



Oxford Cambridge and RSA

GCE

Classical Civilisation

H408/11: The world of the hero

Advanced GCE

Mark Scheme for November 2020

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.











Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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MARKING INSTRUCTIONS

Annotations

These are the annotations, (including abbreviations), used in RM Assessor, which are used when marking:

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
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point

REP	REP	conspicuous repetition
L	L	illegible word or phrase
BP	BP	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

MARKING INFORMATION

Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Using the mark scheme

Please study this mark scheme carefully. The mark scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and mark schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This mark scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The mark scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Team Leader' standardisation (SSU) meeting will ensure that the mark scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the mark scheme in the same way. The mark scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Information and instructions for examiners

The practice scripts provide you with *examples* of the standard of each level. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at SSU.

The specific task-related indicative content for each question will help you to understand how the level descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described for the individual component:

AO1 Demonstrate knowledge and understanding of:

- literature, visual/material culture and classical thought
- how sources and ideas reflect, and influence, their cultural contexts
- possible interpretations of sources, perspectives and ideas by different audiences and individuals.

AO2 Critically analyse, interpret and evaluate literature, visual/material culture, and classical thoughts, using evidence to make substantiated judgements and produce coherent and reasoned arguments.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. For some points based marking and the levels of response questions you are required to identify a candidate's performance under each assessment objective and award marks accordingly.

Marking Scripts

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

The points in the mark scheme are **indicative content only** and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

Any queries on unexpected answers please consult your Team Leader/Principal Examiner.

Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort tick the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

Do use ticks to draw attention to anything worthy of credit [even single words].

Do not use ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Highlighting: use highlighting as directed by your Principal Examiner.

QUALITY OF EXTENDED RESPONSE

- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation, and other defects in English grammar and expression (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

Section A

Question	Indicative Content	Marks	Guidance
1	<p>Explain why this passage is a dramatic piece of writing. Use references to Passage A to support your answer.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • Use of epithet. (AO2) <ul style="list-style-type: none"> ◦ ‘Great hearted’. (AO1) • Reference to precise anatomical detail (AO2) <ul style="list-style-type: none"> ◦ ‘lower-belly’. (AO1) • Use of simile (AO2) <ul style="list-style-type: none"> ◦ ‘As a lion...’. (AO1) • Metaphor. (AO2) <ul style="list-style-type: none"> ◦ ‘winged words’ (AO1) • Use of direct speech. (AO2) <ul style="list-style-type: none"> ◦ <i>passim</i> (AO1) • Foreshadowing. (AO2) <ul style="list-style-type: none"> ◦ <i>Hector’s arrogance might be punished.</i> (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>
2	<p>Explain who you think was the most responsible for the death of Patroclus. You may use Passage A as a starting point in your answer.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • The taking of Briseis • Achilles’ refusal to fight • Achilles asking Thetis to grant Trojan success • Achilles’ rejection of the gifts to induce him to return to the battle • Patroclus borrowing Achilles’ armour • Patroclus ignoring Achilles’ advice • Hektor killing Patroclus <p>AO2 Candidates might show knowledge and understanding of:</p>	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ◦ Agamemnon's treatment of Achilles and taking his prize slights the latter's honour ◦ Achilles has little time on earth in which to gain this honour ◦ Achilles condemns his own side to destruction which eventually leads to the involvement of Patroclus ◦ Achilles continues to refuse to fight even though he has been offered the return of Briseis and other gifts ◦ Patroclus makes the suggestion of borrowing the armour and leading the Myrmidons ◦ Patroclus becomes carried away in the battle and ignores Achilles' warnings ◦ Hektor's actions within the passage 		
3	<p>Explain why this passage is a dramatic piece of writing. Use references to Passage B to support your answer.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • Divine intervention. (AO2) <ul style="list-style-type: none"> ◦ <i>Zeus creating the storm.</i> (AO1) • Foreshadowing. (AO2) <ul style="list-style-type: none"> ◦ <i>'sombre cloud'.</i> (AO1) • Use of similes. (AO2) <ul style="list-style-type: none"> ◦ <i>'Like a diver...'</i>, <i>'like seagulls'.</i> (AO1) • Emphatic short sentence. (AO2) <ul style="list-style-type: none"> ◦ <i>'There was no homecoming...'</i> (AO1) • Precise terminology when referring to the boat. (AO2) <ul style="list-style-type: none"> ◦ <i>Passim</i> (AO1) • Sibilance. (AO2) <ul style="list-style-type: none"> ◦ <i>'stern, struck...skull.</i> (AO1) • Metaphor. (AO2) <ul style="list-style-type: none"> ◦ <i>'hit us'.</i> (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>
4	<p>Explain who you think was the most responsible for the troubles Odysseus' men faced on their travels? You may use Passage B as a starting point in your answer.</p>	<p>10 (AO1)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p>

