



Oxford Cambridge and RSA

GCE

Classical Civilisation

H408/21: Greek theatre

A Level

Mark Scheme for June 2023

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

© OCR 2023

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, you must familiarise yourself with the question paper.
4. After the SSU meeting: **YOU MUST MARK 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 without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
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.

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 or two marks 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.

Longer Answer Questions (requiring a developed response)

Where candidates have provided two 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 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 annotate to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).









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

8. **Do not use the comments box for any reason.**
If you have any questions or comments for your team leader, use the telephone or the RM Assessor messaging system, or email.
9. Assistant Examiners **must** send a brief report on the performance of candidates to their Team Leader 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.

10. For answers marked by levels of response:
- To determine the level** – start at level 3 and work outwards until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following

| <i>Descriptor</i> | <i>Award mark</i> |
|---|---|
| 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

| <i>Annotation</i> | <i>Meaning</i> |
|---|---|
|  | worthy of credit |
|  | unclear |
|  | error of spelling |
|  | omission |
|  | to draw attention to something e.g. highlighting scholars in blue or green in the essay |
|  | irrelevant point |
|  | conspicuous repetition |
|  | 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. |
| SEEN | <p>Great care needs to be exercised with the SEEN annotation. It should be used:</p> <ul style="list-style-type: none"> • to indicate that you have seen a plan • on a low tariff question where there is nothing worthy of credit • on a page where there is nothing worthy of credit |

SUBJECT SPECIFIC MARKING INSTRUCTIONS**ASSESSMENT OBJECTIVES**

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

AO1 Demonstrate Knowledge and Understanding of:

- literature and visual/material culture or 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 and visual/material culture or 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 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 place the SEEN annotation at the top and 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.
- **Highlighting:** use highlighting as directed by your Principal Examiner – see above

TICKS:

- are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners,
- 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.

QUALITY OF WRITTEN COMMUNICATION

- Reasonable but not excessive account should be taken of particularly poor spelling (**S**).
- Extreme cases of illegibility should be referred to your Principal Examiner.

Section A

| Question | Indicative Content | Marks | Guidance |
|----------|--|------------------------------|--|
| 1 | <p>Identify Figure 1 on the vase in Source A.</p> <ul style="list-style-type: none"> • Aegisthus (1) | 1 (AO1) | |
| 2 | <p>Analyse how useful Source A is in telling us about costumes in Greek comedy at the time of Aristophanes.</p> <p>Useful</p> <ul style="list-style-type: none"> • It shows figures wearing costumes in a performance of comedy. (AO2) <ul style="list-style-type: none"> ○ <i>The tunics are short.</i> (AO1) ○ <i>They are padded.</i> (AO1) • It shows that the actors wore a phallus. (AO2) <ul style="list-style-type: none"> ○ <i>The three figures on the right have a phallus.</i> (AO1) • It shows figures wearing masks. (AO2) <ul style="list-style-type: none"> ○ <i>The faces have grotesque expressions.</i> (AO1) ○ <i>The masks show that the characters have different ages.</i> (AO1) • It shows that the characters used props. (AO2) <ul style="list-style-type: none"> ○ <i>Two of the figures have walking sticks.</i> (AO1) <p>Not useful</p> <ul style="list-style-type: none"> • It is not from Athens. (AO2) <ul style="list-style-type: none"> ○ <i>It was made in Southern Italy.</i> (AO1) • It is later than most of Aristophanes' plays. (AO2) <ul style="list-style-type: none"> ○ <i>It dates from 400 – 380 BC.</i> (AO1) • It only shows one style of costumes/masks. (AO2) <ul style="list-style-type: none"> ○ <i>There are no characterised figures, such as Dionysus or Heracles.</i> (AO1) • There is no distinction between actors and Chorus. (AO2) <ul style="list-style-type: none"> ○ <i>The two outside actors appear to be chorus members, while the one in the middle is a named character.</i> (AO1) • It is probably not from a play of Aristophanes. (AO2) <ul style="list-style-type: none"> ○ <i>The scene does not correspond to any known play.</i> (AO1) | 5 (AO1) 5 (AO2) | <p><i>Use 10-mark making grid</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p> |

