

**Classical Greek**

General Certificate of Secondary Education

Unit **B405** Sources for Classical Greek

**Mark Scheme for June 2013**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

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

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## Annotations

Annotation	Meaning
	Benefit of doubt
	Major error
	Extendable ellipse
Highlight	Repeated or consequential error
	Construction error
	Minor error
	Additional words not penalised
	Harmful addition
	Completely correction section/ supporting evidence
	Omission mark
	Good point

Question		Answer	Marks	Guidance
1	(a)	<ul style="list-style-type: none"> <li>The jurors in the court case</li> <li>Dikastes.</li> </ul>	1	Any <b>one</b> correct answer Accept: <i>magistrate</i> Do not accept: <i>judge, magistrates</i>
	(b)	<ul style="list-style-type: none"> <li>To protect the women from potential seducers/attackers</li> <li>To keep oikos safe from inheritance threats caused by illegitimate babies/affairs</li> <li>To ensure that women had little chance to meet other men</li> <li>For men to have a lifestyle that had as little to do with women as possible, if that is what the men wanted.</li> <li>To stop any communication between male and female slaves.</li> </ul>	2	Any <b>two</b> correct answers, or one point with explanation
2	(a)	<p>The speaker would be considered wealthy by Athenian standards for the following reasons:</p> <ul style="list-style-type: none"> <li>House '<i>decorated elaborately</i>' (probably wall paintings/mosaic or tiled floors)... '<i>all decorated...</i>'</li> <li>Specific rooms for specific purposes, specially designed for convenience rather than simply shelter</li> <li>House specifically designed to be cool in hot weather and warm in cold</li> <li>Lots of expensive property (that requires rooms in which to put it): valuable blankets; tools</li> <li>Plenty of food stores: grain/wine</li> <li>Enough space for segregated slave accommodation (<i>'I showed her the women's quarters...separated from the men's quarters by a bolted door...</i>)</li> <li>Possesses several slaves, rather than just one.</li> </ul>	3	Any <b>three</b> points; No mark for simply saying 'yes he is rich'

Question		Answer	Marks	Guidance
	(b)	<ul style="list-style-type: none"> <li>Assumption that slaves would behave badly if they had the chance: the need to lock the doors between the male and female quarters ‘...so that nothing could be carried from inside that should not be...’/‘readier to commit crimes’</li> <li>Vocabulary more commonly used for animals ‘breed’ and ‘mate’ suggests that slaves are well beneath civilised citizens</li> <li>‘Breed without our knowledge’ has echoes of pet breeders; masters would expect to know about and control every aspect of their slaves’ lives</li> <li>Generalisations about good slaves and bad slaves; no attempt to see a more rounded view of individuals.</li> </ul>	3	Any <b>three</b> points supported by references to Source B
3	(a)	<ul style="list-style-type: none"> <li>Taking wool from a basket</li> <li>Thinning/spinning a bundle of wool into a thread.</li> <li>Working with wool</li> </ul>	1	Any sensible answer Do not accept: <i>weaving / making wool</i>
	(b)	<ul style="list-style-type: none"> <li>Blankets</li> <li>Clothing (Tunics, Chitones, Himatia, Peploi)</li> <li>Rugs</li> <li>Tapestries</li> <li>Shrouds</li> <li>Cloth to be sold for extra money</li> </ul>	2	Any <b>two</b> correct answers Accept general ‘clothing’ (1) or 2 marks for different types of garment. ‘Clothing and peploi’: 1 mark as they are the same thing Greek names of garments are not expected Accept: <i>sheet/bedding</i>
	(c)	<ul style="list-style-type: none"> <li>Preparing food</li> <li>Storing and preserving food</li> <li>Cleaning</li> <li>Fetching water</li> <li>Child rearing</li> <li>Looking after sick slaves</li> <li>Allocating weaving work and wool for the day’s work</li> <li>Managing housekeeping money</li> </ul>	3	Accept any <b>three</b> reasonable suggestions

