

**Classical Greek**

General Certificate of Secondary Education

Unit **B405** Sources for Classical Greek

**Mark Scheme for June 2012**

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

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## Annotations

Annotation	Meaning
	Good response/positive
	Unclear
	Benefit of doubt
	Cross
	Wrong translation/fact
	Minor error
	Harmless addition
	Good style point or correct point in short answers
	Omission mark

## Subject-specific Marking Instructions

- The Mark Scheme includes a wide range of possible technical details which MIGHT be mentioned by the candidate, but examiners should allow for others.
- The information is for the assistance of examiners, and is not expected from each candidate.

Question		Answer	Marks	Guidance
1	(a)	<ul style="list-style-type: none"> <li>• Earth/Mother Goddess</li> <li>• Goddess responsible for fertility</li> <li>• Goddess responsible for grain / crops / good harvest</li> <li>• One of 12 Olympian deities</li> <li>• Mother of Persephone</li> </ul>	1	Any <b>one</b> correct answer <i>Accept 'god' as concept as deity.</i>
	(b)	<ul style="list-style-type: none"> <li>• Making flour</li> <li>• Making bread / Baking</li> <li>• Corn formed the basic staple diet</li> <li>• Barley flour made into <i>maza</i> (cheap, flat cakes)</li> <li>• Wheat flour made into <i>artos</i> (round loaves of bread), often eaten at feast days</li> </ul>	1	Any <b>one</b> correct answer <i>Accept 'food'</i> <i>Accept 'offerings'</i> <i>Accept 'brewing beer (zythos)'</i>
	(c)	<ul style="list-style-type: none"> <li>• Because the jars are empty</li> <li>• Because the farmer has run out of food</li> <li>• Because the farmer's crop was poor</li> </ul>	1	Any <b>one</b> point <i>Must focus on idea of poor harvest</i>
	(d)	<ul style="list-style-type: none"> <li>• Say prayers</li> <li>• Sing hymns</li> <li>• Pour libations of wine, water or mead</li> <li>• Sacrifice animals</li> <li>• <i>Visit temples</i></li> <li>• <i>Attend festivals</i></li> </ul>	2	Any <b>two distinct</b> points  References to the festival of the <b>Thesmophoria</b> acceptable only with reference to its being a woman-only festival, and therefore a ritual that only a farmer's wife could fully participate in.

Question		Answer	Marks	Guidance
2	(a)	<ul style="list-style-type: none"> <li>• Scenes from daily life always popular</li> <li>• Recreating images with which people were familiar</li> <li>• Farming considered to be wholesome and worthwhile</li> <li>• Farming scenes show man at one with nature</li> <li>• Echoes man's love of nature / countryside</li> <li>• Farming essential for basic existence / trade/ culture</li> <li>• Greek idealised view of peasant farmer tilling his own soil (cf Xenophon: <b>Source C</b>)</li> <li>• <i>Honour the gods of farming</i></li> <li>• <i>Aesthetically pleasing</i></li> </ul>	2	<p>Any <b>two</b> points</p> <p>At least one point must make some connection with farming</p> <p>Credit any other sensible answer.</p> <p>Accept references to artistic merit / value of vases such as Source B:</p> <ul style="list-style-type: none"> <li>• Scope for painter to depict stylised / naturalistic human &amp; animal forms : artistic merit</li> <li>• Practical use: storage jar / wine cup etc</li> <li>• To show off to friends by owning luxury item</li> </ul>
	(b)	<ul style="list-style-type: none"> <li>• Food (eating plain olives)</li> <li>• Press to make oil</li> <li>• Lighting (burning the oil in lamps)</li> <li>• Cosmetics (as moisturiser / soap)</li> <li>• Athletics (Athletes rubbed oil onto their limbs before exercise)</li> <li>• Medicine (used for skin &amp; ear complaints, and burns)</li> <li>• Offerings: (oil poured as offering to gods or the dead)</li> <li>• Part of funeral ritual (fragrance added to oil and used as part of the laying-out process)</li> </ul>	3	<p>Any <b>three</b> points</p> <p>Accept any other valid point</p> <p>Add '<i>preserving food</i>'</p> <p>Add '<i>trade</i>'</p> <p>Add '<i>oiling equipment</i>'</p> <p><i>Don't accept reference to foliage or branches</i></p> <p><i>Commemoration of gods must include activity such as libation.</i></p>