| Question | Indicative Content | Marks | Guidance |
|----------|--|------------------------------|--|
| 3 | <p>Give the names of Oedipus' mother and father (line 14).</p> <ul style="list-style-type: none"> • Jocasta. (1) • Laius. (1) <p>1 mark for each correct answer.</p> | 2 (AO1) | |
| 4 | <p>What is Cithaeron (line 20)?</p> <ul style="list-style-type: none"> • Mountain outside Thebes. (1) • Mountain where Oedipus was abandoned. (1) | 1 (AO1) | |
| 5 | <p>Give the name of one of Oedipus' children (line 25).</p> <ul style="list-style-type: none"> • Antigone. (1) • Ismene. (1) • Polynices. (1) • Eteocles. (1) | 1 (AO1) | |
| 6 | <p>Explain how successfully Sophocles makes the scene in Source B an exciting piece of drama.</p> <ul style="list-style-type: none"> • Tiresias' reaction. (AO2) <ul style="list-style-type: none"> ○ 'I am not your slave'. (AO1) ○ 'I do not need Creon to speak for me'. (AO1) • Mention of the gods. (AO2) <ul style="list-style-type: none"> ○ Apollo. (AO1) • Questions. (AO2) <ul style="list-style-type: none"> ○ 'You mock my blindness?' (AO1) ○ 'who are your parents?' (AO1) ○ 'Do you know'? (AO1) • Violent language. (AO2) <ul style="list-style-type: none"> ○ Scourge, lash, curse, whip. (AO1) | 5 (AO1) 5 (AO2) | <p><i>Use 10-mark making grid</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p> |

| Question | Indicative Content | Marks | Guidance |
|----------|--|---|---|
| | <ul style="list-style-type: none"> ○ <i>Fatal, horrors, brutally</i> (AO1) • Use of metaphor. (AO2) <ul style="list-style-type: none"> ○ <i>'Their footfall treading you down'</i>. (AO1) ○ <i>'The lusty voyage to the fatal harbour'</i>. (AO1) • Dramatic Irony. (AO2) <ul style="list-style-type: none"> ○ <i>Tiresias knows the truth, but Oedipus does not.</i> (AO1) ○ <i>The audience know the story.</i> (AO1) • Foreshadowing. (AO2) <ul style="list-style-type: none"> ○ <i>'Shrouding your eyes that can now see the light'</i>. (AO1) ○ <i>'You'll scream aloud'</i>. (AO1) ○ <i>'Will level you with yourself and all your children'</i>. (AO1) ○ <i>'No man will ever be rooted from the earth as brutally as you'</i>. (AO1) • Oedipus' reaction. (AO2) <ul style="list-style-type: none"> ○ <i>Insufferable.</i> (AO1) ○ <i>Get out.</i> (AO1) ○ <i>Vanish.</i> (AO1) • Contrast in pace of language. (AO2) <ul style="list-style-type: none"> ○ <i>Tiresias' long sentences.</i> (AO1) ○ <i>Oedipus' short phrases.</i> (AO1) <p>Candidates will need to use references to the passage to back up their arguments.</p> | | |
| 7* | <p>'The imagery of sight and blindness is vital to the success of Sophocles' <i>Oedipus the King</i>.' Explain how far you agree with this statement. You may use Source B as a starting point in your answer.</p> <p>The imagery of sight and blindness appears throughout the play.</p> <p>AO1 Source B</p> <ul style="list-style-type: none"> • Tiresias is physically blind but can see the truth. <ul style="list-style-type: none"> ○ <i>'You mock my blindness?</i> | <p>10 (AO1)</p> <p>10 (AO2)</p> | <p>Assess using the marking grids for the 20-mark extended response.</p> <p>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> |