Question	Answer	Marks	Guidance
4	<p><b>Source A</b></p> <ul style="list-style-type: none"> <li>• Humble home (<i>'my little home'</i>) suggests lack of many luxuries</li> <li>• Husband moves floors to accommodate wife's needs</li> <li>• Concern that wife might fall down the ladder in the dark</li> <li>• Comfort: access to water for washing '<i>she had to have a wash...</i>'</li> <li>• Relative freedom within the house.</li> </ul> <p><b>Source B</b></p> <ul style="list-style-type: none"> <li>• Distinct sense that husband wants to impress wife and audience</li> <li>• Pleasant, well-appointed home to live in</li> <li>• Rooms planned and built for specific purposes</li> <li>• Convenience and efficiency of the house design/layout will help wife run oikos more easily</li> <li>• Sense of plenty: household objects, grain, wine, light, warmth</li> <li>• '<i>Rooms that people would live in...</i>': she would be in a busy home full of people, rather than on her own.</li> </ul> <p><b>Source C</b></p> <ul style="list-style-type: none"> <li>• Elaborate patterned clothing and ornate hair worn by woman suggests wealth and some form of individuality</li> <li>• Mirror and chair suggest affluence &amp; plenty</li> <li>• Woman shows sense of focus and purpose in her work</li> <li>• Fact that the scene is on a vase painting indicates that in some ways this is an attractive domestic scene: woman working peacefully; she is the only figure on this side of the vase – suggests that the focus is very much on her</li> <li>• Woman is shown on her own, perhaps suggesting that her life is rather solitary.</li> </ul> <p>Noticeable lack of significant <b>emotional warmth</b> (understandable given circumstances of Source A) in both written sources</p>	6	<p>Answers must be marked using the level descriptors in the 6-mark marking grid at the end of the mark scheme.</p> <p>Level 4: 5–6 Level 3: 3–4 Level 2: 2 Level 1: 0–1</p> <p>Do not accept just a list of tasks, must link the task to a value judgement</p> <p>Candidates can refer to a range of the available sources</p>

Question	Answer	Marks	Guidance
	<p>In each case the men are writing to impress or convince: persuading a jury in Source A and impressing a man's peers in Source B. We are not seeing the full picture.</p> <p>Fact that the wife in Source A has a new baby suggests physical closeness between husband and wife at some point within the marriage</p> <p>In Source B the husband seems to focus on the domestic arrangements with little attention paid to the emotional well-being of his new wife</p> <p>Unclear what the wives in each source thought of the efforts their husbands made to impress them or make them comfortable, or whether this was the kind of lifestyle the girls would have really wanted. In both cases the wives eventually showed rather dubious morals – Source A is a legal case where the husband is being prosecuted for the murder of his wife's lover, and the wife in Source B is said to have had an affair with her daughter's husband after the husband's death.</p>		

Question		Answer	Marks	Guidance
5	(a)	<ul style="list-style-type: none"> <li>• Good acoustics</li> <li>• Easier to arrange a large number of seats</li> <li>• Slope provided a good vantage point for the audience</li> <li>• Quicker/easier/cheaper to build on a slope</li> </ul>	2	Any <b>two</b> sensible reasons Do not accept: <i>for natural light</i>
	(b)	<ul style="list-style-type: none"> <li>• Festival</li> <li>• City/Great Dionysia</li> <li>• Lenaia.</li> </ul>	1	Do not accept: <i>Panathenaic</i> , but credit <i>festival</i> if <i>Panathenaic festival</i> given.
	(c)	<p><b>Comic Actor:</b></p> <ul style="list-style-type: none"> <li>• Comedy padding</li> <li>• Long leather phallos</li> <li>• Overly short, relatively plain tunics (suggesting poverty)</li> <li>• Old men's costumes deliberately grotesque.</li> </ul> <p><b>Tragic Actor:</b></p> <ul style="list-style-type: none"> <li>• Highly decorated costume</li> <li>• Long chiton with long sleeves (suggesting wealth)</li> <li>• Tragic cothurnoi (high lace-up boots).</li> </ul>	4	Any <b>two</b> features of the costume of comic actors plus any <b>two</b> features of the costume of tragic actors. Must be 2+2, not 3+1  Accept references to masks (either tragic or comic)  Correct information given, but written in wrong place, loses 1 mark



