

F373 QP

A2 GCE CLASSICS

Unit G3: Classical Greek Verse

Specimen Paper

Morning/Afternoon

Time: 2 hours



INSTRUCTIONS TO CANDIDATES

- The Insert will be found in the centre of this document.
- Answer **both** Section A **and** Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write your answer to each question in Section A in the space provided. For Section B, you should use the lined pages at the end of the booklet. The question number(s) must be clearly shown.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The Insert contains passages of Classical Greek for use with the questions.
- The total number of marks for this paper is **100**.
- Marks will be awarded for the quality of written communication of your answer in Section B.

This document consists of **11** printed pages and **1** blank page.

(c) Write out the Greek of lines 7-8 from Passage 1 and scan these lines (τί δ' ἐς δόμους ... εἶ κτανεῖν).

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..... [4]

(d) (i) Aigisthos' reply to Orestes in line 14 from Passage 1 (ἀλλ' οὐ ... ἐκόμπασας) is sarcastic: explain what he means by it.

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..... [2]

(ii) How does Orestes respond to this remark?

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

(e) (i) Suggest what may be happening on stage in the last three lines from Passage 1 (*ἀλλ' ἔρφ' ... πικρόν*).

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..... [2]

(ii) What is the attitude of the two speakers in these lines?
You should refer closely to the Greek in your answer.

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..... [4]

Section B: Prescribed Literature

- 2 Read Passage 2A and Passage 2B from the Insert and answer questions 2(a) and 2(b).
- (a) In what ways does Aristophanes try to make this scene in Passage 2A lively and humorous? **[25]**
- (b) 'We cannot safely attribute seriousness of purpose to a comic dramatist.' Judging from Passage 2B and from the remainder of the play, can Aristophanes' literary criticism in the *Frogs* be seen as serious? **[25]**

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The page contains a vertical line on the left side, approximately one-tenth of the way from the left edge. From this line, 30 horizontal dotted lines extend across the page, spaced evenly from top to bottom. These dotted lines are intended to guide handwriting practice.

A vertical line is positioned on the left side of the page. From this line, 25 horizontal dotted lines extend across the page, creating a series of rows for writing.

A vertical solid line is positioned on the left side of the page. To its right, there are 25 horizontal dotted lines extending across the width of the page, providing a guide for writing.

BLANK PAGE*Copyright Acknowledgements:**Sources*

Q1 (i) Aristophanes, *Frogs* 44-67

Q1 (ii) Aristophanes, *Frogs* 83-102

Q2 Sophocles, *Elektra* 1483-4, 1487-8, 1491-1504

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A2 GCE CLASSICS

Unit G3: Classical Greek Verse

INSERT

F373 QP

Morning/Afternoon

Time: 2 hours



INSTRUCTIONS TO CANDIDATES

- Do not hand in this Insert at the end of the examination. It is not required by the Examiner.

This document consists of 4 printed pages.

Passage 1

Some years before the events of the play, Agamemnon had been murdered by his wife Klytimestra and her lover Aigisthos. Agamemnon's son Orestes has now returned home and, in collaboration with his sister Elektra, has killed Klytimestra. Here they are forcing Aigisthos to go into the palace where Agamemnon was killed.

AIG: Now I understand; you are Orestes.

OR: You have been a long time in realising that: I thought you were supposed to be a prophet.

