

**GCSE (9–1)**

**Classical Civilisation**

**J199/11: Myth and religion**

General Certificate of Secondary Education

**Mark Scheme for Autumn 2021**

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.

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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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## SUBJECT-SPECIFIC MARKING INSTRUCTIONS

### Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### Using the Mark Scheme











Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Annotation	Meaning
	Blank page
	Unclear
	Incorrect
	Questionable response
	Tick
	Omission mark
	Seen
	Benefit of Doubt
	Repetition
	Spelling
	Too vague
Highlight	

Question	Indicative Content	Marks (AO)	Guidance
<b>Section A</b>			
<b>1a</b>	Identify the god labelled A in <b>Source A</b> .  Hermes (1)	<b>1 (AO1)</b>	Accept Mercury
<b>b</b>	Give <b>two</b> details from Source A that identify them as that specific god.  (He is holding) a traveller's staff/ caduceus (1) (he is wearing) a traveller's cloak (1) a travellers hat (1) winged sandals (1)	<b>2 (AO1)</b>	Answer must include 'travellers or sim.' when describing Hermes' hat and cloak as a differentiation from other gods clothes
<b>c</b>	Why was the god labelled A important for the Greeks?  One from: He was a god of travellers (1) travel was a long and dangerous process in Greece due to dangerous seas/terrain/bandits, or sim. (1) He was a god of trade (1) cities/individuals/families relied on trading for survival, or sim. (1) He was a god associated to the underworld (1) the need for a safe journey to the underworld was very important in Greek society, or sim. (1)	<b>2 (AO1)</b>	Candidates must provide an explanation that considers the ancient Greek context  <i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

<b>2a</b>	What temple is shown in <b>Source B</b> ?  The Parthenon (1)	<b>1</b> <b>(AO1)</b>	
<b>b</b>	Where is this temple located in Athens?  the Acropolis (1)	<b>1</b> <b>(AO1)</b>	
<b>3a</b>	What stories were sculpted on the eastern and western pediments of the temple shown in <b>Source B</b> ?  The birth of Athena (1), the contest between Athena and Poseidon (for the naming of Athens) (1)	<b>2</b> <b>(AO1)</b>	
<b>b</b>	Why did the Greeks who built the temple decide to use these myths?  They relate to the city's patron goddess, or sim (1)	<b>1</b> <b>(AO2)</b>	Candidate response must link Athena to the city
<b>4a</b>	Who is being described in <b>Source C</b> ?  Heracles (1)	<b>1</b> <b>(AO1)</b>	Accept Hercules
<b>b</b>	Who is the 'black-clouded son of Cronus' (line 3)?  Zeus (1)	<b>1</b> <b>(AO1)</b>	Accept Jupiter
<b>c</b>	What had the person being described in <b>Source C</b> done that led him to be 'sent away by Lord Eurystheus' (line 5)?  Killed his family (1)	<b>1</b> <b>(AO1)</b>	
<b>5a</b>	Give <b>two</b> details about the first task that Lord Eurystheus asked this person to do.  Two from: Defeat the Nemean Lion (1) the lion's skin was impenetrable to weapons (1) Heracles strangled the lion (1) Heracles used the lion's claw to skin it (1) Heracles wore the skin of the lion from this point forward (1)	<b>2</b> <b>(AO1)</b>	

<b>b</b>	In what way did this task show of the heroic nature of the person?  Accept any feasible explanation of how this shows his heroism	<b>1</b> <b>(AO2)</b>	Answers must clearly link to heroism as opposed to something a regular human could do.
<b>6a</b>	On which temple was <b>Source D</b> sculpted?  Bassae (1)	<b>1</b> <b>(AO1)</b>	
<b>b</b>	On what part of the building was <b>Source D</b> sculpted?  Frieze (1)	<b>1</b> <b>(AO1)</b>	
<b>7</b>	Who fought against each other in the battle shown in <b>Source D</b> ?  The Amazons and the Greeks	<b>1</b> <b>(AO1)</b>	
<b>8</b>	Give <b>two</b> ways in which <b>Source D</b> could be considered a successful sculpture. You <b>must</b> support your points with details from <b>Source D</b> .  Two from: The realism of the dying Amazon falling from the horse (1), the realism of the horse reacting to the weight of the woman (1) the realism of Heracles/the man's anatomy (1), the realism of the clothes on the woman/Heracles' lion skin, or sim (1) the space is filled with action, or sim (1) the inclusion of Heracles make the scene easily recognisable, or sim (1) the busyness of the scene makes it clear it is a battle, or sim (1)	<b>2</b> <b>(AO1)</b>	To achieve each mark the candidate must include a specific example from the source.  <i>Realism</i> = 0 marks <i>Fills the space</i> = 0 marks <i>Easily recognisable</i> = 0 marks
<b>9</b>	In what ways were the family an important part of the Greek burial process? Use <b>Source E</b> and <b>Source F</b> as a starting point and your own knowledge to answer the question.  AO1 Candidates might show knowledge and understanding of: <ul style="list-style-type: none"> <li>• “The deceased shall be laid out in the house” (Source E)</li> <li>• “they shall carry out the deceased” (Source E)</li> <li>• “men shall walk in front . . . the women behind” (Source E)</li> </ul>	<b>8</b> <b>(see LoR)</b>  <b>4</b> <b>(AO1)</b>	<i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

