GCE

Classical Civilisation

H008/21: Greek theatre

AS Level

Mark Scheme for June 2022

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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

PREPARATION FOR MARKING ON RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal http://www.rm.com/support/ca.
3. Prior to the SSU meeting, if it is a small panel or you are a Team Leader log-in to RM Assessor and mark the **required number** of 'scripts' requested by your PE.
4. During/After the standardisation meeting: YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING INSTRUCTIONS

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.

5. **Crossed Out Responses**
   Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

   Rubric Error Responses – Optional Questions
   Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. (The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
   a. Where generic answer booklets are used, all pages must contain an annotation, or RM Assessor will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' annotation **must** be applied.
   b. Where additional objects are present, all pages must contain an annotation, or RM Assessor will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' annotation **must** be applied.

7. Where candidates have a choice of questions across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (*The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.*)

8.   There is a NR (No Response) option. Award NR if:
        •   there is nothing written at all in the answer space
        Note: Award 0 marks for an attempt that earns no credit (including copying out the question).

        Team Leaders must confirm the correct use of NR with their examiners before live marking commences and should check this when reviewing scripts.

9.   The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your Team Leader, use the phone, the RM Assessor messaging system, or e-mail.

10.   Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

11.   For answers marked by levels of response:
        a.   **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
        b.   **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

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	S	error of spelling
^	^	omission
∿	H Wavy Line	to draw attention to something
………	Highlight	as directed by PE
IRRL	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. Only use the SEEN annotation as directed by your Lead Marker

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	**What style of painting is the pot in Source A?** • Black Figure (1).	1 (AO1)	
2	**What instrument is Figure 1 playing on the pot in Source A?** • *(Di)Aulos* (1) • (Double) Flute (1).	1 (AO1)	

3	**Analyse how useful the pot in Source A is in telling us about the origins and development of Greek comedy. Make four points and support each point with reference to Source A.**
	
	Accept any **four** points and award up to **two** marks each. Assess against point-by-point marking grid below.
	
	<table><tr><td>2</td><td>expresses a valid point, with accurate, relevant and suitably explained reference to the source.</td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection evidence from the source.</td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td></tr></table>
	Examples might include:
	
	Useful
	• It shows elements of a Choral performance. (AO2)
	   o *Dancing of Chorus members. (AO1)*
	   o *Costumes of Chorus members. (AO1)*
	• It shows that the Chorus performed with a musician. (AO2)
	   o *The Diaulos player. (AO1)*
		4
		(AO1)
		
		4
		(AO2)
			AO1 marks are awarded for the selection of material from the source.
			
			AO2 marks for the interpretation, analysis and interpretation.
			
			The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.

Question	Indicative Content	Marks	Guidance

	• It shows themes which remained common over the period of Greek comedy. (AO2)
	  ○ *The dancers are dressed as birds, like Aristophanes' Birds. (AO1)*
	• It is an early representation. (AO2)
	  ○ *It is dated 510 BC – 480 BC. (AO1)*
	
	Not useful
	• It may not be from a comedy. (AO2)
	  ○ *This may not have been seen by the artist. (AO1)*
	• It only shows two dancers. (AO2)
	  ○ *It does not show the full number of the Chorus. (AO1)*
	• It does not show any elements of the theatre. (AO2)
	  ○ *There is no image of the skene/stage. (AO1)*
	• It only shows an early scene. (AO2)		

4	**Where does the scene in Source B take place? Make two points.** Answers may include: • On the marsh (1). • River Styx (1). • Leading to the Underworld (1).	2 (AO1)	*All legitimate answers should be credited*
5	**Explain why Xanthias is not in the boat with Dionysus. Make two points.** Answers may include: • He is a slave (1). • He did not fight in the Battle of Arginusae (1). • And therefore was not manumitted (1).	2 (AO2)	*All legitimate answers should be credited*
6a	**Which god is Dionysus disguised as in Source B?** • Heracles (1).	1 (AO1)	

