

Advanced GCE
GCE CLASSICS
Unit G4: Classical Greek Prose
Specimen Paper

F374 QP

Morning/Afternoon

Time: 2 hours



INSTRUCTIONS TO CANDIDATES

- Answer **one** question from Section A and all of Section B.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **100**.

ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **15** printed pages and 1 blank page.

Section A: Language

Answer either Question 1 or Question 2.

Unprepared Translation and Comprehension

1 Read the passage and answer all the questions.

Cyrus condemns to death the traitor Orontas.

“And did you betray me a second time?” Cyrus asked. Orontas admitted that he had. “So in what way had you been wronged by me to make you betray me again?”

ειπόντος δὲ τοῦ Ὀρόντου ὅτι οὐδὲν ἀδικηθεῖς, ἠρώτησεν ὁ Κῦρος αὐτὸν, “ὁμολογεῖς οὖν περὶ ἐμὲ ἀδικὸς γεγενῆσθαι;”
 “ἢ γὰρ ἀνάγκη”, ἔφη ὁ Ὀρόντας. ἐκ τούτου πάλιν ἠρώτησεν ὁ Κῦρος, “ἔτι οὖν ἂν γένοιο τῷ ἐμῷ ἀδελφῷ πολέμιος, ἐμοὶ δὲ φίλος καὶ πιστός;” ὁ δὲ ἀπεκρίνατο, “οὐδ’ εἰ γενοίμην, ὦ Κῦρε, σοὶ γ’ ἂν ποτε ἔτι δόξαιμι.” πρὸς ταῦτα Κῦρος εἶπε τοῖς παροῦσιν, “ὁ μὲν ἀνὴρ τοιαῦτα μὲν πεποίηκε, τοιαῦτα δὲ λέγει. ὑμῶν δὲ σὺ πρῶτος, ὦ Κλέαρχε, ἀπόφηναι γνώμην ὃ τί σοι δοκεῖ.” Κλέαρχος δὲ εἶπε τάδε, “συμβουλεύω ἐγὼ τὸν ἄνδρα τοῦτον ἐκποδῶν ποιεῖσθαι ὡς τάχιστα, ὅπως μηκέτι δέη τοῦτον φυλάττεσθαι.” ταύτη δὲ τῇ γνώμῃ καὶ οἱ ἄλλοι προσέθεντο. μετὰ ταῦτα, κελεύοντος Κῦρου, ἔλαβον τῆς ζώνης¹ τὸν Ὀρόνταν ἐπὶ θανάτῳ ἅπαντες ἀναστάντες καὶ οἱ συγγενεῖς. εἶτα δ’ ἐξῆγον αὐτὸν οἷς προσετάχθη. ἐπεὶ δὲ εἶδον αὐτὸν οἷπερ πρόσθεν προσεκύνουν,² καὶ τότε προσεκύνησαν,² καίπερ εἰδότες ὅτι ἐπὶ θάνατον ἄγοιτο. ἐπεὶ δὲ εἰς τὴν Ἀρταπάτου σκηνὴν εἰσήχθη, μετὰ ταῦτα οὔτε ζῶντα Ὀρόνταν οὔτε τεθνηκότα οὐδεὶς εἶδε πώποτε, οὐδὲ ὅπως ἀπέθανεν οὐδεὶς εἰδὼς ἔλεγεν. εἰκάζον δὲ ἄλλοι ἄλλως. τάφος δὲ οὐδεὶς πώποτε αὐτοῦ ἐφάνη.

Xenophon, *Anabasis* I.6.8-11

¹ ἡ ζώνη
² προσκυνέω

belt (the gesture described here is one of condemnation)
 I bow down

(a) Explain the grammar of the phrase *εἰπόντος δὲ τοῦ Ὀρόντου* (line 1).

.....

 [2]

(b) (i) What part of what verb is *γεγενῆσθαι* (line 2)?

.....

 [2]

(ii) Why is this part used here?

.....
 [1]

(c) What verbs do the following come from:

(i) *ἠρώτησεν* (line 1);

.....
 [1]

(ii) *ἐξήγον* (line 14);

.....
 [1]

(iii) *προσετάχθη* (line 14)?

.....
 [1]

(d) Give an idiomatic translation of $\tilde{\eta}$ γὰρ ἀνάγκη (line 3).