Question	Answer	Marks	Guidance
6	<p><b>Evidence from Source D:</b></p> <ul style="list-style-type: none"> <li>• Theatre is outdoors: problems with projecting voice (speaking or singing) from behind a mask, even though theatre would have good acoustics</li> <li>• Theatre is large (up to 17,000 spectators) – voice would need to reach right to the back row, and movements would need to be very pronounced so that whole audience could see emotions/actions which might be difficult in a padded costume</li> <li>• Performance would take place all day in the full glare of the sun – difficult for actors in masks and padded costumes. There was no shade; similarly, weather during the Lenaia festival could be changeable (in roughly Jan–Feb)</li> <li>• No lighting, and no spotlights, so actors/chorus would need to make it very clear exactly who was speaking by using body movements and hand gestures, faces cannot be seen behind masks</li> <li>• There would have been an altar to Dionysus in the centre of the orchestra which would need to be negotiated by chorus when dancing/performing, vision would have been restricted behind a mask so difficult to negotiate way around</li> </ul> <p><b>Evidence from Source E:</b></p> <ul style="list-style-type: none"> <li>• Wearing masks, it would be difficult to project voice, sing, or show any form of emotion through facial expression</li> <li>• Could also be difficult to see clearly through the mask</li> <li>• Masks were made of cork or linen and covered the whole head – would be very hot and uncomfortable to perform in, particularly during the early summer when the City Dionysia took place</li> <li>• Padding would be similarly hot and cumbersome for comic actors</li> <li>• Actors would need to be very athletic and show stamina – not easy in the heat performing in long plays with no intervals</li> <li>• No programmes, so certain characters would be expected to carry particular props to identify themselves (eg Heracles with lionskin &amp; club) or the type of character they were (grumpy old man/cunning slave etc); audience would not know who they were otherwise; In this source the old comic characters carry gnarled twisted sticks, while the young tragic character carries a noble-looking spear.</li> <li>• Need to be able to change masks and costumes quickly off stage</li> </ul>	4	<p>Credit any sensible ideas that are supported by evidence from sources D and E.</p> <p>Any two points supported by examples for 4 marks</p>

Question	Answer	Marks	Guidance
7	<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</p> <p>In many cases the plays and competitive, religious context for their performance was far from being light entertainment. However, the subject matter and performances of some comedies were extremely slapstick &amp; stereotyped (see image in Source E)</p> <p><b>General points:</b></p> <ul style="list-style-type: none"> <li>• City Dionysia: major annual festival to which all of Athens' allies were expected to come, bringing tribute. Those who did not provide tribute in the formal procession would be punished, in some cases severely</li> <li>• Vast sums of money were involved and huge audiences watched the plays</li> <li>• Importance of dramatic productions is highlighted by the fact that there was a law preventing anyone from questioning the Theoric fund &amp; suggesting it was used for the war effort. This was punishable by death.</li> <li>• Real sense of immediacy &amp; audience power: unpopular new plays could cause the playwright to be fined and punished, almost on the spot; Euripides was personally thanked by the survivors from Sicily.</li> </ul> <p><b>Source D</b></p> <ul style="list-style-type: none"> <li>• The scale of the theatre/number of seats gave people the chance to socialise</li> <li>• Location of the theatre – part of the Acropolis – in a religious precinct, so not just entertainment but of religious significance. An altar to Dionysus in the orchestra, plus the statue of Dionysus was present. Seating for priests was right at the front.</li> </ul> <p><b>Source E</b></p> <ul style="list-style-type: none"> <li>• Elaborate costumes shows that it was taken very seriously as a lot of money has been spent</li> </ul>	6	<p>Answers must be marked using the level descriptors in the 6-mark marking grid at the end of the mark scheme.</p> <p>Level 4: 5–6  Level 3: 3–4  Level 2: 2  Level 1: 0–1</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Scenes painted on vase shows that it is fashionable and that people would want to buy them</li> <li>• A lot of Athenian comedies contained political satire</li> </ul> <p><b>Source F</b></p> <ul style="list-style-type: none"> <li>• Fame of Athenian playwrights was spread across the Mediterranean (captors were Sicilian): Athenian theatre not simply for the enjoyment of Athenians</li> <li>• Source shows the immense power and influence of the poetry, plots and odes of Euripides, and undoubtedly other playwrights as well</li> <li>• The horror of the Athenians' situation – conquered &amp; captured in battle, kept exposed in quarries for months, threatened with slavery, torture or death contrasts with the cheerful eagerness of Sicilian guards to hear the songs – proves the popularity of the tragedies</li> <li>• Remarkable willingness of guards to swap a man's life for a half-remembered song</li> <li>• Sense of desperation on the part of the Sicilians – they are desperate to get hold of snippets of the poetry/odes (<i>...little specimens &amp; morsels of it which visitors brought them from time to time...</i>).</li> </ul> <p><b>Source G</b></p> <ul style="list-style-type: none"> <li>• Plots and subject matter of some plays were extremely contemporary and hard-hitting: the Capture of Miletus was very fresh in people's minds when Phrynichus produced the play</li> <li>• Capture of Miletus (494BC) had been particularly bitter, but Phrynichus clearly wanted to make statements about it</li> <li>• Source demonstrates the power of the audience if a play was not well-received (Phrynichus was fined 1,000 drachmas)</li> <li>• The scale of public grief in response to the play is significant: the theme of the tragedy was clearly far too close to home</li> <li>• Interesting to contrast Spartan response to a public difficulty with the Athenian: Spartans are very practical &amp; scientific, while Athenians are more emotional, using theatre as cathartic public means of working through problems/crying in large numbers when they are upset etc</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Athenians are simultaneously emotional and democratic in their response to the play.</li> </ul> <p><b>Source H</b></p> <ul style="list-style-type: none"> <li>• Spartans reacted to difficulties as a community by sending for professionals: doctors or purifiers (scientists), rather than exploring them through art and theatre.</li> <li>• Spartan mistrust of art and culture in favour of 'athletics and arms'. They consider theatre to be frivolous &amp; unmanly</li> <li>• Sense that other communities see theatre as possessing some communal curative powers.</li> </ul>		