	<ul style="list-style-type: none"> <li>• part of the prosthesis; mourners from the family/welcome by the family (Source F)</li> <li>• Family would prepare the burial site/stele/tomb</li> </ul> <p>AO2</p> <p>Candidates might demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• The laying out allowed for the family to wash dress the body in fine clothes; welcome visitors to pay their last respects; give offerings to the deceased; lament the dead person</li> <li>• The procession enabled the family to show off the deceased to the town/city; allowed the body to be transported to the tomb; could show off the wealth of the family/deceased person</li> <li>• The tomb/stele enabled the body to be remembered by passers-by, visited by family and friends during festivals such as the Anthesteria and Genesia</li> </ul>	<p><b>4</b> <b>(AO2)</b></p>	
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### Guidance on applying the marking grids for the 8-mark detailed response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are equally weighted, and both worth 4 marks. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 6 might reflect a balance of 3 (AO1) + 3 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 7 made up of 6 (AO1) + 1 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> <li>consistently accurate and detailed knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts <b>and</b> possible interpretations</i></li> <li>a well-argued response to the question which is supported by a range of well-selected evidence (AO2) <i>includes critical analysis, interpretation and evaluation</i></li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>accurate knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts <b>and/or</b> possible interpretations</i></li> <li>a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i></li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>sound, mostly accurate, knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts <b>and/or</b> possible interpretations</i></li> <li>engages with the general topic of the question, and is supported by limited range of evidence (AO2) <i>includes some analysis, interpretation and evaluation</i></li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1) <i>shows limited understanding of the sources' cultural contexts <b>and/or</b> possible interpretations</i></li> <li>little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2) <i>includes isolated analysis, interpretation and evaluation</i></li> </ul>
0	0	<ul style="list-style-type: none"> <li>No response or no response worthy of credit</li> </ul>

Question Section B	Indicative Content	Marks (AO)	Guidance
<b>10a</b>	Identify the priesthood described in <b>Source G</b> ?  The Vestal Virgins (1)	<b>1</b> (AO1)	
<b>b</b>	Give <b>one</b> responsibility held by this priesthood.  One from: Protecting the flame of Vesta (1) making the mola salsa used in sacrifices (1) overseeing various festivals and sacrifices (1)	<b>1</b> (AO1)	
<b>c</b>	Who selected the members of this priesthood?  The Pontifex Maximus/ Chief Priest (1)	<b>1</b> (AO1)	
<b>d</b>	Where did this priesthood live?  Rome (1) the House of the Vestals (in the Roman forum) (1)	<b>1</b> (AO1)	
<b>11a</b>	Who gave a 'pledge of eternal friendship' (line 5) to Aeneas?  (King) Latinus (1)	<b>1</b> (AO1)	
<b>b</b>	According to Livy, in what land do the events described in <b>Source H</b> take place?  Laurentum (1), Italy (1)	<b>1</b> (AO1)	
<b>c</b>	According to Livy, what are this man and Aeneas doing immediately before the discussion described in <b>Source H</b> ?  Drawing up battle lines (1) or sim.	<b>1</b> (AO1)	
<b>12a</b>	According to Livy, what did the 'eternal friendship' allow Aeneas to do? Give <b>two</b> details.  <b>Two</b> from: He married Lavinia/Latinus' daughter (1) and build a new city/Lavinium (1) they had a child/son together, or sim. (1)	<b>2</b> (AO1)	