Question	Indicative Content	Marks	Guidance
	<p>AO1 Candidates might want to comment on some of the following episodes:</p> <ul style="list-style-type: none"> • Cicones • Lotus Eaters • Polyphemus • Aeolus • Laestrygonians • Circe • Halls of the Dead • Scylla and Charybdis • Sun-god's cattle • Calypso • Storm <p>AO2 Candidates may demonstrate evaluation and analysis through the use of discussion of some of the following areas:</p> <ul style="list-style-type: none"> ○ In the passage, it is clear that the men are suffering through Zeus' intervention. Circe is also responsible for their transformation. ○ Some of these episodes are clearly the responsibility of Odysseus, such as the episode with Polyphemus, not telling the crew what was in the bag gifted to him by Aeolus or the repercussions of eating the Sun-god's cattle. ○ Other times the crew must shoulder some of the blame. For instance, they should have left Ismarus when Odysseus wanted to, not eaten the cattle or lotus nor opened the bag of winds. ○ There is also room to consider the role of Fate. 	<p>10 (AO2)</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Section B

Question	Indicative Content	Marks	Guidance
<p>5</p>	<p>Explain how the violence of war is conveyed in this passage. Use references to Paasage C to support your answer.</p> <p>Examples might include:</p> <ul style="list-style-type: none"> • Force used to kill Euryalus (AO2) <ul style="list-style-type: none"> ○ 'full force' (AO1) • The effect of the sword blow (AO2) <ul style="list-style-type: none"> ○ 'shattering' (AO1) • Visceral imagery (AO2) <ul style="list-style-type: none"> ○ 'blood flowed' (AO1) • Use of similes (AO2) <ul style="list-style-type: none"> ○ 'like a scarlet flower' (AO1) • Persistence of Nisus (AO2) <ul style="list-style-type: none"> ○ 'again and again' (AO1) • Use of metaphor (AO2) <ul style="list-style-type: none"> ○ 'buried its hilt' (AO1) 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>
<p>6</p>	<p>'Love leads to loss in the Aeneid.' Discuss whether you agree with this statement. You may use Passage C as a starting point in your answer.</p> <p>AO1</p> <p>Candidates might show knowledge and understanding of the following characters and the people they love and who love them:</p> <ul style="list-style-type: none"> • Aeneas • Dido • Turnus <p>There is also room to consider:</p> <ul style="list-style-type: none"> • Pallas and Evander • Lausus and Mezentius • Nisus and Euryalus 	<p>10 (AO1)</p> <p>10 (AO2)</p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

AO2

Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:

- In the passage, it is clear that Nisus' love of Euryalus leads to his death. Euryalus' love of glory and booty is his downfall.
- Dido's love for Aeneas leads to her abandoning her reputation, role as a leader and sister and ultimately to commit suicide.
- Annas love for Dido ultimately dooms her sister.
- Dido and Sychaeus' happiness is cruelly taken away from them.
- Aeneas endangers his mission in trying to find his wife at Troy and is denied the embrace for which he longs.
- Aeneas is again denied the opportunity of embracing his father in the Underworld.
- Lausus throws away his own life in a futile attempt to save his father who knowingly goes to his death when he realises what his son has done for him.
- Juturna loses the brother she loves dearly. Amata hangs herself when she thinks Turnus to be dead.
 - Love actually does not always lead to loss. Aeneas' dedication to his son and father is seen on many occasions and is crucial for the successful completion of the Roman mission.
 - Creusa detaches herself from Aeneas in a loving and supportive way, enabling him to move on with his life.
 - The final duel takes place in Book 12 to avoid further death and suffering of the two sides.