AIG: Then it is all over for me. But wait – just let me say a few things –

- Ηλ μη πέρα¹ λέγειν ἔα,
 πρὸς θεῶν, ἀδελφέ, μηδὲ μηκύνειν λόγους,
 ἀλλ' ὡς τάχιστα κτεῖνε καὶ κτανῶν πρόθεσ
 ταφεύσιν ὧν τόνδ' εἰκός ἐστι τυγχάνειν.
- Ορ [to Aigisthos] χάροις ἂν εἴσω σὺν τάχει, λόγων γὰρ οὐ 5
 νῦν ἐσιν ἀγών, ἀλλὰ τῆς ψυχῆς πέρι.
- Αι τί δ' ἐς δόμους ἄγεις με; πῶς, τόδ' εἰ καλὸν
 τοῦργον, σκότου δεῖ, κοῦ πρόχειρος² εἰ κτανεῖν;
- Ορ μὴ τάσσε. χάρει δ' ἔνθαπερ κατέκτανες
 πατέρα τὸν ἀμῖον, ὡς ἂν ἐν ταῦτῳ θάνης. 10
- Αι ἦ πᾶσ' ἀνάγκη τήνδε τὴν στέγην ἰδεῖν
 τὰ τ' ὄντα καὶ μέλλοντα Πελοπιδῶν³ κακά;
- Ορ τὰ γοῦν σ', ἐγὼ σοι μάντις εἰμὶ τῶνδ' ἄκρος.
- Αι ἀλλ' οὐ πατρώαν τὴν τέχνην ἐκόμπασας.⁴
- Ορ πόλλ' ἀντιφωνεῖς, ἦ δ' ὁδὸς βραδύνεται. 15
 ἀλλ' ἔρφ'.
- Αι ὕφηγοῦ.
- Ορ σοὶ βαδιστέον πάρος.
- Αι ἦ μὴ φύγω σε;
- Ορ μὴ μὲν οὖν καθ' ἡδονὴν
 θάνης. φυλάξαι δεῖ με τοῦτό σοι πικρόν.

Sophocles, *Elektra* 1483-4, 1487-8, 1491-1504

¹πέρα

further, any more

²πρόχειρος adj.

ready

³οἱ Πελοπιδαί

the descendants of Pelops

⁴κομπάζω

I boast about, claim

Passage 2A

Δι	ὦ δαιμόνιε. πρόσελθε, δεόμαι γάρ τι σου.	
Ηρ	ἀλλ' οὐχ οἷός τ' εἰμι' ἀποσόβησαι τὸν γέλων ὄρων λεοντήν ἐπὶ κροκωτῶ κειμένην. τίς ὁ νοῦς; τί κόθορνος καὶ ρόπαλον ξυνηλθέτην; ποιὶ γῆς ἀπεδημεῖς;	
Δι	ἐπεβάτευσον Κλεισθένει.	5
Ηρ	κάνουμαχήσας;	
Δι	καὶ κατεδύσαμέν γε ναῦς τῶν πολεμίων ἢ δώδεκ' ἢ τρεῖς καὶ δέκα.	
Ηρ	σφῶ;	
Δι	νῆ τὸν Ἀπόλλω.	
Ξα	κᾶτ' ἔγωγ' ἐξηγρόμην.	
Δι	καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγιγνώσκοντί μοι τὴν Ἀνδρομέδαν πρὸς ἑμαυτὸν ἐξαίφνης πόθος τὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα.	10
Ηρ	πόθος; πόσος τις;	
Δι	μικρός, ἡλίκος Μόλων.	
Ηρ	γυναικός;	
Δι	οὐ δῆτ'.	
Ηρ	ἀλλὰ παιδός;	
Δι	οὐδαμῶς.	
Ηρ	ἀλλ' ἀνδρός;	
Δι	ἀπαπαῖ.	
Ηρ	ξυνεγένου τῷ Κλεισθένει.	
Δι	μὴ σκῶπτέ μ' ὠδέλφ', οὐ γὰρ ἀλλ' ἔχω κακῶς, τοιούτος ἴμερός με διαλυμαίνεται.	15
Ηρ	ποιός τις, ὠδελφίδιον;	
Δι	οὐκ ἔχω φράσαι. ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ. ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους;	
Ηρ	ἔτνους; βαβαιάξ, μυριάκις γ' ἐν τῷ βίῳ.	20
Δι	ἄρ' ἐκδιδάσκω τὸ σαφές ἢ ἕτερα φράσω;	
Ηρ	μὴ δῆτα περὶ ἔτνους γε, πάνυ γὰρ μανθάνω.	
Δι	τοιουτοσὶ τοίνυν με δαρδάπτει πόθος Εὐριπίδου.	
Ηρ	καὶ ταῦτα τοῦ τεθνηκότος;	