<b>b</b>	Why were these two things important for the future city of Rome?  They created the new line of kings that would later give birth to Romulus, the founder of Rome, or sim (1)	<b>1</b> <b>(AO2)</b>	
<b>13a</b>	Identify the man sculpted in <b>Source I</b> ?  Augustus/Octavian	<b>1</b> <b>(AO1)</b>	
<b>b</b>	How is the sculptor trying to link this man to the gods? Give <b>two</b> details.  Two from: He is barefoot (1) cupid has been sculpted at his feet (1) various gods have been carved into the breastplate (1)	<b>2</b> <b>(AO1)</b>	
<b>c</b>	How is the sculptor trying to emphasise the man's political involvement?  He is wearing a (senatorial) toga (1)	<b>1</b> <b>(AO1)</b>	
<b>14</b>	What is depicted in the centre of the breastplate worn by this man in <b>Source I</b> ?  The standards are being retrieved from Parthia, or sim (1) Mars/war god (1)	<b>1</b> <b>(AO1)</b>	
<b>15a</b>	What is the actual name of the 'poet of Rhodope' (lines 1-2)?  Orpheus	<b>1</b> <b>(AO1)</b>	
<b>b</b>	To which two people had the poet of Rhodope just spoken to?  Pluto/Hades (1) and Proserpina/Persephone (1)	<b>2</b> <b>(AO1)</b>	
<b>c</b>	Why did the poet of Rhodope specifically have to speak to them rather than anyone else?  Because they rule the underworld and control the dead, or sim.	<b>1</b> <b>(AO2)</b>	
<b>16</b>	What happened immediately after the events described in <b>Source J</b> . Give <b>three</b> details.  Three from:	<b>3</b> <b>(AO1)</b>	

	They started to leave the underworld (1) they arrived at the entrance/exit of the underworld (1) Orpheus looked back at Euridice/his wife at the entrance/exit of the underworld (1) because he was afraid she wasn't there (1) his wife/Euridice was pulled back to the underworld (1) Orpheus tried to reach out and grab her but he couldn't (1) Euridice said goodbye as she disappeared (1), or sim		
17	<p>In what different ways might the story of Hercules and Cacus have entertained a Roman audience? Use Source K and Source L as a starting point and your own knowledge to answer the question?</p> <p><u>AO1</u></p> <ul style="list-style-type: none"> <li>• Palantium was built on the future site of Rome (Source K)</li> <li>• Cacus lived in the Aventine Hill (Source K)</li> <li>• Hercules was travelling through Italy (Source K)</li> <li>• 'Hercules's indignation truly blazed' (Source L)</li> <li>• 'for the first time my people saw Cacus afraid' (Source L)</li> <li>• 'three times he circled the whole Aventine Hill, three times he tried the stony doorway in vain, three times he sank down, exhausted' (Source L)</li> <li>• Description of Cacus</li> <li>• How Hercules defeated Cacus</li> <li>• The feast that Evander was holding in honour of Hercules</li> <li>• The Great Altar to Hercules</li> </ul> <p><u>AO2</u></p> <ul style="list-style-type: none"> <li>• The story took place on what would later become Rome</li> <li>• the Romans could visit the site where Hercules fought Cacus</li> <li>• the Romans could visit the Great Altar to Hercules</li> <li>• Hercules' strength and skill in defeating Cacus</li> <li>• The suspense caused by the battle</li> <li>• The might of Cacus and his relation to Vulcan made the victory all the more impressive</li> </ul>	8 (See LoR)	<i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

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Question	Indicative Content	Marks (AO)	Guidance
<b>Section C</b>			
<b>18</b>	<p>Explain how important heroes were to Athens and Rome.</p> <p><b>Source M</b>  <b>One</b> from:</p> <ul style="list-style-type: none"> <li>Theseus defeating: Minotaur (1) Sinis (1) Procrustes (1) the sow (1) Sciron (1) Cercyon (1) the Marathon Bull (1)</li> </ul> <p><b>Two</b> from:</p> <ul style="list-style-type: none"> <li>Provide inspirational figures (1) that add to the patriotism of Athens' citizens (1)</li> <li>give Athens a sense of identify (1)</li> <li>gave a mytho-historical explanation for the origins and development of Athens (1)</li> </ul> <p><b>Source N</b>  <b>One</b> from:</p> <ul style="list-style-type: none"> <li>'by mixing human actions with divine ones, they might make the origins of cities more sacred' (1)</li> <li>'if it is appropriate for any nation to claim its beginnings are sacred and refer back to divine founders, then Rome is that nation' (1)</li> <li>when she claims that her founder and her father's founder was Mars, the races of mankind should submit to this with as good a grace as they submit to the Roman empire (1)</li> <li>you can choose for yourself and your own republic what to imitate, and avoid what is shameful from its beginning and shameful at its end. (1)</li> </ul> <p><b>Two</b> from:</p> <ul style="list-style-type: none"> <li>Gave a greater importance to a city if heroes were involved in its founding (1)</li> <li>Heroes linked to gods (e.g Romulus and Aeneas) gave a divine blessing on the city. (1)</li> </ul>	<p><b>1</b> <b>(AO1)</b></p> <p><b>2</b> <b>(AO2)</b></p> <p><b>1</b> <b>(AO1)</b></p> <p><b>2</b> <b>(AO2)</b></p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this. The following is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Candidates must refer to both sources to achieve full marks as directed by the question. Candidates that refer to only one source can achieve a maximum of 4 marks (1 AO1 + 3 AO2)</i></p>