Section C

Question	Indicative Content	Marks	Guidance
7	<p>Assess which passage you consider to be the more emotionally moving. You should refer to the passage from the <i>Aeneid</i> and the passage from the work of Homer you have read.</p> <p>AO1 Candidates will need to identify and demonstrate knowledge and understanding of emotionally moving elements within the passages. These might include:</p> <p><i>Iliad</i>:</p> <ul style="list-style-type: none"> • Hector's strength and Patroclus' helplessness • Use of a simile • Direct speech • Death scene • Boastfulness of Hector • The involvement of the gods <p><i>Odyssey</i>:</p> <ul style="list-style-type: none"> • Involvement and strength of Zeus • Strength of the storm • Vulnerability of both Odysseus and his crew • Use of similes • Dynamic choice of verbs <p><i>Aeneid</i>:</p> <ul style="list-style-type: none"> • Nisus' desperation to save Euryalus • Use of direct speech • Nisus' guilt • Visceral imagery • Use of similes • Dynamic choice of verbs • Death scene 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>

	<p>AO2 Much will depend upon the passages which are chosen for discussion and the candidates' understanding of what is emotionally moving. Areas for discussion and comparison might include:</p> <ul style="list-style-type: none"> • The intensity of emotions • The actions and words of the characters • The contrasting tones and moods of the passages • Use of imagery and contrast <p>There are many valid approaches to this question.</p>		
8	<p>'Homer has portrayed his men like gods, and gods like men.' Discuss how far the gods and goddesses portrayed in a human way in the <i>Iliad</i>?</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Zeus • Apollo • Ares • Aphrodite • Hera • Poseidon • Thetis <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>Anthropomorphic depiction:</p> <ul style="list-style-type: none"> • Live in a family • Sleep together • Quarrel • Listen to entertainment • Eat ambrosia and drink nectar • Have favourite mortals with whom they regularly interact 	<p>10 (AO1)</p> <p>20 (AO2)</p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

	<ul style="list-style-type: none"> • Become involved in the fighting in Troy • Are occasionally mocked • Wounded • Lie and resort to trickery • Cry • Want revenge • Do not always obey Zeus whose authority is intermittently applied • Are, at times, subject to Fate <p>Divine depiction:</p> <ul style="list-style-type: none"> • Live on Olympus and feast on ambrosia and nectar • Neither age nor die • Are worshipped and prayed to • Carry out supernatural acts • Exceptionally powerful and achieve things which humans would find difficult with consummate ease • Agents of Fate • Weigh up a mortal's life 		
9	<p>'It is impossible to sympathise with the Suitors; they are all just a bunch of villains.' Discuss how far you agree with this assessment of the Suitors in the <i>Odyssey</i>.</p> <p>AO1</p> <p>In general, the Suitors:</p> <ul style="list-style-type: none"> • Have demonstrated a lack of <i>xenia</i>. • Their deaths are foreshadowed from the start and are overseen by the gods. • Have, however, been tricked by Penelope on several occasions. • Are unable to defend themselves in the final fight. <p>Candidates might show knowledge of individual Suitors such as:</p> <ul style="list-style-type: none"> • Antinous. • Eurymachus. 	<p>10 (AO1)</p> <p>20 (AO2)</p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

