς ποτ' ἐστὶν ὁ ξένος. [2]</li> <li>• Imperative φράσον. [2]</li> <li>• τίς ποτ' – 'who on earth?' [2]</li> </ul>	[6]

Question Number	Answer	Max. Mark
3(f)	<p>Lines 18-19 (<i>ὡς ... πᾶσα</i>): according to the Messenger, what did Lichas say?</p> <ul style="list-style-type: none"> <li>A (whole) city [1] was conquered <i>vel sim.</i> [1] owing to / because of / from (Heracles') desire [1] for this woman / <i>lote vel sim.</i> [1]</li> </ul>	[4]
	Total for Section B:	[50]
	Total for whole paper:	[100]

### Assessment Objectives

Candidates are expected to demonstrate the following (in the context of the content described).

#### AO1 Demonstrate Knowledge and Understanding

- recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts.

#### AO2 Analysis, Evaluation and Presentation

- (a) analyse, evaluate and respond to classical sources (literary, cultural, material or linguistic) as appropriate;
- (b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AO2a and AO2b but, in assigning a mark for AO2, examiners should focus first on AO2a (i.e. bullet points 1 and 2) to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where within the Level it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

Marking Grid: AO1		
Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	Max. mark and mark ranges	Characteristics of performance
	10	<ul style="list-style-type: none"> <li>• Recall and application of subject knowledge;</li> <li>• Relevance to question/topic;</li> <li>• Understanding of sources and evidence;</li> <li>• Awareness of context.</li> </ul>
Level 5	9-10	<ul style="list-style-type: none"> <li>• Specific factual knowledge, selected with care;</li> <li>• Fully relevant to the question;</li> <li>• Well supported with evidence and reference where required;</li> <li>• Strong awareness of context as appropriate.</li> </ul>
Level 4	6-8	<ul style="list-style-type: none"> <li>• Generally well chosen factual knowledge;</li> <li>• Relevant to the question;</li> <li>• Usually supported with evidence and reference where required;</li> <li>• Awareness of context as appropriate.</li> </ul>
Level 3	4-5	<ul style="list-style-type: none"> <li>• Some factual knowledge, not always well chosen;</li> <li>• At least partially relevant to the question;</li> <li>• Some supporting evidence and reference where required;</li> <li>• Limited awareness of context.</li> </ul>
Level 2	2-3	<ul style="list-style-type: none"> <li>• Restricted selection of factual knowledge, possibly including some inaccurate detail;</li> <li>• Little evidence of relevance to the question;</li> <li>• Occasional use of appropriate supporting evidence;</li> <li>• Context occasionally or very superficially indicated.</li> </ul>
Level 1	0-1	Work in this band may meet some of the criteria for Level 4, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

Marking Grid: AO2 (a and b)		
(a) Analyse, evaluate and respond to classical sources (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max. mark and mark ranges	Characteristics of performance
	15	<ul style="list-style-type: none"> <li>• Analysis;</li> <li>• Evaluation and response;</li> <li>• Organisation and use of technical vocabulary;</li> <li>• Control of appropriate form and style;</li> <li>• Accuracy of writing.</li> </ul>
Level 5	13-15	<ul style="list-style-type: none"> <li>• Perceptive, well supported analysis leading to convincing conclusions;</li> <li>• Very well balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument incisive, very well structured and developed; technical terms accurately and effectively used;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Legible, fluent and technically very accurate writing.</li> </ul>
Level 4	9-12	<ul style="list-style-type: none"> <li>• Careful and thorough analysis leading to generally sound conclusions;</li> <li>• Balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument well structured and developed; technical terms accurately and effectively used;</li> <li>• Good control of appropriate form and register;</li> <li>• Legible and technically accurate writing, conveying meaning well.</li> </ul>
Level 3	6-8	<ul style="list-style-type: none"> <li>• Attempts at analysis leading to some tenable conclusions;</li> <li>• Limited evaluation but some evidence of engagement with sources/task;</li> <li>• Argument coherent if cumbersome or underdeveloped; some technical terms accurately used;</li> <li>• Limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, conveying meaning clearly.</li> </ul>
Level 2	3-5	<ul style="list-style-type: none"> <li>• Occasional evidence of analysis gesturing towards acceptable conclusions;</li> <li>• Very limited evaluation or evidence of engagement with topic/task;</li> <li>• Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately;</li> <li>• Very limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, clarity not obscured.</li> </ul>
Level 1	0-2	Work in this band may meet some of the criteria for Level 4, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

<b><i>Assessment Objective Weighting</i></b>		<b>AO1</b>	<b>AO2</b>
Section A: Prescribed Literature	(a)	10	15
Q.1 or Q.2	(b)	10	15
Section B: Language		20	30
Q.3			
Total		40	60
Weighting		40%	60%
Total mark for unit		100	

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