

GCSE (9–1) Classical Civilisation

J199/11 Myth and religion

Sample Question Paper

Date – Morning/Afternoon

Time allowed: 1 hour 30 minutes

You must have:

- the Insert



First name											
Last name											
Centre number							Candidate number				

INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Write your answer to each question in the space provided.
- Answer questions 1 – 23 and **either** question 24 **or** question 25.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **90**.
- The marks for each question are shown in brackets [].
- Quality of written communication will be assessed in this paper.
- This document consists of **12** pages.

Section A**Greece***Answer **all** of the questions in this section*Study **Source A**.

1. Who are the two **gods** shown on this vase, and how do you know this from the picture?

.....

.....

.....

..... [4]

2. Give the name of the **goddess** in the source, and **two** details of how she won the contest to be patron deity of Athens.

.....

.....

.....

.....[3]

Study **Source B**

3. Who were Heracles' parents and why did this make him a demi-god?

.....

.....

.....

.....[3]

4. a) Where was this sculpture originally displayed?

.....[1]

- b) Which of Heracles' twelve labours is depicted in Source B and who asked Heracles to do it?

.....

.....[2]

- c) Why was this myth significant to Olympia?

.....

.....[1]

Study **Source C**

5. **a)** Where in Athens was the Parthenon built?

.....[1]

b) In what sanctuary was the Temple of Zeus situated?

.....[1]

6. What was the name of the part of the temples marked 'A' in Source C, **and** what would a visitor have seen inside this room in each of these temples?

.....
.....
.....
.....[3]

7. **a)** Describe what is shown on the frieze of the Parthenon in Source C.

.....
.....[2]

b) Why might the architect have chosen to place this frieze here?

.....
.....[1]

8. Which temple is more impressive; the Parthenon or the Temple of Zeus? Use **Source C** as a starting point **and** your own knowledge in your answer.

[8]

[illegible]

Section B**Rome***Answer **all** of the questions in this section*Study **Source D****9.** How did Aeneas respond to the following questions:**a)** Where did you (Aeneas and his men) come from?

.....

.....[1]

b) Why did you leave that place?

.....

.....[1]

c) For what purpose have you landed in Italy?

.....

.....[1]

Study **Source E****10. a)** What was the name given to a priest who could read bird signs **and** why did Romulus and Remus consult such men on this occasion? (lines 2-3)

.....

.....[2]

b) What problem does Source F highlight about using bird signs to make decisions?

.....

.....[1]

Study **Source F**

12. Who was the god honoured during the Lupercalia **and** what was he the god of?

.....
[2]

13. How did the animal sacrifice that took place during the Lupercalia differ from the scene shown in Source F?

.....
[2]

Study **Source G**

14. Why would the audience have viewed this as religious imagery?

.....
[1]

15. Beside religious, what other quality was Augustus trying to project in Source G **and** how do you know?

.....
[2]

Study **Source H**

16. How does Augustus link himself to Aeneas in this sculpture?

.....
[2]

Study **Source I**

17. Identify **two** types of participants shown in the funerary procession in Source I.

.....
[2]

18. State **two** things that happened during the preparation of the body **before** the procession took place.

.....
.....[2]

19.

- a) Describe where the dead were carried to before they were buried or cremated.

.....
.....[2]

- b) What does this suggest about Roman attitudes to the dead?

.....
.....[1]

Section C

Greece and Rome

Answer **all** of questions 20 – 23

Study **Source J** and **Source K**

- 20.** Explain why Persephone/Proserpina **and** Demeter/Ceres were so important to both the Greeks and Romans.

[6]

- 21.** Explain why Homer and the deceased's family may have chosen to use this myth in these contexts.

.....

.....

.....[3]

- 22.** Explain a benefit for the Greeks and Romans of having gods with human forms and qualities.

.....

.....

.....[3]

23. Explain a benefit for the Greeks and Romans of having a religion with many gods.

.....

.....

..... [3]

Answer **one** of the following questions.

You should refer any appropriate Classical sources you have studied to support your argument and make comparisons between Greece and Rome.

EITHER

24. Who had more enjoyable festivals, the Greeks or the Romans? Justify your response.

[15]

OR

25. Who were more effective in using symbols of power, the Greeks or the Romans? Justify your response.

[15]

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This image shows a full page of primary-ruled paper. It features approximately 20 horizontal dashed lines spaced evenly down the page, providing a guide for handwriting practice. The paper is otherwise blank, with no margins, text, or other markings.