Aristophanes, Frogs 44-67

Passage 2B

Ἡρ	Ἄγαθων δὲ ποῦ ἴσθιν;	
Δι	ἀπολιπόν μ' ἀποίχεται, ἀγαθὸς ποιητῆς καὶ ποθεινὸς τοῖς φίλοις.	
Ἡρ	ποῖ γῆς ὁ τλήμων;	
Δι	ἐς μακάρων εὐωχίαν.	
Ἡρ	ὁ δὲ Ξενοκλῆης;	
Δι	ἐξόλοιτο νῆ Δία.	
Ἡρ	Πυθάγγελος δέ;	
Ξα	περὶ ἐμοῦ δ' οὐδεὶς λόγος ἐπιτριβομένου τὸν ὦμον οὕτωσὶ σφόδρα.	5
Ἡρ	οὐκ οὐκ ἔτερ' ἔστ' ἐνταῦθα μεираκύλλια τραγωδίας ποιῶντα πλεῖν ἢ μυρία, Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;	
Δι	ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ σταμύλματα, χελιδόνων μουσεῖα, λαβηταὶ τέχνης, ἅ φροῦδα θᾶπτον, ἦν μόνον χορὸν λάβη, ἅπαξ προσουρήσαντα τῇ τραγωδία. γόνιμον δὲ ποιητὴν ἂν οὐχ εὐροῖς ἔτι ζητῶν ἄν, ὅστις ῥῆμα γενναῖον λάκοι.	10
Ἡρ	πῶς γόνιμον;	15
Δι	ὠδὶ γόνιμον, ὅστις φθέγγεται τοιουτονί τι παρακεκινδυνευμένον, "αἰθέρα Διὸς δωμάτιον," ἢ "Χρόνου πόδα," ἢ "φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ' ἱερῶν, γλώτταν δ' ἐπιорκήσασαν ἰδίᾳ τῆς φρενός."	20

Aristophanes, *Frogs* 83-102

Copyright Acknowledgements:

Sources

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A2 GCE CLASSICS

F373 MS

Unit G3: Classical Greek Verse

Specimen Mark Scheme

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

Section A		
Question Number	Answer	Max Mark
1	<p>Read the passage and answer all the questions.</p> <p>1(a) <i>μη̄ πέρα ... τυγχάνειν</i> (lines 1-4): what is Elektra telling Orestes to do, and how does the language she uses reinforce the urgency of what she says?</p> <p>Don't let Aig talk; kill him as soon as possible... [2] <i>πρὸς θεῶν ... μή - μηδέ ... ὡς τάχιστα ...</i> <i>κτεῖνε καὶ κτανών ...</i></p> <p>Send him where he belongs...</p> <p>Marks up to 4 for quality of discussion.</p>	[6]
1(b)	<p>Translate lines 5-13 (<i>χώροις ... ἄκρος</i>) into English. Remember that extra credit will be given for good English. Please write your translation on alternate lines.</p> <p>1 <i>χώροις ἂν εἴσω σὺν τάχει, λόγων γὰρ οὐ νῦν ἐστὶν ἀγών,</i> 2 <i>ἀλλὰ τῆς ψυχῆς πέρι. τί δ' ἐς δόμους ἄγεις με;</i> 3 <i>πῶς, τόδ' εἰ καλὸν τοῦργον, σκότου δεῖ, κοῦ πρόχειρος εἶ κτανεῖν;</i> 4 <i>μη̄ τάσσε. χώρει δ' ἔνθαπερ κατέκτανες πατέρα τὸν ἀμόν,</i> 5 <i>ὡς ἂν ἐν ταυτῶ θάνης. ἦ πᾶσ' ἀνάγκη τήνδε τὴν στέγην ἰδεῖν</i> 6 <i>τὰ τ' ὄντα καὶ μέλλοντα Πελοπιδῶν κακά;</i> 7 <i>τὰ γοῦν σ', ἐγὼ σοι μάντις εἰμὶ τῶνδ' ἄκρος.</i></p> <p>The passage above has been divided into 7 sections, each worth 4 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a subtotal out of 28, add marks for fluency of translation to give a total out of 30. Write the total in the right-hand margin. Ring the total.</p> <p>Marks for each section should be awarded as follows:</p> <p>[4] All or almost all of the meaning conveyed (as agreed at Standardisation) [3] Most of the meaning conveyed [2] Half the meaning conveyed; the rest seriously flawed [1] Very little meaning conveyed, or isolated words known [0] No elements of meaning conveyed; no relation to Greek at all</p> <p>N.B. Consequential errors should not be penalised.</p> <p>Marks for fluency of English should be awarded as follows:</p> <p>[2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation [1] Occasional improvements on a literal translation [0] No or very little improvement on a literal translation</p>	[30]

