

Classics: Classical Greek

Advanced GCE

Unit **F373**: Classical Greek Verse

Mark Scheme for June 2012

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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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Section A – Prescribed Literature

Question	Answer	Marks	Guidance
1 (a)	<p><i>Examiners should be responsive to any approaches taken by candidates which answer the question and demonstrate knowledge of the text. A list of possible points follows. It should be stressed that no candidate is required to mention all, or even most, of these points. It is also quite possible that candidates may come up with other valid points of their own.</i></p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> • 1: ἄγ', ὧ φίλη παῖ (trading on her age and long-standing relationship with Phaedra). • 1 – 2: τῶν πάροιθε μὲν λόγων λαθώμεθ' ἄμφο (conciliatory). • 2: σύ θ' ἠδίων γενοῦ. • 3: στυγνὴν ὀφρῶν λύσσασα καὶ γνώμης ὀδόν. • 4 – 5: ἐγὼ θ' ... μεθεῖσ' ἐπ' ἄλλον εἶμι βελτίω λόγον. • 6 – 7: κεῖ μὲν νοσεῖς τι τῶν ἀπορρήτων κακῶν, γυναικες αἶδε συγκαθιστάναι νόσον (reassuring). • 8 – 9: εἰ δ' ἔκφορος σοι συμφορὰ πρὸς ἄρσενας, λέγ', ὡς ἰατροῖς πρᾶγμα μηνυθῆ τόδε (reasoning). • 10: εἶεν, τί σιγᾶς; οὐκ ἐχρῆν σιγᾶν (in response to Phaedra's silence – abandons reassurance and reasoning for frustrated question and blunt οὐκ ἐχρῆν). • 10: τέκνον (cf. l. 1). • 11: ἀλλ' ἢ μ' ἐλέγχειν, εἴ τι μὴ καλῶς λέγω (tries to limit Phaedra's options to one of two alternatives ...). • 12: ἢ τοῖσιν εὖ λεχθεῖσι συγχωρεῖν λόγοις (second alternative). • 13: φθέγξαι τι (in response to continued silence, frustrated imperative ...). • 13: δεῦρ' ἄθρησον (and another). • 13-16: ὦ τάλαιν' ἐγὼ ... οὐ πείθεται (cry of frustration to Chorus, may also be a sympathy ploy directed at Phaedra). • 17 – 18: ἀλλ' ἴσθι μέντοι – πρὸς τὰδ' αὐθαδεστέρα γίγνου θαλάσσης (a new argument, plus a challenge expressed with imperative and metaphor). • 18 – 19: εἰ θανῆ ... δόμων (a reason why Phaedra should not let herself die ...). • 20 – 23: The subject of Phaedra's sons' inheritance leads her to (unflattering) mention of Hippolytus, which provokes an instant reaction in the queen. The Nurse has hit upon the cause of Phaedra's condition, by accident! 	25	<p>Answers must be marked using the marking grids in the Appendix 1 and a mark given for each assessment objective.</p> <p>Summary:</p> <p>AO1 = 10 Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15 Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

Question	Answer	Marks	Guidance
(b)	<p>The question invites candidates to analyse the extent to which Hippolytus is responsible for, or deserves, his fate. An answer which focuses mainly on the character of Hippolytus will be perfectly acceptable, provided it is done in sufficient detail and depth, but candidates may also wish to make decisions about the relative culpability of the various characters. There is also an opportunity to comment on the divine level of causation and other factors which cause the play to unfold in the way that it does.</p> <p><i>Hippolytus 1090 – 1101:</i></p> <ul style="list-style-type: none"> Hippolytus says that his fate is fixed, which is partially true if the divine level of causation is taken into account (though Aphrodite's punishment is a consequence of his own character and attitude), and he describes himself as <i>τάλας</i>. He knows what to say but has sworn not to say it: an example of a hasty decision? – but also of honourable character. 'You will never see another man more chaste, even though my father does not think so' is a reminder of Theseus' hastiness in condemning his son. <p><i>Play in general:</i></p> <p>Hippolytus:</p> <ul style="list-style-type: none"> He does not respect Aphrodite – is this culpable? He does respect Artemis. He ignores the good advice of the Servant – bad decision? Depiction of Hippolytus' character: arrogant? egotistical? misogynist? holier-than-thou? Was swearing his oath a bad or hasty decision? <i>ἡ γλῶσσ' ὁμώμοχ', ἡ δὲ φρήν ἀνώμοτος</i> (l. 612) but he keeps his oath nevertheless. He gives Phaedra the impression that he will tell all to Theseus ... contributing to her suicide? Not very well thought out. Hippolytus' reply to Theseus: pious (in a bad way), not tactful (eg ll. 1009 – 1010)? Depiction of Hippolytus in Messenger's speech, both before and after the encounter with the bull. 	25	<p>Answers must be marked using the marking grids in the Appendix 1 and a mark given for each assessment objective.</p> <p>Summary:</p> <p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