	<ul style="list-style-type: none"> <li>• Their actions can be used as a moral compass for later generations</li> <li>• One of Livy's purposes to his history was to learn from the past as a lesson and/or inspiration for the Romans of his day (1)</li> </ul>		
<b>19</b>	<p>How reliable were the stories the Greeks and Romans told about their gods and heroes?</p> <p>One from:</p> <ul style="list-style-type: none"> <li>• <i>'they are more suited to decorating the stories of the poet than the uncorrupted records of the historian'</i> (1)</li> <li>• <i>'I will give no particular importance to stories such as these, no matter how they are regarded and judged'</i> (1)</li> <li>• <i>'This indulgence is granted to the ancients; by mixing human actions with divine ones, they might make the origins of cities more sacred'</i> (1)</li> <li>• <i>'when she claims that her founder and her father's founder was Mars, the races of mankind should submit to this with as good a grace as they submit to the Roman empire'</i> (1)</li> </ul> <p>Two from:</p> <ul style="list-style-type: none"> <li>• stories had been passed down orally for generations (1) they had been distorted to suit the author's needs (1)</li> <li>• historians attempted to separate fact from fiction (1) but this was hard to do with such long standing tradition of story telling and record keeping (1) there was no accurate way of checking past accounts (1)</li> </ul>	<p><b>1</b> <b>(AO1)</b></p> <p><b>2</b> <b>(AO2)</b></p>	<p>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this. The following is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates must refer to both sources to achieve full marks as directed by the question. Candidates that refer to only one source can achieve a maximum of 4 marks (1 AO1 + 3 AO2)</p>
<b>20</b>	<p>Explain which method of recording is better for learning about myths in the ancient world.</p> <p><b>Two</b> from:</p> <ul style="list-style-type: none"> <li>• Source M shows each labour of Theseus (1)</li> <li>• Source M is painted on a pot (1)</li> <li>• Source N <i>'It is not my intention either to confirm or deny the traditions which came before the city was founded, or whilst it was in the process of</i></li> </ul>	<p><b>2</b> <b>(AO1)</b></p>	<p>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this. The following is a description of possible content only; all legitimate answers and</p>

