

GCE

Classical Civilisation

H408/24: Greek art

Advanced GCE

2021 Mark Scheme (DRAFT)

This is a DRAFT mark scheme. It has not been used for marking as this paper did not receive any entries in the series it was scheduled for. It is therefore possible that not all valid approaches to a question may be captured in this version. You should give credit to such responses when marking learner's work.

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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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Annotations

These are the annotations, (including abbreviations), used in RM Assessor3, 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
	V Wavy Line	to draw attention to something
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point
	REP	conspicuous repetition

L	L	illegible word or phrase
BP SEEN	BP/SEEN	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. NB: SEEN annotation will appear automatically if the automated ‘annotate blank pages’ is used prior to submitting the marked paper. Great care needs to be exercised with the SEEN annotation.

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>Give the date of the statue in Source A.</p> <ul style="list-style-type: none"> • 478 (1) or 474 (1). 	<p>1 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>
2	<p>Where was the statue in Source A found?</p> <ul style="list-style-type: none"> • Delphi (1). 	<p>2 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>
3	<p>Explain how well the sculptor has made use of the material from which the statue in Source A is made.</p> <p>Examples may include:</p> <ul style="list-style-type: none"> • Malleable nature of material. (AO2) <ul style="list-style-type: none"> ○ <i>Bronze.</i> (AO1) • tensile strength of material in comparison to marble. (AO2) <ul style="list-style-type: none"> ○ <i>Bronze allowed for different types of pose</i> (AO1) ○ <i>Arms of charioteer held away from the body.</i> (AO1) • lost wax method of creating statue. (AO2) <ul style="list-style-type: none"> ○ <i>Allows for statue to be made in sections.</i> (AO1) ○ <i>Allows additions of other metals.</i> (AO1) ○ <i>Lips.</i> (AO1) ○ <i>Eyes and eyelashes.</i> (AO1) ○ <i>Headband.</i> (AO1) • tensile strength of material in comparison to marble. (AO2) <ul style="list-style-type: none"> ○ <i>Bronze allowed for different types of pose.</i> (AO1) ○ <i>Arms of charioteer held away from the body.</i> (AO1) <p>Candidates should come to a conclusion. Candidates may make reference to the rest of the statue – the chariot, the horses and the groom.</p>	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use the 10-mark marking 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>

