

**Classics: Latin**

Advanced GCE

Unit **F363**: Latin Verse

**Mark Scheme for June 2013**

---

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 will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2013

## 1. Annotations

Annotation	Meaning
	Correct point in comprehension; good literary point in essays and commentaries.
	Incorrect foot in scansion; factual error in literary responses.
/	Start and end of translation section.
	Omission of word or phrase in translation.
	Error in translation.
	Consequential or repeated error (usually of vocabulary).
	Benefit of doubt.

## Section A Language

Question	Answer	Marks	Content	Guidance	Levels of response
1 (a)	<p>Section 1 (4)  <i>monte fere medio est, cingentibus ultima silvis, purus ab arboribus, spectabilis undique, campus:</i>            about in the middle of the mountain, with woods surrounding the edges, was a plain, clear of trees, visible from everywhere:</p> <p>Section 2 (4)  <i>hic oculis illum cernentem sacra profanis prima videt,</i>            here his mother/she was the first to see him watching the sacred rites with unholy eyes,</p> <p>Section 3 (4)  <i>prima est insano concita cursu mater, et 'o geminae' clamavit 'adeste sorores!</i>            his mother was the first to be driven by mad running and shouted 'twin sisters, come here!</p> <p>Section 4 (4)  <i>ille aper, in nostris errat qui maximus agris, ille mihi ferendus aper.'</i>            that boar, the huge boar which wanders in our fields, must be struck by me.'</p> <p>Section 5 (4)  <i>ruit omnis in unum turba furens: cunctae coeunt fremituque sequuntur</i>            the whole crowd rushed madly against the one man; they all gathered and chased him with a roar,</p> <p>Section 6 (4)</p>	30	<p>The passage above has been divided into 7 sections, each worth 4 marks. Award up to 4 marks per translated section according to the 4-mark marking grid.</p> <p>Also award a mark out of 2 for fluency of English according to the 2-mark grid.</p> <p>Words likely to give an opportunity for style marks are underlined.</p>	<p><b>[4]</b> All or almost all of the meaning conveyed (as agreed at Standardisation)</p> <p><b>[3]</b> Most of the meaning conveyed</p> <p><b>[2]</b> Half the meaning conveyed; the rest seriously flawed</p> <p><b>[1]</b> Very little meaning conveyed, or isolated words known</p> <p><b>[0]</b> No elements of meaning conveyed; no relation to Latin at all.</p> <p>Marks for fluency of English should be awarded as follows:</p> <p><b>[2]</b> Expressed fluently and stylishly. Consistently successful improvements on a literal translation</p> <p><b>[1]</b> Occasional improvements on a literal translation</p> <p><b>[0]</b> No or very little improvement on a literal translation</p> <p>NB Consequential errors should not be penalised.</p>	

Question	Answer	Marks	Guidance	
			Content	Levels of response
	<p><i>iam trepidum, iam verba minus violenta loquentem.</i> now fearful, now speaking less violent words.</p> <p>Section 7 (4) <i>saucius ille tamen 'fer opem, matertera' dixit. 'Autonoe! moveant animos Actaeonis umbrae!'</i> yet he, wounded, said 'Aunt, help! Autonoe! Let the shades of Actaeon move your minds!'</p>			
	<b>Total</b>	<b>30</b>		