Question	Answer	Marks	Guidance
	<p>The goddess Aphrodite:</p> <ul style="list-style-type: none"> • She is punishing Hippolytus for his disrespect — is his fate therefore inescapable? • She does it even though <i>τούτοισι μὲν νυν οὐ φθονῶ</i> (l. 20). • Or should we not be considering a goddess in the same way we would a human being, especially if she is really representing a force of nature? <p>The goddess Artemis:</p> <ul style="list-style-type: none"> • She criticises Theseus' unjust behaviour ... • ... And states that <i>Κύπρις ... ἤθελ' ὅσπερ γίνεσθαι τάδε</i> (l. 1237) – important quotation that may exonerate Hippolytus and/or other characters. • Apology for or explanation of her failure to save Hippolytus (ll. 1328 – 1334). <p>Servant:</p> <ul style="list-style-type: none"> • He gives Hippolytus good advice which he should have followed. <p>Phaedra:</p> <ul style="list-style-type: none"> • It is her decision to punish Hippolytus (ll. 728 – 731), and in an unpleasant way, though it was Aphrodite that made her fall in love with him in the first place. • On the other hand, despite the agonising emotions Aphrodite has forced upon her, <i>ἡ τάλαιν' ἀπόλλυται σιγῇ</i> (ll. 39 – 40), she keeps her silence for a long time, there is evidence for her good character at eg ll. 373 – 430, and she initially resists the Nurse's scheming. <p>Nurse:</p> <ul style="list-style-type: none"> • Whatever her motives, good or bad, it is her meddling which acts as a catalyst for Hippolytus' demise. <p>Theseus:</p> <ul style="list-style-type: none"> • He is obviously shaken by the death of his wife, but does this excuse his treatment of Hippolytus? • Is he right to believe so readily that his son is guilty? • Are his comments on Hippolytus' general character and lifestyle (ll. 948 – 957) fair? • Is he right to exile and curse Hippolytus to extreme, especially as he does this hastily, before obtaining proof? 		

Question	Answer	Marks	Guidance
	<p>Chorus (women of Troezen):</p> <ul style="list-style-type: none"> • What attitudes do they express? • They have to be sworn to secrecy, and they keep their word, but should they (or is it wrong for us to expect them to transcend the Chorus' normal dramatic function)? <p><i>Good answers will give an overall assessment of the extent to which Hippolytus is responsible for his own tragedy due to character flaws, bad decisions and hasty actions/reactions (AO2 evaluation), and to which other factors (the actions of other characters, the divine level of causation) contribute (AO2 evaluation). Answers should 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>		
	Total	50	