	<ul style="list-style-type: none"> • Amphinomus. <p>AO2 Candidates may demonstrate evaluation and analysis of the actions of these Suitors:</p> <p>Antinous:</p> <ul style="list-style-type: none"> • leads the assassination plot against their host. • Throws a stool at Odysseus and shocks the other Suitors by his behaviour. • Encourages the fight between the beggars. • Sneers at Eumaeus and Philoetius. <p>Eurymachus:</p> <ul style="list-style-type: none"> • hides his evil intentions and lies when he tells Penelope that he means no harm to her son. • Is sleeping with Melanthe. • Is more worried about his reputation when he fails to string the bow. • Unfairly blames Antinous before he is killed. <p>Amphinomus:</p> <ul style="list-style-type: none"> • is not so odious and Penelope finds his conversation agreeable. • Dissuades the Suitors from further attempts on Telemachus' life. • Odysseus encourages him to leave. 		
10	<p>'Aeneas lacks any ordinary human emotions.' Discuss how far you think this is true of the way he is portrayed in the <i>Aeneid</i>.</p> <p>AO1 Candidates might show knowledge and understanding of Aeneas' behaviour in the following situations:</p> <ul style="list-style-type: none"> • Father • Son • Husband • Lover 	<p>10 (AO1)</p> <p>20 (AO2)</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the</i></p>

<ul style="list-style-type: none"> • Leader • Fighter • Man entrusted with the responsibility of completing the Roman mission <p>AO2</p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments of where Aeneas seems to be exempt from ordinary human emotions:</p> <ul style="list-style-type: none"> • Dedication to his mission • Obedience of divine will • Subordination of his own desires and personal happiness • The ferocity of his rage in the battlefield <p style="padding-left: 40px;">At other times, Aeneas demonstrates very ordinary, human emotions:</p> <ul style="list-style-type: none"> • His desire for maternal affection • Love for his wife and the effect her death has upon him • The father son bond he shares with Anchises • His concern for Ascanius • His feelings, though suppressed, for Dido • The guilt he experiences over the death of Pallas • The doubts he feels about whether to continue with his mission. • Fear • Dedication to his men. 	<p><i>approach to crediting this is outlined in the Levels of Response Grid.</i></p>
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Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

Level	Marks	Characteristics of Performance
5	9–10	AO1: Shows very good knowledge and understanding of the provided source through a range of well selected, accurate and precise material from it AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed
4	7–8	AO1: Shows good knowledge and understanding of the provided source through a range of well selected, mostly accurate, material from it AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed
3	5–6	AO1: Shows reasonable knowledge and understanding of the provided source through use of a range of mostly accurate material from it AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development
2	3–4	AO1: Shows basic knowledge and understanding of the provided source through use of some material from it with some degree of accuracy AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development
1	1–2	AO1: Shows limited knowledge and understanding of the provided source through little use of accurate material from it AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance
0	0	No response or no response worthy of credit

Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	<ul style="list-style-type: none"> • very detailed knowledge and a thorough understanding of the material studied • use of a range of well selected, accurate and precise material from classical sources and appropriate, effective use of their cultural context and possible interpretation 	5	9 – 10	<ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7 – 8	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation 	4	7 – 8	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation 	3	5 – 6	<ul style="list-style-type: none"> • a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	3 – 4	<ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation 	2	3 – 4	<ul style="list-style-type: none"> • a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1 – 2	<ul style="list-style-type: none"> • little engagement with the question, any points or conclusions made are of little relevance • isolated use of classical sources with little analysis, interpretation and evaluation <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Guidance on applying the marking grids for the 30-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	<ul style="list-style-type: none"> • very detailed knowledge and a thorough understanding of the material studied • use of a range of well selected, accurate and precise material from classical sources and appropriate, effective use of their cultural context and possible interpretation 	5	17 – 20	<ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
4	7 – 8	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation 	4	13 – 16	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works <i>the response is logically structured, with a well-developed and clear line of reasoning</i>
3	5 – 6	<ul style="list-style-type: none"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation 	3	9 – 12	<ul style="list-style-type: none"> • a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources scholars and/or academic works <i>the response presents a line of reasoning which is mostly relevant and has some structure</i>
2	3 – 4	<ul style="list-style-type: none"> • basic knowledge and understanding of the material studied • use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation 	2	5 – 8	<ul style="list-style-type: none"> • a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works <i>the response presents a line of reasoning but may lack structure</i>
1	1 – 2	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1 – 4	<ul style="list-style-type: none"> • little engagement with the question and any points or conclusions made are of little or no relevance • isolated use of classical sources with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i>
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit 	0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

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