Question		Answer	Marks	Guidance																												
1	(b)	(i) who Actaeon was (1)	1	do not allow 'she did not know Actaeon'																												
		(ii) Ino pulled off his left arm (1) Autonoe his right (1)	2	'they pulled off his arms' scores 1 only; 'they pulled off both his arms' OK for 2. Mention of both arms and tearing off needed for 2																												
	(c)	<ul style="list-style-type: none"> <li>he describes him as <i>infelix</i> which means 'unhappy' (1)</li> <li>he does not have any arms (to hold out to his mother) (1)</li> </ul>	2																													
	(d)	<ul style="list-style-type: none"> <li>choice and position of <i>trunca</i> ('mutilated')</li> <li>vivid word <i>dereptis</i> – his limbs had been 'torn apart'</li> <li>chilling response of Agave to what Pentheus shows her – a ritual shriek (<i>ululavit</i> – vivid, onomatopoeic word)</li> <li>choice and position of <i>avulsurum</i> ('torn away')</li> <li>use of <i>cruentis</i> ('bloody') to describe Agave's hands</li> <li>pathetic use of <i>complexa</i> – she 'embraced' his head</li> </ul>	6	Any three points. 1 mark for a valid point, 1 for accurate reference to the text.  Do not credit two points made about a single word (eg choice and position of <i>avulsurum</i> scores 1 for the point and 1 for reference to the Latin).																												
	(e)	she describes what she has done as 'our victory' (1)	1	Do not allow 'a' or 'the' victory. Accept reported speech.																												
	(f)	<p>- vv  - -   - - -  - -   - v v  - x non citius frondes autumnni frigore tactas - v v  - -   - -   - v v  - v v  - x iamque mal(e) haerentes alta rapit arbore ventus</p> <table border="1"> <tr> <td>Feet correct</td> <td>12</td> <td>11</td> <td>10</td> <td>9</td> <td>8</td> <td>7</td> <td>6</td> <td>5</td> <td>4</td> <td>3</td> <td>2</td> <td>1</td> <td>0</td> </tr> <tr> <td>Mark</td> <td>4</td> <td>4</td> <td>3</td> <td>3</td> <td>3</td> <td>2</td> <td>2</td> <td>2</td> <td>1</td> <td>1</td> <td>1</td> <td>0</td> <td>0</td> </tr> </table>	Feet correct	12	11	10	9	8	7	6	5	4	3	2	1	0	Mark	4	4	3	3	3	2	2	2	1	1	1	0	0	4	Line 1: accept ancepts or long only on final syllable in sixth foot. Line 2: accept ancepts or short only on final syllable in sixth foot.  Scansion must be above the correct syllable
Feet correct	12	11	10	9	8	7	6	5	4	3	2	1	0																			
Mark	4	4	3	3	3	2	2	2	1	1	1	0	0																			

Question	Answer	Marks	Guidance
(g)	The tearing apart of Pentheus' body is compared to a wind (1) ripping leaves off a tree (1).	2	Accept answers showing that Pentheus' body is like leaves and the women are like the wind that tears them from a tree. Reference to Autumn or the fact that the leaves have been touched with cold is not required.
(ii)	<ul style="list-style-type: none"> <li>• Pentheus' limbs, like leaves barely clinging to a tree, are fragile and easily torn off</li> <li>• the reference to the wind suggests the force used to tear off his limbs</li> <li>• the simile suggests the speed with which it happened (<i>non citius ... quam</i>).</li> </ul>	2	1 mark per valid detail/point.

## Section B: Prescribed Literature

Question	Answer	Marks	Guidance	Levels of response
2 (a)	<p>(Virgil)</p> <p>The most likely approach to this question is a line by line analysis. If candidates adopt a more thematic approach, they may identify Dido's previous rejection of love (1–8), the strategic advantages of an alliance with Aeneas (9–14), the support of the gods and future potential of Carthage (15–19).</p> <p><u>Lines 1–8: Anna questions the wisdom of continuing to reject love</u></p> <ul style="list-style-type: none"> <li>o <i>luce magis dilecta sorori</i>: Anna shows her affection for Dido and that she has her best interests at heart</li> <li>o emphatic position of <i>solane</i> to stress Dido's lonely position</li> <li>o phrase <i>perpetua ... iuventa</i> to suggest Dido's youth slipping away but to remind her that she is still of marriageable age</li> <li>o stress on the benefits of love: <i>dulces natos ... praemia</i></li> <li>o line 4: vivid rhetorical question</li> <li>o emphatic position of <i>aegram</i> to suggest the effect her rejection of love has had on Dido</li> <li>o emphatic choice and position of <i>despectus</i> to stress Dido's rejection of Iarbas</li> <li>o rhetorical question and choice of <i>placito</i> to suggest the folly of fighting against a love that is 'pleasing'.</li> </ul> <p>Lines 9–14: the advantages of an alliance with Aeneas</p>	25	<p><b>Content</b></p> <p>Examiners should regard sequential and thematic answers as equally valid.</p> <p>Look for answers which:</p> <ul style="list-style-type: none"> <li>cover the whole of the printed passage</li> <li>cover a range of points (eg sound, choice and position of words)</li> <li>focus on the question</li> </ul> <p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <p>Level 5 9–10 Level 4 6–8 Level 3 4–5 Level 2 2–3 Level 1 0–1</p> <p><b>AO2 = 15</b></p> <p>Level 5 13–15 Level 4 9–12 Level 3 6–8 Level 2 3–5 Level 1 0–2</p>