Question	Answer	Marks	Guidance
2 (a)	<p><i>Examiners should be responsive to any approaches taken by candidates which answer the question and demonstrate knowledge of the text. A list of possible points follows. It should be stressed that no candidate is required to mention all, or even most, of these points. It is also quite possible that candidates may come up with other valid points of their own.</i></p> <p>Women are primarily depicted in this passage as adulterous and deceitful as regards the production of children. This is, of course, not the author's own view, but an opinion of women comically held by Inlaw, who is – ironically – trying to infiltrate their number.</p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> • 1: Inlaw tries to mollify the women's attitude to Euripides by enumerating some of their crimes which he has never mentioned! οὐδὲ πώποτ' εἶφ' is picked up by οὐ λέγει in line 3. Cf. l. 8. • 2 – 3: Having sex with slaves and mule-grooms – evidence of extreme lustfulness, since these are people of very low status. • 3: qualification ἢν μὴ ἔχομεν ἕτερον . • 3: οὐ λέγει comically repeats οὐδὲ πώποτ' εἶφ' in line 1. Cf. l. 8. • 4 – 7: comic depiction of women's cunning: chewing garlic in the morning, so the husband cannot imagine that they have been having sex with anybody. • 6: ἀπὸ τείχους εἰσιῶν – topical reference to the wartime situation. • 8: οὐ πώποτ' εἶπεν continues the comic refrain from ll. 1 and 3. • 8: εἰ δὲ Φαίδραν λαιδορεῖ – reference to Euripides' <i>Hippolytus</i>. Either this is too far back in the past for the women to get worked up about, or falsely accusing a man of rape is not one of the sins they habitually practise. • 9: dismissive ἡμῖν τί τοῦτ' ἔστ' ; • 9: οὐδ' ἐκεῖν' εἴρηκέ πω – cf. ll. 1, 3 and 8. • 10 – 12: Comically bizarre method employed by a woman to sneak her lover out of the house in front of her husband. • 12: οὐκ εἴρηκέ πω – cf. ll. 1, 3, 8 and 9. • 13-14: passing off another baby as one's own, thereby deceiving one's husband, is frequently mentioned in this play as a trick practised by women. • 15: Comic picture of deceived husband. 	25	<p>Answers must be marked using the marking grids in the Appendix 1 and a mark given for each assessment objective.</p> <p>Summary:</p> <p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • 16: Undignified manner in which baby is smuggled into the house (<i>ἐν χύτρῳ</i>) (an old woman is employed because husband will assume she's a midwife) ... • 17: ... And prevented from crying (<i>κηρίῳ βεβυσμένον</i>). • 18 – 22: description of the 'birth', no doubt accompanied by exaggerated gestures and comic business on stage. • 20: Use of <i>ἤτρον</i> to describe the pot's 'stomach' (after all, it is the pot that is 'giving birth' to the baby). • 21 – 22: <i>χῶ μὲν ... ἦ δ' ... τὸ δ'</i> highlights the simultaneous actions of husband, midwife and baby. • 23 – 24: The <i>μιαρὰ</i> old woman runs to the husband <i>μειδιῶσα</i>. • 25: Over-the-top <i>λέων λέων</i> (N.B. also repetition) <i>σοι γέγονεν</i>. • 25: Exaggerated (and obviously untrue) <i>αὐτέκμαγμα σὸν ...</i> • 26: ... Reinforced by <i>τὰ τ' ἄλλ' ἀπαξάπαντα ...</i> • 26 – 27: ... Even down to <i>τὸ πόσθιον</i> (N.B. diminutive, 'willy') <i>τῷ σῶ προσόμοιον</i>. • 27: Comic description of baby's/husband's penis as <i>στρεβλὸν ὡπερ κύτταρον</i>. • 26 – 27: Humorous questions raised by old woman's knowledge of husband's penis. (As Sommerstein suggests, possibly his former nurse comparing the new baby's penis with his 'father's' as a baby.) 		
(b)	<p><i>Possible points:</i></p> <p><i>Thesmophoriazusae 193 – 206:</i></p> <ul style="list-style-type: none"> • Agathon quotes Euripides' own words (from the <i>Alcestis</i>) back at him as a way of telling him to sort his own problems out, an illustration of the literary knowledge Aristophanes would expect of his audience. Agathon's neat antithesis <i>τοῖς τεχνάσμασιν ... τοῖς παθήμασιν</i> (not with schemes but with submission) is twisted by Inlaw into a crude sexual reference (<i>κατάπυγον, εὐρύπρωκτος</i>) where submission, <i>τοῖς παθήμασιν</i> again, takes on a new sense. As a male homosexual, he steals business (i.e., sexual encounters with men) from the (straight) women. The elevated poetic adjective <i>νυκτερήσια</i> is punned on with <i>νυκτερείσια</i>, evoking <i>ἐρείδω</i> in its sexual sense – as Inlaw makes abundantly and bathetically clear with <i>βινεῖσθαι</i> in the final line. By way of contrast, Agathon refers delicately to <i>ὕφαρπάζειν ... θήλειαν Κύπριν</i>. 	25	<p>Answers must be marked using the marking grids in the Appendix 1 and a mark given for each assessment objective.</p> <p>Summary:</p> <p>AO1 = 10</p> <p>Level 5 9-10</p> <p>Level 4 6-8</p> <p>Level 3 4-5</p> <p>Level 2 2-3</p> <p>Level 1 0-1</p>