Question	Answer	Marks	Guidance
3	<p><b>Source A: Sowing and Ploughing</b></p> <ul style="list-style-type: none"> <li>• Pray to Zeus &amp; Demeter for a good harvest</li> <li>• <i>Slave</i> walks behind the plough with a mattock (pick-axe) <i>while master holds the plough</i></li> <li>• Cover up seeds to protect from birds</li> </ul> <p><b>Source B: Harvesting Olives</b></p> <ul style="list-style-type: none"> <li>• Climb tree and shake branches</li> <li>• Beat olives off trees with long sticks</li> <li>• Gather olives from the ground beneath</li> <li>• Wear a hat to protect from sun</li> </ul> <p><b>Source C: Farmer's Work Ethic</b></p> <ul style="list-style-type: none"> <li>• Get up early in the morning</li> <li>• Be prepared to walk a long way in a day's work</li> <li>• Be obedient &amp; willing to work</li> <li>• <i>Benefits of fitness</i></li> <li>• <i>Do not accept any reference to honouring land and defending country</i></li> </ul>	6	<p>Mark according to specified levels (see separate sheet for 6 mark questions)</p> <p>Level 4: 5-6 Level 3: 3-4 Level 2: 2 Level 1: 0-1</p> <p><i>Make sure answers refer only to the role of <u>the servant or slave</u> not to the farmer himself.</i></p> <p><i>For full marks answer must refer to all 3 sources.</i></p>
4	(a)	2	<p>Either <b>two</b> valid points or <b>one</b> developed one</p>
	(b)	4	<p>Any <b>two</b> valid points (each worth <b>one</b> mark), with supporting explanation from Source D (each worth <b>one</b> mark)</p> <p>Maximum of 2 marks if candidate simply copies from the text; points should be a personal response to Source D</p>

Question		Answer	Marks	Guidance
		<p><b>Prefer to be brought up elsewhere in Greece</b></p> <ul style="list-style-type: none"> <li>• Lead a quiet secluded &amp; secure life at home</li> <li>• No need to be fit / athletic</li> <li>• No expectation of dynamic wit / conversation</li> <li>• Chance to weave and learn to run the household</li> <li>• Opportunity for some education ('well-educated')</li> <li>• Able to eat some delicacies</li> <li>• Able to drink diluted wine in some households</li> </ul>		
5	(a)	<ul style="list-style-type: none"> <li>• Javelin</li> <li>• Discus</li> <li>• Long Jump</li> <li>• Wrestling</li> </ul>	3	<p>One mark per event</p> <p>The fifth event of the pentathlon (Running) is not displayed on the vase, and should not be accepted as one of the three listed.</p>
	(b)	<p><b>Javelin:</b></p> <ul style="list-style-type: none"> <li>• longer and lighter than a spear – made of elderwood</li> <li>• thrown rather than thrust at an opponent</li> <li>• aim was to throw the javelin as far as possible (length of throw measured by a judge (<i>Hellanodike</i>))</li> <li>• javelin sharpened at the end for competitions so that it stuck in the ground</li> <li>• leather thong (<i>ankyle</i>) was wound around the middle of the shaft, which would unravel when the javelin was thrown.</li> <li>• Javelin thrower fitted his index &amp; middle finger into a loop in the <i>ankyle</i>, which helped him to throw it further</li> <li>• <i>Ankyle</i> made the javelin rotate through the air for smoother flight</li> <li>• Thrown with right hand level with the ear; pentathlete pulled back right arm and extended left arm before making the throw.</li> </ul>	2	<p>Candidates must focus on one piece of equipment and make <b>two</b> points, each of which is worth <b>one</b> mark.</p> <p>Candidates are not expected to know the technical Greek terms for these pieces of equipment, and should not lose a mark for saying eg 'jumping weights' instead of 'halteres'</p> <p><i>Answer must refer to <b>equipment</b> not to the event itself.</i></p>