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..... [3]

(e) Translate lines 4-14 ($\acute{\epsilon}\tilde{\tau}\iota$ οὐδ' ἂν γένοιτο ... συγγενεῖς) into English.

Remember that extra credit will be given for good English.

Please write your translation on alternate lines.

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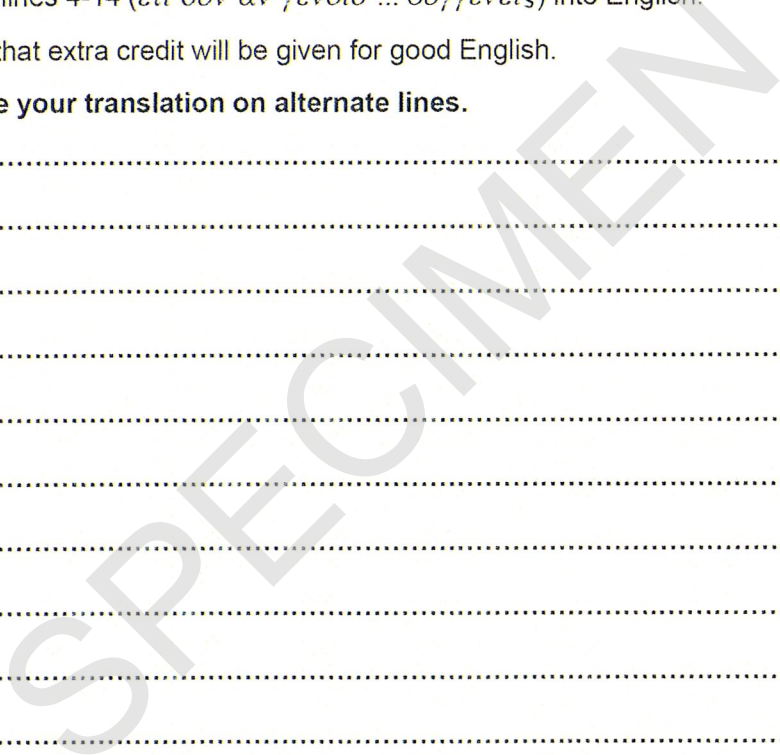
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SPECIMEN

Handwriting practice lines consisting of 30 horizontal dotted lines.

(f) *ἐπεὶ δὲ εἶδον ... θάνατον ἄγοιτο* (lines 14-16):

(i) what surprising fact is Xenophon remarking on here?

.....
.....
.....
..... [2]

(ii) suggest why he remarks on it.

.....
..... [1]

(g) *ἐπεὶ δὲ εἰς ... ἐφάνη* (lines 16-20): show how in these lines, by use of language and content, Xenophon emphasises the mystery surrounding the fate of Orontas. Make **three** points and refer closely to the Greek in your answer.

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..... [6]

Section A total [50]

Do **not** answer this question if you have already answered Question 1.

Prose Composition

- 2 Translate the following passage into Greek prose. **Please write your translation on alternate lines.** You are reminded that marks will be awarded for the style of your translation.

Kleomenes said this and went home, but Aristagoras followed him. When he reached the house, Kleomenes happened to be playing¹ with his daughter, who was still a child. Seeing her, Aristagoras asked Kleomenes to send her out so that he could converse with him alone. But Kleomenes told him to say what he wanted in the presence of the child. So Aristagoras tried to persuade him with money to help the Ionians, and when Kleomenes refused, he promised him more. Suddenly the girl cried out, "Father, you must go out at once, or the stranger will corrupt² you." Kleomenes therefore did go out, and Aristagoras was forced to leave Sparta without achieving anything.

Names

Kleomenes	ὁ Κλεομένης, τοῦ Κλεομένου
Aristagoras	ὁ Ἀρισταγόρας, τοῦ Ἀρισταγόρου
Ionians	οἱ Ἴωνες (dat pl τοῖς Ἴωσι)
Sparta	ἡ Σπάρτη

Words

¹ I play	παίζω
² I corrupt	διαφθείρω (future διαφθερῶ)

[50]

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[Turn over

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Please turn over for Section B