Question	Answer	Marks	Guidance
	<p><i>Play in general:</i></p> <p>It is clear that the main business of Aristophanes is to be funny, so most essays will be structured in terms of a listing of different types of humour, each categorised as either 'sophisticated' or 'crude'. Some, of course (eg puns), could be classified as either depending on the specific example one is considering. A really smart answer will subvert normal assumptions, eg that literary references represent 'sophisticated humour', by claiming that a view of Euripides primarily based on an assumed hatred of women is so superficial that it might actually be described as 'crude'.</p> <p>Types of humour:</p> <ul style="list-style-type: none"> • Literary pastiche (eg Helen and Andromeda scenes). • Quotations from or allusions to other plays. • Puns. • Use of amusing-sounding vocabulary (eg tongue-twisters). • Topical political allusions. • Topical allusions (often crude) to various contemporary figures (eg Cleisthenes). • The characterisation of the <i>dramatis personae</i>, including crude stereotyping of some of the minor characters (eg Archer). • References to the 'gender war'. • Sexually-based humour. • Lavatorially-based humour. • Et cetera. <p><i>Good answers will give an overall assessment of the extents to which 'sophistication' (eg literary parody, clever puns and allusions) and 'crudity' (eg sexual and lavatorial humour, comedy derived from cross-dressing) inform Thesmophoriazusaie (AO2 evaluation), and 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>		<p>AO2 = 15</p> <p>Level 5 13-15</p> <p>Level 4 9-12</p> <p>Level 3 6-8</p> <p>Level 2 3-5</p> <p>Level 1 0-2</p>
	Total	50	

Section B (Language and Comprehension)

Question		Answer	Marks	Guidance
3	(a)	<p>Remember that extra credit will be given for good English. Please write your translation on alternate lines.</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>Sections (glossed words are underlined): 1: εἰ γὰρ θάνης σὺ καὶ τελευτήσας μ' ἀφῆς, (Line 1) [4] 2: ταύτη νόμιζε κάμε τῇ τόθ' ἡμέρα βία ξυναρπασθείσαν Ἀργείων ὑπο (Lines 2 – 3) [4] 3: ξὺν παιδὶ τῷ σῶ δουλίαν ἔξειν τροφήν. (Line 4) [4] 4: καὶ τες πικρὸν πρόσφθεγμα δεσποτῶν ἐρεῖ λόγοις ἰάπτων, (Lines 5 – 6) [4] 5: ἴδετε τὴν ὀμεινέτιν Αἴαντος, ὃς μέγιστον ἴσχυσε στρατοῦ, (Lines 6 – 7) [4]</p>	30	<p>Omission of ταύτη or τότε = minor error</p> <p>Omission of και- = minor error</p>

Question	Answer	Marks	Guidance
	<p>6: οἷαν λατρείαν ἀνθ' ὅσης τιμῆς ἔχει." τοιαῦτ' ἐρεῖ τις· (Lines 8 – 9) [4]</p> <p>7: κάμε μὲν δαίμων ἐλᾶ, σοὶ δ' αἰσχρὰ τᾶπη ταῦτα καὶ τῷ σῶ γένει. (Lines 9 – 10) [4] + Fluency of English [2]</p>		<p>Omission of οἷαν or ὅσης, or confusion of the two = minor error Second occurrence of ἐρεῖ: do not penalise twice</p>
(b)	<p><i>For each point, award 1 mark for quotation and translation of relevant Greek, and 1 mark for a relevant comment. Candidates may refer to the content and/or style of these lines.</i></p> <ul style="list-style-type: none"> • Repetition of emotive word αἶδεσαι ('have respect for'). • ἐν ... γήρᾳ προλείπων, 'abandoning him in old age'. • ἐν λυγρῷ γήρᾳ, 'in grievous old age'. • Age of Ajax' mother (πολλῶν ἐτῶν κληροῦχον). • His mother's prayers that he will return home. • She will pray often (πολλάκις). <p><i>Reward any 3 of the above, or other valid points.</i></p>	6	
(c)	<ul style="list-style-type: none"> • He will be deprived ... [1] • ... of his young upbringing/nurture. [1] • He will be alone, without Ajax (σοῦ μόνος). [1] • His guardians will not love him / He will be brought up by guardians who do not love him OR are unfriendly. [1] <p><i>Reward any 3 of the above. Do not give marks for merely writing 'he will live his life' or 'he will be brought up by guardians', since neither actually answers the question fully and the words διοίσεται and ὑπ' ὀρφανιστῶν are glossed for the candidates.</i></p>	3	