Question	Answer	Marks	Guidance	Levels of response
			Content	
	<ul style="list-style-type: none"> <li>• rhetorical question and phrase <i>nec venit in mentem</i> to suggest Dido's short-sightedness</li> <li>• strong adjectives to describe the hostile nature of Carthage's geography and neighbours (<i>genus insuperabile ... Numidae infreni ... inhospita Syrtis ... deserta siti regio ... furentes Barcaei</i>)</li> <li>• chiasmus of <i>Numidae infreni ... inhospita Syrtis</i> to emphasise the danger</li> <li>• further rhetorical question to stress the threat of Dido's brother Pygmalion.</li> </ul> <p><u>Lines 15–19: the future of Carthage</u></p> <ul style="list-style-type: none"> <li>• balanced phrase <i>dis auspibus ... lunone secunda</i> to stress that the gods are behind Aeneas' arrival in Africa, with particular reference to Juno as chief goddess of Carthage and goddess of marriage</li> <li>• double exclamation to stress the future success of Carthage under an alliance with Aeneas (<i>quanto urbem, soror, hanc cernes, quae surgere regna</i>)</li> <li>• further exclamation in 18–19 in which Trojan arms (<i>Teucrum comitantibus armis</i>) and Carthaginian glory (<i>Punica ... gloria</i>) are combined.</li> </ul> <p><u>Lines 20–23: practical preparations</u></p> <ul style="list-style-type: none"> <li>• these lines are less relevant to the question but may legitimately be discussed: as if the argument has already been won and the decision made, Anna urges Dido to turn her thoughts to the practical necessities: a sacrifice to the gods and the need to convince Aeneas that it is the wrong time to sail</li> <li>• questions and attempts at persuasion at the start of the passage have given way to imperatives at the end.</li> </ul>			

Question	Answer	Marks	Guidance	Levels of response
2	<p><u>Passage</u></p> <p>Candidates are likely to see the opening of the book as a sympathetic picture – the imagery is of fire (<i>igni</i>), illness (<i>saucia ... cura</i>), wounding (<i>vulnus</i>) and madness (<i>male sana</i>), with Dido the victim.</p> <p>She is ‘wounded’ (<i>saucia</i>) and ‘consumed’ (note the passive form of <i>carpitur</i>) by a fire that is ‘hidden’ (<i>caeco ... igni</i>). She is sleepless (<i>line 5</i>), barely sane and terrified by her dreams (<i>quae me suspensam insomnia terrent!</i>).</p> <p>Some, however, may point out that Dido is described as ‘feeding’ the wound (<i>aluit</i>) and all too easily swayed by the appearance and qualities of Aeneas (<i>line 11</i>) – they may point out that later in the same speech she talks of succumbing to ‘this one <i>culpa</i>’ (<i>huic uni forsan potui succumbere culpae</i>). Some candidates may ask (either here or later in their essay) quite what Virgil means by the word <i>culpa</i> (see guidance).</p> <p>Lengthy discussion of the passage is not required but there should be some detailed reference to the Latin.</p>	25	<p>Look for answers which:</p> <ul style="list-style-type: none"> <li>show relevant knowledge of the printed passage</li> <li>cover the whole of Aeneid 4, not just the passages set for study in Latin</li> <li>attempt to focus on the question (‘wholly sympathetic’), ie good answers should not just give an assessment of the character of Dido.</li> </ul> <p>Most will more or less agree with the quotation in the question, but it is possible to argue that, while Virgil certainly portrays Dido as the tragic victim of the machinations of the gods and the heartlessness of Aeneas, we are also meant to disapprove of a woman who turns from noble queen to self-willed figure of frenzy, hatred, vengeance and excess (distinctly un-Roman characteristics).</p> <p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <p>Level 5 9–10  Level 4 6–8  Level 3 4–5  Level 2 2–3  Level 1 0–1</p> <p><b>AO2 = 15</b></p> <p>Level 5 13–15  Level 4 9–12  Level 3 6–8  Level 2 3–5  Level 1 0–2</p>