Question	Indicative Content	Marks	Guidance
4	<p>On which temple is the pediment in Source B located?</p> <ul style="list-style-type: none"> • Temple of Zeus at Olympia (1). 	<p>1 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>
5	<p>What is the subject matter of the pediment in Source B?</p> <ul style="list-style-type: none"> • Centauromachy (1). 	<p>1 (AO1)</p>	<p><i>All legitimate answers should be credited.</i></p>
6	<p>Which god is portrayed in the middle of this pediment?</p> <ul style="list-style-type: none"> • Apollo (1). 	<p>1 (AO1)</p>	
7	<p>Analyse the content and composition of the pediment shown in Source B.</p> <p>Examples may include:</p> <p>Content</p> <ul style="list-style-type: none"> • Relevance of the subject matter of the scene. (AO2) <ul style="list-style-type: none"> ○ <i>Centauromachy not relevant to Olympia or Zeus. (AO1)</i> ○ <i>Centauromachy relevant to the underlying theme of Greek superiority over barbarians. (AO1)</i> ○ <i>Reference to individual figures such as Apollo, Theseus, Perithoos and the bride. (AO1)</i> <p>Composition</p> <ul style="list-style-type: none"> • Triangular shape of the pediment difficult to fill. (AO2) <ul style="list-style-type: none"> ○ <i>Figures placed in dynamic poses to fit the triangular shape. (AO1)</i> ○ <i>Apollo at the centre in pose with outstretched arm. (AO1)</i> ○ <i>Male figures either side of Apollo. (AO1)</i> ○ <i>Centaur grappling with figures on either side of the main figure. (AO1)</i> • Vertical compositional lines. (AO2) <ul style="list-style-type: none"> ○ <i>Figure of Apollo. (AO1)</i> 	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>Use the 10-mark marking 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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • Horizontal compositional lines. (AO2) <ul style="list-style-type: none"> ○ <i>Apollo's outstretched arm.</i> (AO1) ○ <i>Reclining figures in the corners of the pediment.</i> (AO1) • Diagonal compositional lines. (AO2) <ul style="list-style-type: none"> ○ <i>Bride and centaur.</i> (AO1) ○ <i>Youths fighting with centaurs.</i> (AO1) 		
8*	<p>'In the first half of the 5th century BC sculptors of free-standing sculpture were more innovative than sculptors of pediments.' Explain how far you agree with this statement. Justify your response. You may use Sources A and/or B as a starting point in your answer.</p> <p>AO1 Candidates may show knowledge and understanding of:</p> <p>Free-standing sculpture</p> <ul style="list-style-type: none"> • Delphic Charioteer – Source A. • Artemision Zeus. • Diskobolos. <p>Pedimental sculpture</p> <ul style="list-style-type: none"> • West pediment from temple of Zeus at Olympia – Source B. • East pediment from Temple of Aphaia, Aigina. • East pediment from temple of Zeus at Olympia. <p>Credit reference to relevant examples from both media which are beyond the specification.</p> <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Sculptors of pediments were limited by the material – usually marble. • Sculptors of pediments were limited by the triangular shape of the pediment. 	<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"> • Sculptors of pediments were limited by the subject matter considered suitable for a religious building. • It could be argued that sculptors of pedimental sculpture could use more dynamic poses because they were supported and not fully in the round and were not seen close up. • Sculptors of free-standing sculpture given more freedom by using bronze material. • It could be argued that sculptors of free-standing statues could use more dynamic poses because of bronze. • Sculptors could use more detail on free-standing statues because of how viewers could see the work. <p>Candidates may use Sources A and/or B as a starting point, BUT they do not have to use them.</p>		

Section B

Question	Indicative Content	Marks	Guidance
9	<p>'In vase-painting, the second half of the 6th century BC was a period of great innovation.' Explain how far this statement is supported by the pots you have studied. Justify your response.</p> <p>AO1 Candidates may show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Dionysus and the Maenads by the Amasis Painter. • Achilles and Ajax playing dice by Exekias. • Dionysus sailing on the ocean, kylix by Exekias. • Dionysus/Herakles feasting in the presence of Athena, bi-lingual belly amphora by the Lysippides Painter and the Andokides Painter. • Herakles and Antaios, calyx krater by Euphronios. • Herakles and the Amazons, volute krater by Euphronios. • Hector arming/Three men carousing, belly amphora by Euthymides. • Dionysus and the Maenads, pointed amphora by the Kleophrades Painter – may just creep in at 500-490 BC. <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Some aspects of what went before in vase-painting – miniaturist style of Francois Vase and Sophilos dinos and how this changed by the end of the 6th century. • Change to big, bold narrative filling the surface of a pot. • Change in use of decorative motifs. • Delicacy and detail of the incision work – e.g. Maenads' dresses, cloaks of Achilles and Ajax. • Use of ochre wash to intensify the red background. • Transition from black figure to red figure technique. • Use of incision v watered down slip and brush. • Development of poses by using torsion and foreshortening. • Use of fewer figures in red figure technique. 	<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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • Diminishing importance of filling ornaments in red figure technique. • Use of colour in both black figure and red figure techniques. 		
10	<p>'All Greek art was religious in content and purpose.' Explain how far you agree with this statement. Justify your response with reference to specific examples from at least two of the following areas: free-standing sculpture, architectural sculpture, vase-painting.</p> <p>AO1 This is intended to be an open question so that candidates are free to choose their own examples from their selected media. There is a lot of material from which candidates may draw their examples – do not expect reference to all of it. They must refer to at least two different media in their responses.</p> <p>Candidates may show knowledge and understanding of:</p> <p>Free-standing sculpture</p> <ul style="list-style-type: none"> • New York Kouros. • Kleobis and Biton. • Berlin Standing Goddess. • Anavysos Kouros. • Peplos Kore. • Aristodikos Kouros. • Delphic Charioteer. • Artemision Zeus. • Diskobolos. • Doryphoros. • Aphrodite of the Agora. • Eirene and Ploutos. • Hermes and Dionysus. • Aphrodite of Knidos. • Apoxyomenos. • Antikytheran Youth. • Credit reference to other relevant free-standing statues beyond the specification. <p>Architectural sculpture</p> <ul style="list-style-type: none"> • Pediments: Temple of Artemis, Corcyra; Temple of Aphaia, Aigina; Temple of Zeus, 	<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>