SPECIMEN

Section B: Prescribed Literature

3 Read the passages and answer all the questions.

- (i) ἐγὼ σοι, ἔφη, νῆ τὸν Δία ἐρῶ, ὦ Σώκρατες, οἷόν γέ μοι φαίνεται. πολλάκις γὰρ συνέρχομεθά τινες εἰς ταῦτὸν παραπλησίαν ἡλικίαν ἔχοντες, διασφύζοντες τὴν παλαιὰν παροιμίαν. οἱ οὖν πλεῖστοι ἡμῶν ὀλοφύρονται συνιόντες, τὰς ἐν τῇ νεότητι ἡδονὰς ποθοῦντες καὶ ἀναμιμνησκόμενοι περὶ τε 5
τὰ φροδίσια καὶ περὶ πότους καὶ εὐωχίας καὶ ἄλλ' ἅττα ἃ τῶν τοιούτων ἔχεται, καὶ ἀγανακτοῦσιν ὡς μεγάλων τινῶν ἀπεστερημένοι καὶ τότε μὲν εὖ ζῶντες, νῦν δὲ οὐδὲ ζῶντες. ἐνιοὶ δὲ καὶ τὰς τῶν οἰκείων προπηλακίσεις τοῦ γήρως ὀδύρονται, καὶ ἐπὶ τούτῳ δὴ τὸ γήρας ὑμνοῦσιν ὅσων κακῶν σφίσιν αἴτιον. εἰ γὰρ ἦν τοῦτ' αἴτιον, κἂν ἐγὼ τὰ αὐτὰ ταῦτα ἐπεπόνθη, ἔνεκά γε γήρως, καὶ οἱ ἄλλοι πάντες ὅσοι ἐνταῦθα ἦλθον ἡλικίας. νῦν δ' ἐγὼ γε ἤδη ἐντετύχηκα 10
οὐχ οὕτως ἔχουσιν καὶ ἄλλοις, καὶ δὴ καὶ Σοφοκλεῖ ποτε τῷ ποιητῇ παρεγενόμην ἐρωτωμένῳ ὑπὸ τίνος, “πῶς”, ἔφη, “ὦ Σοφόκλεις, ἔχεις πρὸς τὰ φροδίσια; ἔτι οἷός τε εἰ γυναικὶ συγγίγνεσθαι;” καὶ ὅς, “εὐφήμει”, ἔφη, “ὦ ἄνθρωπε. ἀσμενέστατα μέντοι αὐτὸ ἀπέφυγον, ὡς περ λυττῶντά τινα καὶ ἄγριον δεσπότην ἀποφυγόν.” εὖ οὖν μοι καὶ τότε ἔδοξεν ἐκεῖνος εἰπεῖν, καὶ 15
νῦν οὐχ ἦττον. παντάπασιν γὰρ τῶν γε τοιούτων ἐν τῷ γήρῳ πολλὴ εἰρήνη γίγνεται καὶ ἐλευθερία.

Plato, Republic I. 329a1 – 329d2

- (a) How does Plato in this passage create a lively picture of the complaints of the old men, and Kephalos' own attitude to old age? [25]

You are reminded that marks are awarded for the quality of written communication of your answer.

- (ii) τόδε δὲ σκεψώμεθα. ἄρ' οὐχ ὁ πατάξει δεινότατος ἐν μάχῃ εἴτε πυκτικῇ εἴτε τινὶ καὶ ἄλλῃ, οὗτος καὶ φυλάξασθαι;
- Πάνυ γε.
Ἄρ' οὖν καὶ νόσον ὅστις δεινὸς φυλάξασθαι, καὶ λαθεῖν οὗτος δεινότατος ἐμποίησας; 5
- Ἔμοιγε δοκεῖ.
Ἄλλὰ μὴν στρατοπέδου γε ὁ αὐτὸς φύλαξ ἀγαθὸς ὅσπερ καὶ τὰ τῶν πολεμίων κλέψαι καὶ βουλευμάτων καὶ τὰς ἄλλας πράξεις;
- Πάνυ γε.
Ὅτου τις ἄρα δεινὸς φύλαξ, τούτου καὶ φῶρ δεινός. 10
- Ἔοικεν.
Εἰ ἄρα ὁ δίκαιος ἀργύριον δεινὸς φυλάττειν, καὶ κλέπτειν δεινός.
Ὡς γοῦν ὁ λόγος, ἔφη, σημαίνει.
Κλέπτῃς ἄρα τις ὁ δίκαιος, ὡς ἔοικεν, ἀναπέφανται, καὶ κινδυνεύεις παρ' Ὀμήρου μεμαθηκέναι αὐτό. καὶ γὰρ ἐκεῖνος τὸν τοῦ Ὀδυσσεύς πρὸς 15 μητρὸς παππὸν Αὐτόλυκον ἀγαπᾷ τε καὶ φησιν αὐτὸν πάντας ἀνθρώπους κεκάσθαι κλεπτοσύνη θ' ὄρκῳ τε. ἔοικεν οὖν ἡ δικαιοσύνη καὶ κατὰ σὲ καὶ καθ' Ὀμηρον καὶ κατὰ Σιμωνίδην κλεπτικὴ τις εἶναι, ἐπ' ὠφελίᾳ μέντοι τῶν φίλων καὶ ἐπὶ βλάβῃ τῶν ἐχθρῶν. οὐχ οὕτως λέγεις;
Οὐ μὰ τὸν Δί', ἔφη, ἀλλ' οὐκέτι οἶδα ἐγώ γε ὅτι ἔλεγον. 20