Question	Answer	Marks	Guidance
	<p><b>Discus:</b></p> <ul style="list-style-type: none"> <li>• Circular flat disc of bronze (marble; one is made of lead)</li> <li>• Different weights for men and boys (Olympic discuses kept in Treasury of the Sicyonians to ensure they were the same weight for each competitor in a given category)</li> <li>• All discus throwers used the same discus in a particular event, for fairness.</li> <li>• No evidence suggests that ancient throwers turned several full circles as they do nowadays, or had a run-up to the throw</li> <li>• Graceful three-quarter turn using the whole of the upper body</li> <li>• Distance of the throw was measured: furthest throw won.</li> </ul> <p><b>Jumping Weights (<i>halteres</i>):</b></p> <ul style="list-style-type: none"> <li>• Used in Long-Jump to help the pentathlete jump as far as possible into a sandpit (<i>skamma</i>), touching the sand cleanly with both feet before landing in a sitting position.</li> <li>• <i>Halteres</i> varied in weight &amp; size, according to category. Made of lead or iron; later ones were moulded to make them easier to hold.</li> <li>• Pentathlete held one in each hand and swung them forwards as vigorously as possible in the short run at the start of the jump to propel himself forward.</li> <li>• <i>Halteres</i> were swung backwards before landing, for extra forward propulsion.</li> </ul>		

Question		Answer	Marks	Guidance
		<p><b>Other pieces of sporting equipment in the vase painting:</b></p> <ul style="list-style-type: none"> <li>• Picks: for breaking up the pitch to create a sandpit (<i>skamma</i>) for a contest.</li> <li>• Kit bags: for holding discuses.</li> <li>• Leather caps: for protecting the ears in wrestling.</li> <li>• Small pots (<i>Aryballoi</i>) suspended from a leather thong, containing olive oil, and thin metal scrapers (<i>Strigils</i>): for scraping off the oil from the athletes' bodies.</li> </ul>		
	(c)	<p>Accept any reasonable answer to the question, positive or negative, provided that it is sensible, and shows some response to the vase painting.</p> <p>Allow references to the function of the vase, as well as its decoration</p>	1	No mark for a simple 'Yes/No' answer. There must be some form of opinion given
<b>6</b>	(a)	<ul style="list-style-type: none"> <li>• Victory / winning</li> </ul>	1	
	(b)	<ul style="list-style-type: none"> <li>• Alcibiades had many horses</li> <li>• He owned more chariots than any other citizen or king</li> <li>• He could afford to give a generous feast to a large number of guests</li> </ul>	1	Any <b>one</b> point
	(c)	<ul style="list-style-type: none"> <li>• Sacrifices part of celebrations of victory</li> <li>• Means of giving thanks to the gods for the victory</li> <li>• Victory seen as being sacred to the gods / conferred by them – therefore his status is greatly enhanced</li> <li>• Large-scale sacrifices a way of showing superiority over rivals</li> <li>• A means of demonstrating his wealth and piety</li> </ul>	2	Any <b>two distinct</b> points