| Question | Indicative Content | Marks | Guidance |
|----------|---|-------|---|
| | <ul style="list-style-type: none"> ○ He tells Oedipus the truth about his marriage and children. ● Oedipus is physically able to see, but does not see the truth. <ul style="list-style-type: none"> ○ ‘You with your precious eyes’. ○ ‘You’re blind to the corruption of your life’. <p>Rest of the play</p> <ul style="list-style-type: none"> ● Oedipus mocks Tiresias for being blind. <ul style="list-style-type: none"> ○ ‘Eyes blind as stone’. ● Tiresias predicts Oedipus’ future blindness. <ul style="list-style-type: none"> ○ ‘Flinging at me the very insults each man here will fling at you’. ○ ‘Blind now who has eyes’. ● When Oedipus sees the truth, he blinds himself with Jocasta’s brooches. <ul style="list-style-type: none"> ○ This is described in gruesome detail by the messenger. ○ ‘The hand that struck my eyes was mine, mine alone’. <p>AO2</p> <ul style="list-style-type: none"> ● Contrast between physical and metaphorical sight. <ul style="list-style-type: none"> ○ Tiresias is physically blind, but has metaphorical sight. ○ Oedipus can physically see, but is blind to the truth. ○ Once he can see the truth, he blinds himself. ● Literary techniques. <ul style="list-style-type: none"> ○ Dramatic Irony. ○ Foreshadowing. ● Theatrical effects. <ul style="list-style-type: none"> ○ Gory description of Oedipus’ blinding. ○ Oedipus’ appearance after blinding himself. <p>Candidates will need to decide how vital the imagery of sight and blindness is to the success of the play. They need to use evidence from the play to back up their arguments.</p> <p>Credit can be given to discussion of other elements which contribute to the success of the play, but the main focus of the answer should be on the imagery of sight and blindness.</p> | | <p><i>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.</i></p> |