Question		Answer	Marks	Guidance
	(d)	<p> ὕπ' ὀρφανιστῶν μὴ φίλων, ὅσον κακὸν κείνῳ τε κάμοι τοῦθ', ὅταν θάνῃς, νεμεῖς. </p> <p> ὕ - ὀ - ρ - φ - α - ν - ἰ - σ - τ - ῶ - ν μ - ῆ φί - λ - ω - ν, ὅ - σ - ο - ν κ - α - κ - ὄ - ν - - ὅ - σ - ο - ν κ - α - κ - ὄ - ν κ - ε - ῖ - ν - ῶ τ - ε κ - ᾶ - μ - ο - ἰ τ - ο - ῦ - θ', ὅ - τ - α - ν θ - ᾶ - ν - ῃ - ς, ν - ε - μ - ε - ῖ - ς. </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	
	(e) (i)	<ul style="list-style-type: none"> • She no longer has anyone to look at but Ajax. [1] • He destroyed her fatherland. [1] • He is now her only fatherland [1]. • He is now her only wealth. [1] • Her survival / safety (entirely) depends on him. [1] <p>Reward any 3 of the above.</p>	3	
	(ii)	<p>For each point, award 1 mark for quotation and translation of relevant Greek, and 1 mark for a relevant comment. Maximum of one mark for a bald statement of a stylistic feature without sufficient reference to its meaning or context.</p> <ul style="list-style-type: none"> • Polypotton of <i>σύ</i> in lines 20 – 22, especially in the phrases <i>πλήν σοῦ</i>, <i>ἀντὶ σοῦ</i> and <i>ἐν σοὶ</i>. • Enjambement of <i>πλήν σοῦ</i>. • Two rhetorical questions, in lines 21 and 22. • Anaphora of <i>τίς</i> in lines 21 and 22. • Emphatic <i>ἐν σοὶ</i> in line 22. • Emphatic <i>πάσα</i> in line 22. <p>Reward any 2 of the above, or other valid points.</p>	4	
Total			50	

APPENDIX 1**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"> • Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context.
Level 5	9 – 10	<ul style="list-style-type: none"> • Specific factual knowledge, selected with care; • Fully relevant to the question; • Well supported with evidence and reference where required; • Strong awareness of context as appropriate.
Level 4	6 – 8	<ul style="list-style-type: none"> • Generally well chosen factual knowledge; • Relevant to the question; • Usually supported with evidence and reference where required; • Awareness of context as appropriate.
Level 3	4 – 5	<ul style="list-style-type: none"> • Some factual knowledge, not always well chosen; • At least partially relevant to the question; • Some supporting evidence and reference where required; • Limited awareness of context.
Level 2	2 – 3	<ul style="list-style-type: none"> • Restricted selection of factual knowledge, possibly including some inaccurate detail; • Little evidence of relevance to the question; • Occasional use of appropriate supporting evidence; • Context occasionally or very superficially indicated.
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"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	13 – 15	<ul style="list-style-type: none"> • Perceptive, well supported analysis leading to convincing conclusions; • Very well balanced evaluation based on clear engagement with sources/task; • Argument incisive, very well structured and developed; technical terms accurately and effectively used; • Sustained control of appropriate form and register; • Legible, fluent and technically very accurate writing.
Level 4	9 – 12	<ul style="list-style-type: none"> • Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • Argument well structured and developed; technical terms accurately and effectively used; • Good control of appropriate form and register; • Legible and technically accurate writing, conveying meaning well.
Level 3	6 – 8	<ul style="list-style-type: none"> • Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly.
Level 2	3 – 5	<ul style="list-style-type: none"> • Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured.
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.

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

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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
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