Plato, *Republic* I. 333e3 – 334b3

- (b) By what means does Sokrates in this passage reduce Polemarchos to a state of confusion about his own opinions? [25]

You are reminded that marks are awarded for the quality of written communication of your answer.

Section B Total [50]

There is a copy of these passages and questions in the Insert booklet to help you.

Start writing your answers to question 3 on page 12

Copyright Acknowledgements:

Sources:

Q1 Xenophon, *Anabasis* I.6.8-11

Q3 (i) Plato, *Republic* I. 329a1 – 329d2

Q3 (ii) Plato, *Republic* I. 333e3 – 334b3

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The maximum mark for this paper is **100**.

SPECIMEN

Section A		
Question Number	Answer	Max Mark
1(a)	<p>Explain the grammar of the phrase <i>εἰπόντος δὲ τοῦ Ὀρόντου</i> (line 1).</p> <p>Genitive absolute [1] temporal sense [1] (ie Full answer to include reference to use of participle, and to function of clause in sentence)</p>	[2]
1(b)(i)	<p>What part of what verb is <i>γεγενῆσθαι</i> (line 2)?</p> <p>Perfect (middle) infinitive [1] <i>γίγνομαι</i> [1]</p>	[2]
1(b)(ii)	<p>Why is this part used here?</p> <p>Indirect statement</p>	[1]
1(c)	<p>What verbs do the following come from:</p>	
1(c)(i)	<p><i>ἠρώτησεν</i> (line 1); <i>ἔρωτάω</i></p>	[1]
1(c)(ii)	<p><i>ἐξῆγον</i> (line 14); <i>ἐξάγω</i></p>	[1]
1(c)(iii)	<p><i>προσετάχθη</i> (line 14)? <i>προστάσσω / προστάττω</i></p>	[1]
1(d)	<p>Give an idiomatic translation of <i>ἦ γὰρ ἀνάγκη</i> (line 3).</p> <p>Yes [1] for [1] I had to [1]... (<i>γὰρ</i> must be fully accounted for, for full marks)</p>	[3]
1(e)	<p>Translate lines 4-14 (<i>ἔτι οὖν ἂν γένοιο ... συγγενεῖς</i>) into English. Remember that extra credit will be given for good English. Please write your translation on alternate lines.</p> <p>1 <i>ἔτι οὖν ἂν γένοιο τῷ ἐμῷ ἀδελφῷ πολέμιος, ἐμοὶ δὲ φίλος καὶ πιστός;</i> 2 <i>ὁ δὲ ἀπεκρίνατο, "οὐδ' εἰ γενοίμην, ὦ Κῦρε, σοὶ γ' ἂν ποτε ἔτι δόξαιμι.</i> 3 <i>πρὸς ταῦτα Κῦρος εἶπε τοῖς παροῦσιν, "ὁ μὲν ἀνὴρ τοιαῦτα μὲν πεποίηκε, τοιαῦτα δὲ λέγει.</i> 4 <i>ὁμῶν δὲ σὺ πρῶτος, ὦ Κλέαρχε, ἀπόφηναι γνώμην ὃ τί σοι δοκεῖ.</i> 5 <i>Κλέαρχος δὲ εἶπε τάδε, "συμβουλεύω ἐγὼ τὸν ἄνδρα τοῦτον ἐκποδὸν ποιῆσθαι ὡς τάχιστα, ὅπως μηκέτι δέη τοῦτον φυλάττεσθαι.</i> 6 <i>ταύτη δὲ τῇ γνώμῃ καὶ οἱ ἄλλοι προσέθεντο.</i> 7 <i>μετὰ ταῦτα, κελεύοντος Κύρου, ἔλαβον τῆς ζώνης τὸν Ὀρόνταν ἐπὶ θανάτῳ ἅπαντες ἀναστάντες καὶ οἱ συγγενεῖς.</i></p> <p>The passage has been divided into 7 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>	