	<p><i>being built; they are more suited to decorating the stories of the poet than the uncorrupted records of the historian' (1)</i></p> <ul style="list-style-type: none"> <li>Source N <i>'From these, you can choose for yourself and your own republic what to imitate, and avoid what is shameful from its beginning and shameful at its end' (1)</i></li> </ul> <p>Four from:</p> <ul style="list-style-type: none"> <li>Visual sources can appeal to a wider audience/ Literary sources require the person to be able to read (1) as many Greeks and Romans were illiterate this would impact their utility(1)</li> <li>Visual sources give a snapshot of a myth which (1) this limits how much we can learn from them</li> <li>Literary sources can offer a variety of myths dependent on the audiences desires (1) they reveal moral lessons (1)</li> <li>Visual sources, when combined with oral storytelling can achieve what a literary record can (1)</li> </ul>	<p><b>4</b> <b>(AO2)</b></p>	<p><i>approaches must be credited appropriately.</i></p>
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21	<p>'Sacrifices were the best way for the Greeks and Romans to please the gods.' To what extent do you agree with this statement?</p> <p><u>AO1</u></p> <ul style="list-style-type: none"> <li>• The sacrifices at the Panathenaia, City Dionysia, Lupercalia, Saturnalia</li> <li>• How the gods are worshipped elsewhere at festivals:             <ul style="list-style-type: none"> <li>○ Processions and theatrical competitions at the City Dionysia</li> <li>○ Peplos and procession at the Panathenaia</li> <li>○ The equality at the Saturnalia</li> <li>○ Race at the Lupercalia</li> </ul> </li> <li>• Temples: size, location and decoration             <ul style="list-style-type: none"> <li>○ The Parthenon</li> <li>○ The Temple of Zeus at Olympia</li> <li>○ The Temple of Portunus</li> <li>○ The Pantheon</li> <li>○ Demeter's temple in the Homeric Hymn to Demeter</li> </ul> </li> </ul> <p><u>AO2</u></p> <ul style="list-style-type: none"> <li>• Festivals could take place over several day and the sacrifice was just part of that, much of the rest of the time was spent honouring the gods through games, competitions and frivolity.</li> <li>• The sacrifice was the pinnacle of many festivals and the ultimate offering to the god.</li> <li>• Temples were the house for the god on earth and could be elaborately decorated to commemorate they god's mythology.</li> <li>• A sanctuary did not require a temple but it did require an altar which suggests a sacrifice was more important than a temple</li> </ul>	<p><b>15</b> <b>(See LofR grid)</b></p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
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### Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
<b>5</b>	<b>13 – 15</b>	<ul style="list-style-type: none"> <li>very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>very good analysis and interpretation of a wide range of well-selected evidence (AO2)</li> <li>coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)</li> </ul>
<b>4</b>	<b>10 – 12</b>	<ul style="list-style-type: none"> <li>good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>good analysis and interpretation of a wide range of relevant evidence (AO2)</li> <li>consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)</li> </ul>
<b>3</b>	<b>7 – 9</b>	<ul style="list-style-type: none"> <li>reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>reasonable analysis and interpretation of a range of relevant evidence (AO2)</li> <li>argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)</li> </ul>
<b>2</b>	<b>4 – 6</b>	<ul style="list-style-type: none"> <li>basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>basic analysis and interpretation of some relevant evidence (AO2)</li> <li>argument has some structure, some evaluation of sources, and some credible conclusions (AO2)</li> </ul>
<b>1</b>	<b>1 – 3</b>	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>limited analysis and interpretation of little relevant evidence (AO2)</li> <li>some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)</li> </ul>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>no response or no response worthy of credit</li> </ul>

Question	Indicative Content	Marks (AO)	Guidance
22	<p>Athenian festivals showed off the greatness of Athens far greater than Roman festivals showed of the greatness of Rome. To what extent do you agree with this statement?</p> <p><u>AO1</u></p> <ul style="list-style-type: none"> <li>• Programme of events at each festival</li> <li>• The sacrifices at each festival</li> <li>• The specific location of each festival</li> <li>• The associated buildings such as temples and entertainment buildings</li> </ul> <p><u>AO2</u></p> <ul style="list-style-type: none"> <li>• The Panathenaia and City Dionysia displayed Athens' sporting and artistic skills</li> <li>• The Saturnalia was about mass frivolity and private celebration, the Lupercalia was largely a spectator festival with the exception of the priests and public fertility 'whipping'.</li> <li>• Hecatomb was a great display of wealth</li> <li>• Panathenaic stadium huge and an impressive structure (dependent on time period), the Acropolis was a powerful political and architectural statement</li> <li>• The Panathenaic stadium, Acropolis and Theatre of Dionysos were powerful political, architectural and cultural statements (dependent on time period)</li> <li>• Temple of Saturn, Lupercal and Roman forum were all powerful political and culturally statements.</li> </ul>	15 (See Levels of Response)	The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.

### Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
<b>5</b>	<b>13 – 15</b>	<ul style="list-style-type: none"> <li>• very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>• very good analysis and interpretation of a wide range of well-selected evidence (AO2)</li> <li>• coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)</li> </ul>
<b>4</b>	<b>10 – 12</b>	<ul style="list-style-type: none"> <li>• good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>• good analysis and interpretation of a wide range of relevant evidence (AO2)</li> <li>• consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)</li> </ul>
<b>3</b>	<b>7 – 9</b>	<ul style="list-style-type: none"> <li>• reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>• reasonable analysis and interpretation of a range of relevant evidence (AO2)</li> <li>• argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)</li> </ul>
<b>2</b>	<b>4 – 6</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>• basic analysis and interpretation of some relevant evidence (AO2)</li> <li>• argument has some structure, some evaluation of sources, and some credible conclusions (AO2)</li> </ul>
<b>1</b>	<b>1 – 3</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> </ul>

		<ul style="list-style-type: none"><li>• limited analysis and interpretation of little relevant evidence (AO2)</li><li>• some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)</li></ul>
0	0	<ul style="list-style-type: none"><li>• no response or no response worthy of credit</li></ul>

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