Question	Answer	Marks	Guidance
8	<p>There are many examples in the sources of parallels between the ancient and modern worlds: some are similarities in human nature, others are a shared interest in certain forms of entertainment.</p> <p>Understanding the parallels between the Greeks and the modern world can enable a student to gain a much clearer understanding of both periods.</p> <p>Many aspects of modern life have their roots in the Greek world – sport, theatre, law, politics, education, art, perceptions of beauty, comedy, language etc.</p> <p>Candidates should comment on the effectiveness of their chosen source as a basis for discussion of contemporary life.</p> <p><b>Source A</b></p> <ul style="list-style-type: none"> <li>• Couple respond to having a new baby in much the same way as any modern husband &amp; wife – exhaustion, mother looking after baby, father’s concern for new mother, adapting their normal way of life and letting things drift (...and this is what we had got used to...): features of family life immediately familiar to a modern audience.</li> </ul> <p><b>Source B</b></p> <ul style="list-style-type: none"> <li>• Ischomachus’ pride and interest in his house is rare in ancient world – most men would aim to spend the majority of their spare time away from the home (as he says he does himself). He is unusually house proud for a Greek man</li> <li>• Fascination with houses, property prices and interior decoration is a recognisably modern trait (cf. wealth of house decoration programmes on TV, building programmes such as ‘Grand Designs’ that focus on the aesthetics and practicalities of construction, popularity of DIY etc)</li> <li>• Ischomachus’ home is decorated and designed carefully to accommodate the family’s needs and desires, much as we would aim to do nowadays</li> <li>• Ischomachus’ desire for space, order, light and warmth is very much in keeping with modern planning.</li> </ul>	12	<p>Answers must be marked using the level descriptors in the 12-mark marking grid at the end of the mark scheme taking into account QWC when placing the answer within the band.</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> <p>Top marks not available if limitations of the source are not mentioned</p>