Section A		
Question Number	Answer	Max Mark
1(c)	<p>Scan lines 7 and 8 (τί δ' ἐς δόμους ... εἶ κτανεῖν).</p> <p> v - v - v - v - v - v v τί δ' ἐς δόμους ἄγεις με; πῶς, τόδ' εἶ καλὸν [2] - - v - - v - v - v - τοὔργον, σκότου δεῖ, κοῦ πρόχειρος εἶ κτανεῖν; [2] </p> <p> [2] No errors [1] One error [0] More than one error </p>	[4]
1(d)(i)	<p>Aigisthos' reply to Orestes in line 14 (ἀλλ' οὐ ... ἐκόμπασας) is sarcastic: explain what he means by it.</p> <p>O has said that he can prophesy reliably what's going to happen to A; [2] A says that prophecy isn't a skill he learned from his father [2]</p>	[2]
1(d)(ii)	<p>How does Orestes respond to this remark?</p> <p>Tells him he talks too much [1]; he's wasting time/'making the journey longer/slower.' [1]</p>	[2]
1(e)(i)	<p>Suggest what may be happening on stage in the last three lines (ἀλλ' ἔρφ' ... πικρόν).</p> <p>O probably poking A with his sword: 'after you...' 'no, after you...'</p>	[2]
1(e)(ii)	<p>What is the attitude of the two speakers in these lines? You should refer closely to the Greek in your answer.</p> <p>A still somewhat sneering: ἦ μὴ ...; certainly not cowed by O. O is inexorable: βαδιστέον ... μὴ ... καθ' ἡδονήν ... πικρόν</p>	[4]
Section A Total		[50]

Section B		
Question Number	Answer	Max Mark
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance.	
2 2(a)	<p>Read the passages and answer all the questions.</p> <p>In what ways does Aristophanes try to make this scene lively and humorous?</p> <p>Candidates will probably choose to analyse the passage line by line, though this is not essential.</p> <p>Examples of the varying types of humour might include:</p> <ul style="list-style-type: none"> • appearance of and contrast between Dionysus and Herakles (Herakles' reaction to Dionysus' bizarre apparel in lines 3-4) • contemporary references in Kleisthenes; the sea-battle; Molon • sexual humour: Kleisthenes and jokes related to him (<i>ἐπεβάτευον</i> 5; <i>παιδός</i> 13) • verbal humour (<i>πόθος ... πόσος</i>) • quick fire dialogue (in the cross-purposes interchange about Dionysus' <i>πόθος</i>) • bathos: <i>ἡμέρος ... διαλυμαίνεται</i> lines 15-16 • bathos: <i>καί ... τεθνηκότος</i> line 24 • credit should be given to answers referring to the staging of the scene, including references to costuming and comic business. 	[25]