Question	Answer	Marks	Guidance
7	<p><b>Advantages of being a competitor: A chance to...</b></p> <ul style="list-style-type: none"> <li>• Socialise with other athletes, training in the palaestra (<b>Source E</b>)</li> <li>• Train to the peak of physical fitness, prove one's prowess &amp; skill (<b>Source E</b>)</li> <li>• Win a victory that is god-given (Olympic olive wreath of Zeus in <b>Source F</b>)</li> <li>• (Depending on the event) Win fame, glory and wealth (<b>Source F</b> – Alcibiades, as owner of the chariot teams, given expensive gifts: sacrificial victims for his celebrations, wine, food, animal fodder); charioteers themselves won a victory ribbon</li> <li>• Enjoy odes that are composed by famous poets (eg Euripides in <b>Source F</b>) about one's sporting prowess</li> <li>• Have a herald announce the victory in one's home town (<b>Source F</b>)</li> <li>• Be entitled to dine for life at public expense in one's home town, plus other civic honours.</li> <li>• Have statues and plaques erected in the sanctuary to commemorate the victory</li> <li>• Experience the heady excitement, noise and dynamism of competition (eg start of chariot race in <b>Source G</b>) as well as the enthusiastic support of the crowd and subsequent adulation (cf <b>Source F</b>)</li> </ul> <p><b>Disadvantages of being a competitor:</b></p> <ul style="list-style-type: none"> <li>• The risks inherent in the sports: dangerous chariot crashes (<b>Source G</b>); negotiating the turns; horses bolting; the risk of the 'horse confuser' <i>taraxippos</i> at Olympia (part of the track where horses often bolted out of fear).</li> <li>• Charioteers did not win the money, fame or glory – that was reserved for the owners.</li> <li>• Very demanding distances for charioteers to race: up to 13km for open 4-horse chariots (<i>tethrippon</i>);</li> </ul>	6	<p>Mark according to established levels (see separate sheet for 6-mark questions)</p> <p>Level 4: 5-6 Level 3: 3-4 Level 2: 2 Level 1: 0-1</p> <p>Allow more personal ideas (eg not wanting to compete naked / coat oneself in oil &amp; then dust down with sand) provided that the points are accurate and <b>based on historical fact</b>, rather than merely personal likes / dislikes.</p> <p>Answers that consider the both advantages &amp; disadvantages are perfectly acceptable.</p> <p>Candidates must make reference to <b>all three sources</b> in their answer.</p> <p><i>Note that <b>bias</b> does not need to be exclusively political.</i></p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Race in armour (<i>hoplitodromos</i>) particularly difficult wearing heavy metal helmets, greaves and carrying shields</li> <li>• Dangers of entering potentially very violent wrestling, pankration and boxing events: no weight or time restrictions.</li> </ul>		
8	<p>Candidates can either agree or disagree with statement, or take a middle line, and argue both sides.</p> <p>The main idea is that they should make clear use of specific sources and explain the limitations of each of them.</p> <p>Significant issue is ‘thorough understanding’ – stronger candidates will try to define this; weaker ones less likely to do so. Much depends on exactly how precise we want the knowledge to be; candidates may feel that we know enough, even though our knowledge is by no means exhaustive.</p> <p>Accept any conclusions reached, provided they are well-reasoned and make thorough use of the sources</p> <p><b>Factual Knowledge of distant past provided by sources:</b></p> <p><b>Source A:</b></p> <ul style="list-style-type: none"> <li>• Farmers prayed to gods for good harvests</li> <li>• Corn was a vital crop</li> <li>• ‘<i>Rid your jars of cobwebs</i>’: fear of having no food unless harvest went well</li> <li>• ‘<i>you will not stare at others</i>’: Fear of others having food while farmer himself starved</li> </ul>	12	<p>Mark according to established levels (see separate sheet for 12-mark questions)</p> <p>Level 4: 10-12  Level 3: 6-9  Level 2: 3-5  Level 1: 0-2</p> <p>Candidates must refer to a choice of <b>three</b> sources</p> <p>Accept answers based on evidence other than those in the question paper, provided they are well-sourced and clearly defined (though do not expect name of poet / author / painter necessarily, as many are not available in the prescribed list of sources)</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• 'Others will need you': crop failure would result in some farmers begging for aid from others</li> <li>• Farming a demanding and risky means of making a living</li> <li>• Good management of farm could potentially alleviate some of the risks 'for good management is best for mortal men, and bad management is worst..'</li> </ul> <p><b>Source B:</b></p> <ul style="list-style-type: none"> <li>• Method of harvesting olives</li> <li>• Potential risks / demands of this harvest</li> <li>• Style of painting on vase: importance of farming scene stressed by amount of space given to it on vase.</li> <li>• Use of vase as means of communication</li> <li>• Functions of vases</li> </ul> <p><b>Source C:</b></p> <ul style="list-style-type: none"> <li>• Farming was very hard physical work</li> <li>• Involved getting up very early</li> <li>• Farming can be patriotic: demonstrating a man's love for his country</li> <li>• The earth is viewed as being a goddess</li> <li>• Values of hard work &amp; respect for the land</li> <li>• Farming provides basis for all of life</li> </ul> <p><b>Source D:</b></p> <ul style="list-style-type: none"> <li>• Difference between girls' upbringing in Sparta and all other parts of Greece</li> <li>• Relative freedom for Spartan girls</li> <li>• Spartans encouraging girls' athletics competitions / training</li> <li>• Usual passive / secluded lifestyle of girls called into question</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Role for women in Sparta was primarily childbirth: needed to keep them fit for this purpose</li> <li>• Young girls given some delicacies to eat, and wine to drink</li> </ul> <p><b>Source E:</b></p> <ul style="list-style-type: none"> <li>• Athletics a chance for socialising, training to peak fitness</li> <li>• All sports completed by naked competitors, usually male</li> <li>• Training grounds very smart (columns)</li> <li>• Wide variety of different sports / skills, and equipment needed</li> <li>• Very popular: 10 athletes shown on vase</li> </ul> <p><b>Source F:</b></p> <ul style="list-style-type: none"> <li>• Considerable wealth poured into sport</li> <li>• Winners could have odes written in their honour</li> <li>• Prestigious prizes and different types of rewards from all parts of Greece</li> </ul> <p><b>Source G:</b></p> <ul style="list-style-type: none"> <li>• Excitement and competitive spirit of chariot racing</li> <li>• Interest in racing throughout Greece</li> <li>• Demanding courses, tactical racing, role of the horses</li> <li>• Risks involved in racing</li> <li>• Acceptable to include descriptions of sporting scenes in tragic plays</li> </ul>		