Question	Indicative Content	Marks	Guidance
	<p>Olympia; Parthenon, Athens.</p> <ul style="list-style-type: none"> • Ionic friezes: Siphnian Treasury, Delphi; Parthenon, Athens; Temple of Apollo, Bassai. • Metopes: Temple C, Selinus; Herakles and the Kerkopes; Temple of Zeus, Olympia; Parthenon, Athens. <p>Vase-painting</p> <ul style="list-style-type: none"> • Gorgons pursuing Perseus dinos. • Francois vase. • Wedding of Peleus and Thetis, dinos by Sophilos. • Dionysus and the Maenads by the Amasis Painter. • Achilles and Ajax playing dice and Dionysus sailing on the ocean, kylix by Exekias. • Dionysus/Herakles feasting in the presence of Athena, bi-lingual belly amphora by the Lysippides Painter and the Andokides Painter. • Trojan War, hydria by the Kleophrades Painter. • Dionysus and the Maenads, pointed amphora by the Kleophrades Painter. • Achilles and Hector/Memnon, volute krater by the Berlin Painter. • Herakles and Antaios, calyx krater by Euphronios. • Herakles and the Amazons, volute krater by Euphronios. • Hector arming/Three men carousing, belly amphora by Euthymides. • Perseus and Medusa, hydria and Boreas pursuing Oreithyia, oinochoe by the Pan Painter. <p>AO2 Much will depend on which media a candidate decides to discuss.</p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>Free-standing sculpture</p> <ul style="list-style-type: none"> • Much of the prescribed material comes from religious settings e.g. sanctuaries, grave markers – this implies that the purpose of the different statues is religious. • There are some statues which reflect everyday activities – Apoxyomenos. • There are some statues which reflect sporting activities – Diskobolos, Delphic Charioteer. <p>Architectural sculpture</p>		<p>Candidates should come to a reasoned conclusion about whether ALL Greek art was religious in content and purpose. It does not matter what conclusion they come to provided there is close and detailed reference to the examples cited.</p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • All the prescribed material comes from religious buildings in different sanctuaries – this implies that the purpose of the different pieces is religious. • The content of some of the pieces is not particularly religious – e.g. Centauromachy or Amazonomachy. • The purpose of some of the pieces may be seen as political propaganda or glorification of an individual city state. <p>Vase-painting</p> <ul style="list-style-type: none"> • The subject matter of the different pots is very varied. • Some pots have clearly religious themes – Dionysus and the Maenads. • Some pots have mythology as their themes – Achilles and Hector/Memnon – but even here there are gods present. Does that make these pots religious in content and purpose? • Some pots have everyday scenes – Three men carousing. • The purpose of the pots is domestic – water collection, drinking cups and storage vessels. • There are pots which are used in religious ceremonies – which candidates may be able to refer to if they study H408/21 or H408/31 – but these are not to be expected. • It is reasonable to expect candidates to know that there were pots other than those in the prescribed material which show different themes and have may have different purposes. 		

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
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Level	Marks	Characteristics of Performance
5	9–10	AO1: Shows very good knowledge and understanding of the provided source/ideas 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/ideas 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/ideas 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/ideas 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/ideas 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 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 level 3 and outwards 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
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

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 worthy of credit 	0	0	<ul style="list-style-type: none"> • 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 level 3 and work outwards 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
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

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 worthy of credit 	0	0	<ul style="list-style-type: none"> • no response worthy of credit

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