Section B		
Question Number	Answer	Max Mark
	<p>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance.</p>	
2(b)	<p>'We cannot safely attribute seriousness of purpose to a comic dramatist.' Judging from the above passage and from the remainder of the play, can Aristophanes' literary criticism in the <i>Frogs</i> be seen as serious?</p> <ul style="list-style-type: none"> • Dionysus and Herakles are discussing the state of tragic poetry at Athens to establish why D needs Euripides back. • Agathon gets a good report: but is it only for his poetry? <i>ποθρινὸς τοῖς φίλοις</i>; • Xenoklees doesn't bear thinking about; Pythangelos doesn't even get a review; • But E himself gets rather a mixed one: he was <i>λάλος</i>, even though no one can produce a <i>ῥῆμα γενναῖον</i> as he could, and the quotations D especially likes (though he gets at least one wrong) don't do a lot for his reputation. <p>So the level of criticism here is hardly high, and the points D likes in a tragedian are rather questionable (though, of course, they present a point of view, and in a limited sense constitute 'lit crit').</p> <p>The same double-edged attitude is evident throughout (no doubt primarily for humorous purposes), and candidates will no doubt offer differing views as to why and whether there can be said to be any underlying seriousness. Many points may be made, and plenty of references to the <i>ληκύθειον</i> scene (which is prescribed in Greek) are to be expected.</p> <p>Points that might be made in favour of A's literary expertise (though not necessarily indicating his 'purpose') might include:</p> <ul style="list-style-type: none"> • his skill in parodying the language of the two tragedians; • his (quite detailed) knowledge of the plots of a considerable number of their plays; • his analyses of the mechanics of their plots and their subject-matter <p>(Some detailed references to the text should be made to back up such points.)</p> <p>Points against 'serious' lit crit going on might include:</p> <ul style="list-style-type: none"> • the ludicrousness of the situation, and of individual aspects, such as weighing the verses, or the over-the-top nature of much of the parody • the abusive behaviour of the tragedians towards each other • the fact that much of the criticism comes down to moral, rather than literary, criteria (e.g. the decider questions: what to do about Alcibiades, and how to save the city) 	

Section B		
Question Number	Answer	Max Mark
2(b) cont'd	<p>Conclusion:</p> <p>A is clearly a highly competent literary critic, and has a highly skilled eye for all aspects of the playwright's art; but lit crit isn't what he's really about...</p> <p>A is clearly a serious student of dramatic technique, and this emerges constantly; but he's also a comic playwright, and it's never really safe to say that a comedian has any serious purpose...</p> <p>Candidates might also refer to the socio-political angle: whether you like E or Aes says something about you, and about your society, etc.</p>	[25]
Section B Total		[50]
Paper Total		[100]

Assessment Objectives Grid (includes QWC)

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

A2 Classics Marking Grid for G3–G4: notes

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

		AO1	AO2
<i>Section A Language</i>		20	30
<i>Section B Prescribed Text</i>	Qa	10	15
	Qb	10	15
<i>Total</i>		40	60
<i>Weighting</i>		40%	60%
<i>Total mark for each A2 unit</i>		100	

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

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AOs 2a and 2b but, in assigning a mark for AO2, examiners should focus first on AO2(a) – ie bullet points 1 and 2 – to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where within the Level it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

A2 Classics Marking Grid for units G3–G4: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>	<i>Characteristics of performance</i>
	10	<ul style="list-style-type: none"> • Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context.
Level 5	9–10	<ul style="list-style-type: none"> • Specific factual knowledge, selected with care; • Fully relevant to the question; • Well supported with evidence and reference where required; • Strong awareness of context as appropriate.
Level 4	6–8	<ul style="list-style-type: none"> • Generally well chosen factual knowledge; • Relevant to the question; • Usually supported with evidence and reference where required; • Awareness of context as appropriate.
Level 3	4–5	<ul style="list-style-type: none"> • Some factual knowledge, not always well chosen; • At least partially relevant to the question; • Some supporting evidence and reference where required; • Limited awareness of context.
Level 2	2–3	<ul style="list-style-type: none"> • Restricted selection of factual knowledge, possibly including some inaccurate detail; • Little evidence of relevance to the question; • Occasional use of appropriate supporting evidence; • Context occasionally or very superficially indicated.
Level 1	0–1	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

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

(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max. mark and mark ranges	Characteristics of performance
	15	<ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	13–15	<ul style="list-style-type: none"> • Perceptive, well supported analysis leading to convincing conclusions; • Very well balanced evaluation based on clear engagement with sources/task; • Argument incisive, very well structured and developed; technical terms accurately and effectively used; • Sustained control of appropriate form and register; • Legible, fluent and technically very accurate writing.
Level 4	9–12	<ul style="list-style-type: none"> • Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • Argument well structured and developed; technical terms accurately and effectively used; • Good control of appropriate form and register; • Legible and technically accurate writing, conveying meaning well.
Level 3	6–8	<ul style="list-style-type: none"> • Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly.
Level 2	3–5	<ul style="list-style-type: none"> • Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured.
Level 1	0–2	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.