Question	Answer	Marks	Guidance
	<p><b>Limitations of Sources from the ancient world:</b></p> <p><b>Restricted number of texts and artefacts have survived, in most cases only by chance; restricts the chance for a balanced viewpoint</b></p> <p><b>Various factors <i>may</i> affect the validity of texts (but not in every case):</b></p> <p><b>Poetry (Source A):</b></p> <ul style="list-style-type: none"> <li>• Highly stylised form of writing</li> <li>• Designed to entertain, although quite informative</li> <li>• ‘Works &amp; Days’ almost a farmer’s almanac: difficult for modern reader (unused to traditional farming methods) to grasp</li> <li>• Quality of translation can affect clarity of understanding</li> <li>• Didactic quality of writing can be impenetrable</li> <li>• Rather idealised view of working the land</li> </ul> <p><b>Vase Paintings (Sources B &amp; E):</b></p> <ul style="list-style-type: none"> <li>• Highly stylised form of art; not always naturalistic</li> <li>• Conventions (extra motifs/ items seemingly floating behind figures etc) can be hard to interpret</li> <li>• Idealised figures in many cases; not accurate portrayals of life</li> <li>• Early paintings can be almost childlike / later ones overly ornate &amp; confusing</li> <li>• Vases can shatter, so in some cases only sherds remain.</li> </ul> <p><b>Historical Writers / Biographers (Sources C, D &amp; F):</b></p> <ul style="list-style-type: none"> <li>• Highly selective in their writing – all material carefully edited according to writer’s own agenda</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Limited alternative sources to give alternative view of someone</li> <li>• Political motivation / allegiances may affect writer's outlook (Source D: Xenophon is an Athenian writing about Spartans)</li> <li>• Writer's own experiences may make him overly hostile / romantic about certain things (eg Source C: Xenophon was an educated land-owner who may well not have woken very early to till the soil himself)</li> </ul> <p><b>Tragedy (Source G):</b></p> <ul style="list-style-type: none"> <li>• Formal tone / theatrical conventions / heroic language can be difficult to grasp</li> <li>• Designed to entertain &amp; tell a clear story within its context, rather than to explain clearly to a modern audience</li> <li>• Difficult to gauge a clear picture of real daily life from the elevated, extreme world of tragedy</li> <li>• Tragedy focuses mainly on the lives of the wealthy, rather than the poor</li> <li>• All plays were written by men, performed by men and watched by men: unlikely to result in a balanced view of women</li> <li>• Characters in plays will have their own plot-driven agendas for saying things: their speeches will not be impartial or necessarily accurate</li> </ul> <p><b>Ancient world makes assumptions that we do not recognise:</b></p> <ul style="list-style-type: none"> <li>• Need for women to be kept secluded (Source D) and confined to running the household</li> <li>• Unquestioned need for slavery (Sources A &amp; C and indirectly E – young men would have less time to train if they were expected to earn a living)</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Existence of many gods (Sources A, C, F) and the practice of sacrificing animals to them (Source F)</li> </ul> <p><b>BUT it also has features that we recognise very clearly:</b></p> <p><b>Farming &amp; Natural World / Food supply</b></p> <ul style="list-style-type: none"> <li>• Reliance on farming &amp; dependence on weather (Source A)</li> <li>• Fear of losing income / home / food (Source A)</li> <li>• Method of harvesting olives is unchanged from antiquity</li> <li>• Love of countryside and value of hard physical work (Source C)</li> <li>• Popularity of farming on vase paintings is much like the numerous paintings of rural scenes nowadays</li> <li>• The need to consume delicacies and wine in moderation (Source D)</li> </ul> <p><b>Role of Religion</b></p> <ul style="list-style-type: none"> <li>• Human need felt by many to pray to some form of higher power (Sources A, C &amp; F)</li> <li>• Sense that prayer can somehow influence events (Sources A, C &amp; F)</li> </ul> <p><b>Importance of Law</b></p> <ul style="list-style-type: none"> <li>• Need for clear sense of law / justice (Sources C&amp; D)</li> <li>• Sense of natural justice: need to work hard to gain what you wish for in life (Sources A &amp; C)</li> </ul> <p><b>Education</b></p> <ul style="list-style-type: none"> <li>• Interest in how to bring up young girls; need to protect them and educate them to be good mothers; want them to have some independence but also boundaries (Source D)</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Young men encouraged to participate in sport as part of education (Source E)</li> </ul> <p><b>Sport</b></p> <ul style="list-style-type: none"> <li>• Love of sport – both participating and watching</li> <li>• Chance for socialising (Source E)</li> <li>• The love of youth and fitness (Sources E &amp; G)</li> <li>• The fascination with sportsmen’s skills and technical prowess (Sources E, F &amp; G)</li> <li>• The huge sums of money that get pumped into sport &amp; the power of a successful sportsman (Source F)</li> <li>• The desire to flaunt wealth gained from sport</li> <li>• The power &amp; excitement of competitive sports (Sources E, F &amp; G)</li> <li>• The way in which cities join together against rival city teams (Sources F &amp; G)</li> <li>• Love of sports involving powerful horses</li> </ul> <p><b>Art and Literature</b></p> <ul style="list-style-type: none"> <li>• The way in which art &amp; literature reflects the interests, ideals and values of a society is the same nowadays as it was in the ancient world</li> </ul>		