Question	Answer	Marks	Guidance	Levels of response
	<p><u>Rest of Book 4</u></p> <p>Likely references to the rest of the book:</p> <ul style="list-style-type: none"> <li>• the deer simile – Dido has been hit and is unaware – we pity her</li> <li>• Juno’s speech to Venus portrays Dido as a victim ‘defeated by the deceit of two gods’</li> <li>• Juno and Venus contrive the storm which brings Dido and Aeneas together in the cave (‘that was the first day of her death and the first cause of her suffering’)</li> <li>• the description of Dido as a frenzied bacchant</li> <li>• the desperate rhetoric of Dido’s first speech to Aeneas and the cold rationality of his reply</li> <li>• Dido’s response: ‘go, seek Italy on the winds, seek kingdoms through the waves ... I shall pursue you with black fire and when cold death has separated your limbs from your soul, I shall be there in every place as a ghost.’</li> <li>• Dido’s deception of Anna</li> <li>• Dido’s response to seeing Aeneas’ fleet leaving precipitately</li> <li>• Dido’s spectacular death.</li> </ul>		<p><b>Content</b></p> <p>Candidates holding either view may legitimately refer to some of the ways in which Dido resembles some of the figures from Greek tragedy, and perhaps Catullus’ Ariadne or Apollonius’ Medea: ‘she becomes in the second half of Book 4 is truly the stuff of the great Greek tragedies.’ (Williams). Discussion of Dido as a figure drawn from the tragic stage should, however, be closely linked to the wording of the question, which requires more than a mere character sketch of Dido.</p> <p><b>Guidance</b></p> <p>Answers may discuss what Virgil means by his use of the word <i>culpa</i> to describe Dido’s behaviour. These may even include references to Aristotle’s use of the word ‘hamartia’ to describe the ‘error’ of figures in Greek tragedy. Such answers should be credited if made relevant to the question (though beware the reproduction of what may seem ‘prepared essays’ on this topic).</p> <p>Responses in levels 4 and 5 should identify a number of the key moments in the book and reach a clear conclusion about Virgil’s portrayal of Dido.</p>	

Question	Answer	Marks	Guidance	Levels of response
3	<p>(a)</p> <p>(Propertius)</p> <p><u>Lines 1–14: Foolishness of Postumus</u></p> <ul style="list-style-type: none"> <li>• indignant rhetorical question of lines 1–2</li> <li>• plosive alliteration (<i>Postume, plorantem potuisti ...</i>)</li> <li>• promotion of <i>plorantem</i> to describe Galla's pleas/tearfulness</li> <li>• further rhetorical question of lines 3–4 ('was it worth so much ...?')</li> <li>• use of <i>ulla</i> might suggest that glory was not guaranteed</li> <li>• lines 5–6: P. criticises Postumus (and others) for their greed</li> <li>• further plosive alliteration (<i>pariter pereatis</i>)</li> <li>• P. is surprised that anyone should prefer military service to the marriage bed</li> <li>• lines 7–8: emphatic <i>tu tamen</i> ('whereas you ...')</li> <li>• alliteration (<i>tu tamen inec̄ta tectus ...</i>)</li> <li>• strong vocative <i>vesane</i> ('madman')</li> <li>• lines 9–10: effect on his wife; vivid word <i>tabescet</i> ('will melt away')</li> <li>• lines 11–12: vivid choice of words and personification to describe Postumus' possible death (<i>tua caede</i>) and the joy of the Parthian arrows that kill him (<i>laetentur</i>)</li> <li>• lines 13–14: poignant picture of a small part of Postumus being brought back in an urn (<i>neve aliquid de te ...</i>)</li> <li>• brutal aphorism to end ('that's how people who fall in those parts return').</li> </ul>	25	<p>Look for answers which:</p> <ul style="list-style-type: none"> <li>• cover the whole of the printed passage</li> <li>• cover a range of points (eg sound, choice and position of words)</li> <li>• focus on the question</li> </ul> <p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates may deviate to discuss the appropriateness of the extended narration of events from the Odyssey ('at a length which to modern tastes may seem disproportionate' – Camps) but should not be rewarded for doing so – Propertius' use of mythology is not the main subject of this particular question.</p> <p>Brief explanations of Penelope's place in literature as a byword for marital fidelity would, however, be relevant here.</p> <p>Unbalanced answers which do not cover fully both halves of the question are unlikely to be considered to be level 5.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <p>Level 5 9–10  Level 4 6–8  Level 3 4–5  Level 2 2–3  Level 1 0–1</p> <p><b>AO2 = 15</b></p> <p>Level 5 13–15  Level 4 9–12  Level 3 6–8  Level 2 3–5  Level 1 0–2</p>

Question	Answer	Marks	Guidance	
			Content	Levels of response
	<p><u>Lines 15–28: Galla's fidelity</u></p> <ul style="list-style-type: none"> <li>• lines 14–15: vivid exclamation to stress Postumus' good fortune (<i>ter quarter ... felix</i>) and Galla's chastity, emphasised by hyperbaton (<i>in casta ... Galla</i>)</li> <li>• vivid thought ('with behaviour like yours [or possibly 'like hers'] you deserved another [ie worse] wife')</li> <li>• lines 16–20: contrast between the temptations of Rome and Galla's fidelity, emphasised by emphatic placement of <i>Gallam</i> and <i>illa</i></li> <li>• lines 21–22: touching picture of Galla clinging to Postumus' neck on his safe return, emphasised by adjective <i>prudica</i>.</li> <li>• lines 23–26: mythological exemplum – Galla is an admirable Penelope (<i>miranda coniuge</i>) to Postumus' Ulysses</li> <li>• lines 29–30: final emphasis on Galla's fidelity with hyperbaton of <i>casta ... uxor</i> and statement that Galla surpasses even Penelope.</li> </ul>			