Question	Answer	Marks	Guidance
	<p><b>Source C</b></p> <ul style="list-style-type: none"> <li>• Images of women working making fabric and clothes are very common, from pictures of the Industrial Revolution to photos of modern day factories and sweatshops</li> <li>• A woman's domestic role, task, and focus is easy to understand and recognise, as well as being appealing.</li> <li>• Artists have always been interested in portraying young women performing daily tasks (Degas' paintings of his wife bathing; Van Gogh painting people eating supper etc). They are an attractive subject matter.</li> <li>• Domestic scenes provide the buyer/audience with a pleasantly gentle and familiar image.</li> </ul> <p><b>Source D</b></p> <ul style="list-style-type: none"> <li>• Shape and form of the ancient theatre is one that is still copied today, mainly in outdoor theatres</li> <li>• Tiered seating is extremely popular in theatres, cinemas &amp; sports stadia across the world</li> <li>• The more prominent citizens have the best seats (prohedria), while in the modern world, the wealthy reserve boxes or seats in the best places at any venue if they can</li> <li>• The sheer scale of the Theatre of Dionysus suggests the immense popularity of theatre in general, and the interest that audiences took in the plays.</li> <li>• The fact that the wooden 5<sup>th</sup> century seats were replaced by stone in the 4<sup>th</sup> century suggests that considerable amounts of money were put into theatres and the maintenance of their buildings (though this one, in the shadow of the Acropolis, may have been more likely to have money spent on it than other theatres around the Greek world).</li> </ul> <p><b>Source E</b></p> <ul style="list-style-type: none"> <li>• Merchandising from modern films, television and live productions (concerts, plays and other events) is similar to the popularity of vase paintings showing scenes from well-known plays.</li> <li>• People are fascinated by scenes from productions they have seen, and might buy a vase as a memento, much as a modern theatre-goer might buy a programme that includes photos of the play he has seen.</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Vases would be purchased by people who would have them in their homes and show them off; wealthy people such as the Etruscans were often buried with their valuables, including many vases – proof of the artefacts' value; we are similarly keen to impress our friends with expensive purchases.</li> <li>• Costumes shown on the vase are redolent of the grotesque stereotypes that audiences enjoy in pantomime each Christmas</li> <li>• Phalloi on the painting reflect the modern obsession with sex as a huge source of comic potential and innuendo</li> <li>• Popular themes as seen on the vase of age vs. youth, rich vs. poor, comic vs. tragic reflect modern interests and issues</li> <li>• Elaborate costume worn by the tragic character suggests the money that would have been expended in creating the costumes and producing the play, in a similar way to the money expended on certain major West End dramatic performances</li> <li>• Images on the vase are stylised for comic effect in a way that modern eyes would recognise, perhaps in the context of political cartoons or programmes such as 'Spitting Image' in the 1980's or 'The Simpsons' nowadays.</li> </ul> <p><b>Source F</b></p> <ul style="list-style-type: none"> <li>• Source reflects the immense power of certain art forms to impress, delight, persuade and enchant audiences from around the known world</li> <li>• It shows the incredible popularity and spread of entertainment in a way that modern audiences would recognise well – US comedy &amp; children's programmes make up a sizeable proportion of British television viewing; US movie industry is extremely successful in the UK; power of Bollywood or the French Film industry that produce films that are distributed around the world</li> <li>• Sicilian guards were keen to learn the new odes and tunes from Euripides; the popularity of British &amp; American pop music has spread around the world, not simply the West.</li> </ul>		

Question	Answer	Marks	Guidance
	<p><b>Source G</b></p> <ul style="list-style-type: none"> <li>• Reflects a well-known need among artists to explore human experience of conflict and difficulty through art in some way, cf. Second World War movies, Vietnam films, and more recently 'The Hurt Locker' about the war in Iraq</li> <li>• Playwrights were interested in developing themes that were extremely contemporary and close to the bone cf. modern TV programmes featuring euthanasia, murders, paedophiles etc. on television nowadays that can cause public outrage</li> <li>• Ancient playwrights show a desire to shock and challenge their audience, in the same way that certain films and television programmes do nowadays</li> <li>• A means by which a society can work through trauma or happiness in a communal and indirect manner, cf the huge outpouring of grief at the televised funeral of Princess Diana in 1997, or the shared delight at Prince William's marriage to Kate Middleton in 2011. The events do not directly affect us, but we are deeply involved in them nonetheless.</li> <li>• Power of the audience to respond to a production they do not like was clearly as effective then as it is nowadays, if not more immediate. In both cases, a playwright/film director would be discredited and lose money, either through having the play/film withdrawn or by losing money as Phrynichus did.</li> </ul> <p><b>Source H</b></p> <ul style="list-style-type: none"> <li>• A sizeable proportion of the population is not interested in art, culture or poetry, but prefers watching sport</li> <li>• The Spartans chose to put their trust in the medical profession and science, rather than the perceived cathartic power of theatre that the Athenians enjoyed</li> <li>• Typically, they did so in a considered and pragmatic way (consulting the Delphic Oracle), rather than sharing their outpourings of grief or panic in public as the Athenians did</li> <li>• Then, as now, the arts were directly contrasted with science.</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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