Section B

| Question | Indicative Content | Marks | Guidance |
|----------|--|---|---|
| 8* | <p>Analyse whether the first half of Aristophanes' <i>Frogs</i> (Dionysus' travels) contributes more to the success of the play than the second half (the contest between Aeschylus and Euripides). Justify your answer with close reference to Aristophanes' <i>Frogs</i>.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <p>Dionysus' Journey</p> <ul style="list-style-type: none"> • The Prologue. • Dionysus' visit to Heracles. • Crossing into the Underworld with Charon. • Dionysus' encounters with the Frogs and the Initiates. • The meeting with the Innkeepers and Persephone's slave. • The bottom whacking contest. <p>Aeschylus and Euripides</p> <ul style="list-style-type: none"> • The conversation between Xanthias and Slave of Pluto. • The contest between Aeschylus and Euripides. • Pluto's permission to send Aeschylus back. <p>AO2 Candidates will need to consider how the different episodes contribute to the success of the play.</p> <p>Comic moments</p> <ul style="list-style-type: none"> • Role reversal <ul style="list-style-type: none"> ○ Xanthias riding the donkey ○ The bottom whacking contest ○ Xanthias and Slave of Pluto. • Slapstick. <ul style="list-style-type: none"> ○ The bottom whacking contest • Verbal Humour <ul style="list-style-type: none"> ○ Puns in meeting with Heracles • Visual humour | <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"> ○ Charon, the boat and the Frogs ○ Costumes and props ○ The giant scales ● Satire and Parody <ul style="list-style-type: none"> ○ The portrayal of Aeschylus and Euripides ○ The parody of their plays ● Politics <ul style="list-style-type: none"> ○ Reference to the Battle of Arginusae ○ Discussion about Alcibiades ○ The choice of Aeschylus as the winner of the contest <p>All of these factors contributed to the success of the play. The first half may be funnier to a modern audience, but to a contemporary audience, the parodies of the plays and the political content may be more important. Candidates should come to a conclusion.</p> | | Credit reference to the <i>Parabasis</i> |
| 9* | <p>‘The gods and religion are at the heart of ancient Greek Theatre’. Assess how far you agree with this statement. Justify your answer with close reference to at least two of the plays you have studied.</p> <p>AO1 Candidates might show knowledge and understanding of:</p> <p>Greek Theatre</p> <ul style="list-style-type: none"> ● Origins. <ul style="list-style-type: none"> ○ Songs in honour of Dionysus ○ <i>Komos</i>. ● Religious Festivals <ul style="list-style-type: none"> ○ Greater and Lesser Dionysia, Lenaea. ○ Bringing of Dionysus’ statue to the Theatre ○ Sacrifices ○ Presence of temples at theatrical sites ○ Altar at the centre of the <i>orchestra</i> <p>Oedipus the King</p> <ul style="list-style-type: none"> ● Omens and Prophecies <ul style="list-style-type: none"> ○ Oedipus’ birth ○ Oedipus’ parentage | <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"> ○ Apollo's orders ○ Tiresias' sacrifices ○ Ideas of Fate and gods' control of mortals <p>Bacchae</p> <ul style="list-style-type: none"> ● Dionysus' role. <ul style="list-style-type: none"> ○ Speaks the prologue. ○ Worshipped by the Maenads. ○ Is captured and imprisoned by Pentheus. ○ Tricks Pentheus and has him killed. ○ Punishes the rest of Cadmus' family. ○ Attitude of Cadmus, Tiresias and others to Dionysus. ● Zeus as the lover of Semele and the father of Dionysus. <p>Frogs</p> <ul style="list-style-type: none"> ● Dionysus' role. <ul style="list-style-type: none"> ○ Mocked as a cowardly buffoon. ○ Interaction with Xanthias. ○ Disguise as Heracles. ○ Interaction with Innkeepers and Aeacus. ○ Judges the contest between Aeschylus and Euripides. ● Heracles. <ul style="list-style-type: none"> ○ Mocked as a glutton. ● Pluto. <ul style="list-style-type: none"> ○ Organises the contest between Aeschylus and Euripides. <p>AO2</p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>The gods are integral to ancient Greek Theatre, both in its origins and performances, and with a direct role in the plays.</p> <p>Greek Theatre</p> <ul style="list-style-type: none"> ● Greek Theatre originated from festivals in honour of the gods. ● Going to the theatre was as much a religious experience as a theatrical one | | |

| Question | Indicative Content | Marks | Guidance |
|----------|---|-------|----------|
| | <p>Oedipus the King</p> <ul style="list-style-type: none"> • Although the gods do not appear directly, they influence the action of the play. <ul style="list-style-type: none"> ○ Apollo's plague sets the play in motion. ○ The prophecies and omens guide the characters in their actions. • The role and inevitability of Fate is a major theme. <p>Bacchae</p> <ul style="list-style-type: none"> • Dionysus plays a major role in the play. • His behaviour questions the morality of the gods. • There are similar questions about the gods' role in Semele's fate. <p>Frogs</p> <ul style="list-style-type: none"> • Dionysus is the protagonist of the play. <ul style="list-style-type: none"> ○ He is the main source of comedy. ○ He is also important to the political message. • Heracles is also a source of humour. | | |

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.

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.

| 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 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 | 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 |

Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on

01223 553998

Alternatively, you can email us on

support@ocr.org.uk

For more information visit

 ocr.org.uk/qualifications/resource-finder

 ocr.org.uk

 [Twitter/ocrexams](https://twitter.com/ocrexams)

 [/ocrexams](https://twitter.com/ocrexams)

 [/company/ocr](https://www.linkedin.com/company/ocr)

 [/ocrexams](https://www.youtube.com/ocrexams)



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2023 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA.

Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up-to-date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.