Section A		
Question Number	Answer	Max Mark
1(e) cont'd	<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)</p> <p>[3] Most of the meaning conveyed</p> <p>[2] Half of the meaning conveyed; the rest seriously flawed</p> <p>[1] Very little meaning conveyed, or isolated words known</p> <p>[0] No elements of meaning conveyed; no relation to 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</p> <p>[1] Occasional improvements on a literal translation</p> <p>[0] No or very little improvement on a literal translation</p>	[30]
1(f)	<i>ἐπεὶ δὲ εἶδον ... θάνατον ἄγοιτο</i> (lines 14-16):	
1(f)(i)	<p>what surprising fact is Xenophon remarking on here?</p> <p>Orontas' former subordinates still bow to him [1] even after he has been condemned. [1]</p>	[2]
1(f)(ii)	<p>suggest why he remarks on it.</p> <ul style="list-style-type: none"> • Persian discipline, • perhaps, subservience. <p>(Any sensible answer should be credited)</p>	[1]
1(g)	<p><i>ἐπεὶ δὲ εἰς ... ἐφάνη</i> (lines 16-20): show how in these lines, by use of language and content, Xenophon emphasises the mystery surrounding the fate of Orontas. Make three points and refer closely to the Greek in your answer.</p> <ul style="list-style-type: none"> • Many negatives; • no one this, no one that...; • guesswork; • ἄλλος ἄλλως; • no tomb. <p>2 marks per valid point well made.</p>	[6]

Section A		
Question Number	Answer	Max Mark
2	<p>ὁ μὲν [οὖν] Κλεομένης, ταῦτα εἰπὼν οἴκαδε ἐπανήλθεν, ὁ δὲ Ἀρισταγόρας αὐτῷ ἔσπετο. [5] ✓ anti, ✓ subord, ✓ comp verb</p> <p>τούτου δὲ πρὸς τὸν οἶκον ἀφικομένου, ὁ Κλεομένης ἔτυχε παίζων μετὰ τῆς θυγατρὸς, παιδὸς ἔτι οὔσης. [5] ✓ syntax</p> <p>ταύτην οὖν ἰδὼν, ὁ [μεν] Ἀρισταγόρας ἤτησε τὸν Κλεομένην ἐκπέμψαι ἵνα αὐτῷ διαλεχθεῖν μόνω. [5] ✓ order/emphasis</p> <p>ὁ δὲ Κλεομένης αὐτὸν ἐκέλευσεν εἰπεῖν ὅτι βούλοιο, τῆς παιδὸς παρουσίας. [5] ✓ order/emphasis</p> <p>ὁ οὖν Ἀρισταγόρας αὐτὸν ἐπειράθη χρήμασι πείσαι τοῖς Ἴωσι βοηθῆσαι [5] ✓ idiom</p> <p>καί, τοῦ Κλεομένουσ οὐκ ἐθέλοντος, πλείονα ὑπέσχετο. [5] ✓ syntax</p> <p>ἐξαίφνης δε βοήσασα ἡ παῖς “ὦ πάτερ”, ἔφη, “δεῖ σε εὐθὺς ἐξελθεῖν, μὴ σε διαφθεῖρη ὁ ξένος.” [5] ✓ idiom</p> <p>ἐξῆλθεν οὖν ὁ Κλεομένης, ὥστε τὸν Ἀρισταγόραν ἔδει ἀπὸ τῆς Σπάρτης ἀπελθεῖν οὐδὲν ποιήσαντα. [5] ✓ order/emphasis</p> <p>8 x 5 = 40 + max. 10 style marks</p> <p>Marks for individual sections should be awarded as follows:</p> <p>[5] All or almost all correct (as agreed at standardisation) [4] Minor errors(s) in accident or syntax [3] More serious errors in accident or syntax [2] Accident/syntax seriously faulty, but not without sense [1] A very small proportion of correct accident/syntax [0] No recognisable relation to the English</p> <p>Style Ticks</p> <p>The above are only suggestions. 8 marks are available for particularly effective Greek usage, which might include idiomatic subordination, particularly felicitous vocabulary and word order.</p> <p>2 of the remaining 10 marks to be awarded for correct breathings:</p> <p>[2] all correct, or one error; [1] 2 or more errors.</p>	
Section A Total		[50]
Paper Total		[100]