Question	Indicative Content	Marks	Guidance
6b	**How do the audience know he is disguised as this god?** • He is wearing a lionskin (1). • He is carrying a club (1).	1 **(AO1)**	*All legitimate answers should be credited*
7	**Explain how Aristophanes makes the scene in Source B an effective piece of comic drama. Make four points and support each point with reference to Source B.** Accept any **four** points and award up to **two** marks each. Assess against point-by-point marking grid below. <table><tr><td>2</td><td>expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td></tr><tr><td>0</td><td>Point is not valid, or none are drawn.</td></tr></table> • Mockery of a god. (AO2) ○ *Frogs' lack of respect for Dionysus. (AO1)* ○ *Dionysus has to beat the Frogs. (AO1)* • Costume. (AO2) ○ *Dionysus' outfit. (AO1)* ○ *Frog costumes. (AO1)* • Props. (AO2) ○ *Boat and oars. (AO1)* • Fantasy. (AO2) ○ *Dionysus on his way to the Underworld. (AO1)* ○ *Personification of the Frogs. (AO1)* • Scatological humour. (AO2) ○ *'my bum is wet and just about to poo.' (AO1)* ○ *'Something will pop out and say…' (AO1)* • Visual humour. (AO2) ○ *Dionysus trying to row. (AO1)*	4 **(AO1)** 4 **(AO2)**	*AO1 marks are awarded for the selection of material from the source.* *AO2 marks for the interpretation, analysis and interpretation.* *The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.*

Question	Indicative Content	Marks	Guidance

	o *The Frogs dancing around. (AO1)*
	• Verbal humour. (AO2)
	  o *Competition between Dionysus and the Frogs (AO1)*
	  o *froggle-bubble-splash-dash. (AO1)*
	• Singing of the Chorus. (AO2)
	  o *Lyrical language. (AO1)*
	• Mention of the gods. (AO2)
	  o *Muses. (AO1)*
	  o *Pan. (AO1)*
	  o *Apollo. (AO1)*		

8*	**Explain how important you think the Chorus was in making a Greek comedy entertaining. Justify your response. You may use Source(s) A and/or B as a starting point in your answer.**
	
	There are many ways the Chorus contributes to the entertainment provided by a Greek comedy.
	AO1
	• Costumes and masks.
	  o Bird Chorus. **(Source A)**
	  o Frog Chorus. **(Source B)**
	  o Chorus of Initiates.
	• Dancing and singing.
	  o Bird Chorus. **(Source A)**
	  o Hymn of the Chorus of Initiates.
	• Physical comedy.
	  o Frog Chorus. **(Source B)**
	• Interaction with the actors.
	  o Frog Chorus and Dionysus. **(Source B)**
	  o Advice to Dionysus.
	  o Compering the poetry contest, with lyric interludes.
	  o Comments on Aeschylus and Euripides, and their plays.
	• Insulting contemporary figures.
		8 **(AO1)**
		
		8 **(AO2)**
			Assess using the marking grids for the 16-mark extended response.
			
			The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.
			
			Whilst candidates may use the provided sources as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.

Question	Indicative Content	Marks	Guidance

	o Archedamus.
	     o Cleisthenes.
	     o Callias.
	     o Cleophon.
	     o Cleigenes.
	• Sexual innuendo.
	     o 'A little booby peered out'.
	• Political comment.
	     o Parabasis.
	     o Exodos.
	• Ending the play.
	     o Exodos.
	
	AO2
	• Candidates will need to decide how each element contributes to making the play entertaining.
	• They will need to analyse how important these elements are in making the play entertaining.
	• Some candidates may note that the Frog Chorus may not have appeared, so limiting its entertainment value.		

Section B

Question	Indicative Content	Marks	Guidance
9*	**Explain how far you agree that Oedipus not only deserved his fate but made it worse. Justify your response with close reference to Sophocles' *Oedipus the King*.** There are many factors which brought Oedipus to his fate. **Deserved** • He broke the laws of the gods (AO2); he killed his father (AO1), he married his mother (AO1) and had children by her. (AO1) • He was an arrogant ruler (AO2); he accused Creon of plotting against him (AO1) and threatened to execute him (AO1), he mocked Tiresias. (AO1) **But** • His fate was decided before he was born (AO2); his father was told by the oracle that his son would kill him (AO1), he was warned by the oracle that he would kill his father and marry his mother. (AO1) • His parents tried to stop the oracle (AO2); they had Oedipus exposed (AO1). • He was ignorant of his sins (AO2); he did not know that the man he killed was his father (AO1) or that the woman he married was his mother. (AO1) • He was trying to save his city from the plague (AO2); he sent Creon to Delphi (AO1) and tried to carry out the oracle's instructions to find the murderer of Laius. (AO1) **Made it worse** • He tried to avoid his predicted fate (AO2); he did not return to Corinth (AO1). • He did not have to kill Laius (AO2); he killed him through anger. (AO1) • He acted hastily, before knowing the facts (AO2); he cursed the killer and exiled him, not knowing he was cursing himself. (AO1) • He refused to listen to advice (AO2); he rejected Tiresias' prophecy (AO1), he thought Jocasta was worried that he was the son of a slave. (AO1) • He punished himself (AO2); he blinded himself (AO1) and insisted that he should be exiled. (AO1)	10 (AO1) 15 (AO2)	*Assess using the marking grids for the 25-mark extended response.* *The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.*