Question	Answer	Marks	Guidance	Levels of response
3	<p>(b)</p> <p><u>Poem 16</u></p> <ul style="list-style-type: none"> <li>dramatic opening – Propertius has received a letter from his lover</li> <li>lines 3–4: evocative description of Tibur, created by patterned use of nouns and adjectives in line 3 and poetic metonymy of <i>nympha Aniena</i> to refer to the river Anio in line 4</li> <li>lines 5–6: vivid description of P’s dilemma, emphasised by the two deliberative questions and marked alliteration of ‘m’ (<i>quid faciam? obductis committam mene tenebris / ut timeam audacis in mea membra manus?</i>)</li> <li>line 8 – vivid phrase – ‘for me her weeping will be fiercer than any enemy of the night’</li> <li>lines 9–10: marked alliteration of ‘m’ and repetition of <i>-um (totum sum ... annum)</i>; word-play of <i>mansuetas ... manus</i></li> <li>epigrammatic statement about his lover in line 10: ‘she does not have kind hands against me’</li> <li>further epigram in line 11 on the immunity of the lover, echoed and expanded in the pentameter by the mythological reference to Sciron.</li> </ul> <p><u>Striking features from other poems</u> (not an exhaustive list)</p> <ul style="list-style-type: none"> <li>use of mythology – the parallel of Paris and Helen locked in combat with Propertius and his lover (3.8), the long (over-long?) retelling of the adventures of Ulysses to suggest Penelope’s (and therefore Galla’s) fidelity (3.12), the story of Dirce, developed at length, to dissuade Cynthia from jealousy (3.15).</li> </ul>	25	<p><b>Content</b></p> <p>It is hoped that some of the qualities and content of this passage (dramatic setting, evocative description, dangers of love, use of mythology) will lead candidates into considering these aspects in other poems from the prescription.</p> <p>The test of a level 4/level 5 answer will be the extent to which it identifies some of the more striking features of his poetry and shows detailed knowledge of some of the poems in the prescription. Points made to argue that Propertius can be <u>difficult to read</u> (eg over-lengthy mythological allusions) should be credited.</p> <p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <p>Level 5 9–10 Level 4 6–8 Level 3 4–5 Level 2 2–3 Level 1 0–1</p> <p><b>AO2 = 15</b></p> <p>Level 5 13–15 Level 4 9–12 Level 3 6–8 Level 2 3–5 Level 1 0–2</p>

Question	Answer	Marks	Guidance	
			Content	Levels of response
	<ul style="list-style-type: none"> <li>• variety of subject matter – description of a lover’s brawl (3.8), birthday poem (3.10), reproach of Postumus for placing military service above love (3.12), extended mythological narrative (3.15), dramatic monologue (3.16), travelogue and escape from unhappy love (3.21), rejection of Cynthia (3.25).</li> <li>• power of vivid description – especially the brawl (3.8), the preparations for his lover’s birthday (3.10), the night journey to Tibur and picture of P’s tomb (3.16), preparations for the journey to Athens (3.21).</li> <li>• passionate description of the emotions of love – especially the variation on the traditional theme of love as military combat (the brawl, 3.8), the joy of happy love (the birthday poem, 3.10), the inviolability of the lover even on the road to Tibur at night (3.16), the need to escape unfulfilled love (3.21), the tearful anger of his final rejection of Cynthia (3.25).</li> </ul>			

## APPENDIX 1

AO1:		Characteristics of performance	
Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	Max mark and mark ranges		
	10	Recall and application of subject knowledge; Relevance to question/topic; Understanding of sources and evidence; Awareness of context.	
Level 5	9–10	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	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	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	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.	



AO2:		Characteristics of performance
(a) Analyse, evaluate and respond to classical sources (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max mark and mark ranges	
Level 5	15 13–15	Analysis; Evaluation and response; Organisation and use of technical vocabulary; Control of appropriate form and style; Accuracy of writing. 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	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	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	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.

**Quality of Written Communication**

There are no separate weightings for AOs 2a and 2b but, in assigning a mark to AO2, examiners should focus first on AO2a – 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.

**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
is a Company Limited by Guarantee  
Registered in England  
Registered Office; 1 Hills Road, Cambridge, CB1 2EU  
Registered Company Number: 3484466  
OCR is an exempt Charity

**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

© OCR 2013