Section B		
Question Number	Answer	Max Mark
	<p>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.</p>	
3(a)	<p>How does Plato in this passage create a lively picture of the complaints of the old men, and Kephalos' own attitude to old age?</p> <p>The old men <i>meet together</i> and when they do <i>meet together</i> all most of them can do is moan...</p> <ul style="list-style-type: none"> • Emphasis on what they miss: <i>ἡδονὰς ... τὰ φροδίσια</i>, reinforced by list: repeated <i>περί</i> • reference to their longings <i>ποθοῦντες</i> and their reminiscing • <i>ἀγανακτοῦσιν</i>: they are cross at what they miss; • deprived <i>ἀπεστερημένοι</i> of what they think are important things <i>μεγάλων</i>. • Most forcefully expressed in <i>τότε ... ζῶντες</i> with its antithesis, and contrast between then and now and well and ill. • They moan too about the insults they get from their families, and drone on <i>ὑμνοῦσιν</i> about it all. • <i>κὰν ἐγὼ τὰ αὐτὰ ταῦτα ...</i> with reinforcement of the 'I' later in <i>νῦν δ' ἔγωγε ...</i> (contrast pointed here too). • Not only himself, though but <i>also</i> others <i>καὶ δὴ καὶ</i> Sophocles, no less; and this isn't hearsay, Kephalos was there in person, and tells it in direct speech. • Sophocles' appalled response, as if to a blasphemy <i>εὐφήμει</i>; • the great pleasure with which he's left all this behind <i>ἀσιμενέστατα</i>. • <i>ἀπέφυγον</i> repeated with <i>ἀποφυγών</i>, he has escaped as if a runaway slave from <i>λυττώντά ... ἄγριον δεσπότην</i>. • His contrasting present state: <i>πολλὴ εἰρήνη ... καὶ ἐλευθερία</i>. 	[25]

Section B		
Question Number	Answer	Max Mark
	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.	
3(b)	<p>By what means does Sokrates in this passage reduce Polemarchos to a state of confusion about his own opinions?</p> <p>S is here making P agree that justice is 'a kind of thievery that is in the interests of one's friends and to the detriment of one's enemies', which is not at all what P means. His argument is as follows:</p> <ul style="list-style-type: none"> • if you're good at attacking you're good at defending; • if you're good at stopping diseases you're good at causing them; • if you're good at guarding your army, you're good at 'stealing a march' on your enemy. <ul style="list-style-type: none"> • So if you're good at guarding, you're good at stealing. • So if a just man (as already shown) is good at looking after money, he'll also be good at stealing it... <ul style="list-style-type: none"> • So a just man is a good thief. <p>(Obviously this is why Homer praises Autolykos for his skill at thievery and oath-breaking.)</p> <p>So justice must be 'a kind of thievery...etc.'</p> <p>Candidates need not summarise the argument in complete detail, but will need to express it clearly, and its inadequacies, in order to show how S leads P on.</p>	[25]
Section B Total		[50]

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	Total
1 or 2	20	30	50
3(a)	10	15	25
3(b)	10	15	25
Totals	40	60	100

SPECIMEN

A2 Classics Marking Grid for G3–G4: notes

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

	AO1	AO2
Section A Language	20	30
Section B Prescribed Text	Qa	15
	Qb	15
Total	40	60
Weighting	40%	60%
Total mark for each A2 unit	100	

Quality of Written Communication (QWC): The QCA Guidance for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences.

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 AOs 2a and 2b but, in assigning a mark for AO2, examiners should focus first on AO2(a) – ie 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.

A2 Classics Marking Grid for units G3–G4: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>	<i>Characteristics of performance</i>
Level 5	10 9–10	<ul style="list-style-type: none"> • Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context. • 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	<p>Work in this band may meet some of the criteria for Level 2, 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.</p>

A2 Classics Marking Grid for units G3–G4: AO2 (a and b)

<i>(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i>	<i>Max. mark and mark ranges</i>	<i>Characteristics of performance</i>
<i>(b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i>	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	<p>Work in this band may meet some of the criteria for Level 2, 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.</p>