## APPENDIX 1

## Marking grid for 12-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>• Engagement with the question;</li> <li>• Selection and use of evidence from sources;</li> <li>• Understanding of sources and their limitations;</li> <li>• Accuracy of writing;</li> <li>• Control of appropriate form and register</li> <li>• Organisation of answer.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Good engagement with the question;</li> <li>• A good range of relevant evidence from sources, with good interpretation;</li> <li>• Good understanding of sources and their limitations;</li> <li>• Legible, fluent and very accurate writing, conveying meaning clearly;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Argument well organised.</li> </ul>
3	6-9	<ul style="list-style-type: none"> <li>• Some engagement with the question;</li> <li>• A range of relevant evidence from sources, with some interpretation;</li> <li>• Some understanding of sources and their limitations;</li> <li>• Legible and accurate writing, conveying meaning clearly;</li> <li>• Some control of appropriate form and register;</li> <li>• Argument organised.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited engagement with the question;</li> <li>• A few examples of relevant evidence from sources, with limited interpretation;</li> <li>• Limited understanding of sources and their limitations;</li> <li>• Legible and generally accurate writing, conveying meaning;</li> <li>• Limited control of form and register;</li> <li>• Argument apparent in places, even if underdeveloped.</li> </ul>

Level	Mark ranges	Characteristics of performance
1	0-2	<ul style="list-style-type: none"><li>• Little or no engagement with the question;</li><li>• Very few if any examples of relevant evidence from sources, with very little or no interpretation;</li><li>• Little or no understanding of sources and their limitations;</li><li>• Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear;</li><li>• Very limited control of form and register;</li><li>• Argument difficult to discern.</li></ul>

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. 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.

## Marking grid for 6-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>Engagement with the question.</li> <li>Selection and use of evidence from sources;</li> <li>Understanding of sources and their limitations.</li> </ul>
4	5-6	<ul style="list-style-type: none"> <li>Good engagement with the question;</li> <li>A good range of relevant evidence from sources, with good interpretation;</li> <li>Good understanding of sources and their limitations.</li> </ul>
3	3-4	<ul style="list-style-type: none"> <li>Some engagement with the question;</li> <li>A range of relevant evidence from sources, with some interpretation;</li> <li>Some understanding of sources and their limitations;</li> </ul>
2	2	<ul style="list-style-type: none"> <li>Limited engagement with the question;</li> <li>A few examples of relevant evidence from sources, with limited interpretation;</li> <li>Limited understanding of sources and their limitations;</li> </ul>
1	0-1	<ul style="list-style-type: none"> <li>Little or no engagement with the question;</li> <li>Very few if any examples of relevant evidence from sources, with very little or no interpretation;</li> <li>Little or no understanding of sources and their limitations;</li> </ul>

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