Question	Indicative Content	Marks	Guidance
10*	**Explain how important the theme of family is in Euripides' *Bacchae*. Justify your response with close reference to the text**. All the main characters are members of the same family. The drama and horror of the story is magnified by this. **Dionysus** • Punishes his own family (AO2); humiliates Pentheus (AO1), encourages the Bacchants to kill Pentheus (AO1), makes Agave kill her own son (AO1), exiles Cadmus and Agave. (AO1) • Wants honour for his mother (AO2); Her family accused her of lying about bearing Zeus' son. (AO1) **Pentheus** • Dishonours his aunt Semele (AO2); does not believe that she bore a son to Zeus. (AO1) • Does not believe that Dionysus, his cousin, is a god (AO2); has him arrested (AO1), threatens him (AO1), has him imprisoned. (AO1) • Does not respect his grandfather (AO2), mocks Cadmus (AO1) • Is punished by Dionysus (AO2); is dressed as a woman and paraded through Thebes (AO1), is torn apart by his mother and aunts. (AO1) **Cadmus** • Advises Pentheus, his grandson, to worship Dionysus, also his grandson (AO2); goes to the mountains with Tiresias, gives a practical reason for worshipping Dionysus. (AO1) • Looks after Agave, his daughter (AO2); brings her back to sanity after her possession by Dionysus, brings back Pentheus' body. (AO1) • Is punished by Dionysus (AO2); is sent into exile with his wife in the form of serpents, despite worshipping Dionysus. (AO1) **Agave** • Turns her son Pentheus against her nephew Dionysus (AO2); in the play she is mentioned as not believing that Semele bore Zeus a child. (AO1) • Shows the power of Dionysus (AO2); leads the Theban women into the mountains, kills her son while possessed by Dionysus. (AO1)	10 (AO1) 15 (AO2)	*Assess using the marking grids for the 25-mark extended response.* *The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.*

Question	Indicative Content	Marks	Guidance
	• Is punished by Dionysus (AO2); sent into exile, forced to live with the knowledge that she has killed her son. (AO1) Candidates should analyse the effect the family relationship of the main characters has on the audience reaction and the success of the play.		

Guidance on applying the marking grids for the 16-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

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
4	7–8	• 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	4	7–8	• 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 *the response is logically structured, with a well-developed and clear line of reasoning*
3	5–6	• good knowledge and 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	3	5–6	• a good response to the question containing a range of relevant points leading to appropriate conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources *the response presents a line of reasoning which is mostly relevant and has some structure*
2	3–4	• sound 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	• a sound response to the question containing some relevant points leading to tenable conclusions • some points are supported by analysis, interpretation and evaluation of classical sources *the response presents a line of reasoning but may lack structure*
1	1–2	• 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	• limited engagement with the question, any points or conclusions made may be weak and/or limited in relevancy • isolated use of classical sources with little analysis, interpretation and evaluation *the information is communicated in an unstructured way*
0	0	No response worthy of credit		0	No response worthy of credit

Guidance on applying the marking grids for the 25-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

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9–10	• 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	13–15	• 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 *the response is logically structured, with a well-developed, sustained and coherent line of reasoning*
4	7–8	• 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	10–12	• 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 *the response is logically structured, with a well-developed and clear line of reasoning*
3	5–6	• 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	7–9	• 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 *the response presents a line of reasoning which is mostly relevant and has some structure*
2	3–4	• 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	4–6	• 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 *the response presents a line of reasoning but may lack structure*
1	1–2	• 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	1–3	• 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 *the information is communicated in an unstructured way*
	0	no response worthy of credit		0	no response worthy of credit

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