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Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

GCSE (9–1) Classical Civilisation

J199/11 Myth and religion

SAMPLE MARK SCHEME

Duration: 1 hour 30 minutes

MAXIMUM MARK 90



This document consists of 20 pages

MARKING INSTRUCTIONS**PREPARATION FOR MARKING ON SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *Scoris Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>.
3. Log-in to Scoris and mark the **required number** of practice responses ('scripts') and the **required number** of standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the Scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the Scoris messaging system.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Where candidates have a choice of questions across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)
8. There is a NR (No Response) option. Award NR (No Response) if:
 - there is nothing written at all in the answer space
 - OR there is a comment that does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

9. The Scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your Team Leader, use the phone, the Scoris messaging system, or e-mail.

10. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

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.

Question	Indicative Content	Marks (AO)	Guidance
Section A			
1	<p>Who are the two gods shown on this vase, and how do you know this from the picture?</p> <p>Zeus (1) Plus: holding a thunderbolt / Athena is emerging from his head (1) And Hephaestus/ Vulcan (1) Plus: he has a hammer (1)</p>	4 (AO1)	
2	<p>Give the name of the goddess in the source, and two details of how she won the contest to be patron deity of Athens.</p> <p>Athena (1)</p> <p>Two from: she gave the Athenians an olive tree (1) which provided wood (1) and oil (1) and was more useful than Poseidon's salt-sea (1)</p>	3 (AO1)	
3	<p>Who were Heracles' parents and why did this make him a demi-god?</p> <p>Zeus/Jupiter (1) Alcmene (1) Plus one from: One of his parents/his father/Zeus was a god and one of his parents/his mother/Alcmene was a human (1)</p>	2 (AO1) 1 (AO1)	Do not accept Amphitryon
4a	<p>Where was this sculpture originally displayed?</p> <p>Olympia/The Temple of Zeus at Olympia (1)</p>	1 (AO1)	
4b	<p>Which of Heracles' twelve labours is depicted in Source B and who asked Heracles to do it?</p> <p>Cleaning the Augean/Augeas'/the king of Elis' stables (1) Eurystheus (1)</p>	2 (AO1)	

4c	Why was this myth significant to Olympia? One from: After not being paid Heracles sacked Elis and founded the games (in honour of Zeus) (1) the myth led to Heracles founding of the Olympic games (1):	1 (AO2)	Answer must include Heracles' involvement in founding the games.
5a	Where in Athens was the Parthenon built? The Acropolis (1)	1 (AO1)	
5b	In what sanctuary was the Temple of Zeus situated? Olympia (1)	1 (AO1)	
6	What was the name of the part of the temples marked 'A' in Source C, and what would a visitor have seen inside this room in each of these temples? naos/cella (1) cult statue of Athena (1) and cult statue of Zeus (1)	3 (AO1)	
7a	Describe what is shown on the frieze of the Parthenon in Source C. The Panathenaic procession (1) Plus one from: including the preparations (1) the elders of Athens (1) horsemen (1) musicians (1) sacrificial preparations (1) the gods (1)	2 (AO1)	
7b	Why might the architect have chosen to place this frieze here? One from: The frieze allowed for a continuous scene with no breaks in the story (1) which was most suited to a procession (1); only Athenians would have been able to see it (1) as only Athenians were allowed on the Acropolis (1) and it was the most significant scene to the contemporary Athenians.(1)	1 (AO2)	
8	Which temple is more impressive, the Parthenon or the Temple of Zeus? Use Source C as a starting point and your own knowledge in your answer. <u>AO1</u> Candidates might show knowledge and understanding of: The Parthenon <ul style="list-style-type: none"> its size and location large treasury room to hold all Athens' money large naos/cella to hold statue of Athena made completely of Parian/expensive marble pediment was of the birth of Athena (East) and naming of Athens (East) 	8 (see LoR)	<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"> • metopes were of the Centauromachy, Amazonomachy and Gigantomachy • the frieze was of the Panathenaic Procession <p>Zeus at Olympia</p> <ul style="list-style-type: none"> • its size and location • small treasury room but large naos/cella to hold the statue of Zeus (roof had to be adjusted as it did not originally fit the statue in) • made of local stone • pediment contained the chariot race between Pelops and Oinamaios (East) and the Centaumachy (West) • metopes are of the 12 labours of Heracles, one of the mythic founders of the site • no continuous frieze <p><u>AO2</u></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Parthenon is bigger and made of more expensive marble, therefore is more impressive • The Parthenon was intended as a statement to Greece that Athens was the architectural and cultural centre of the Greek world, which is a grand aim and could be seen as impressive • The Temple of Zeus was to honour one of the mythic founders of the games, which would have had significance for the whole of Greece, not just one region; therefore more impressive • Both were intended to hold the cult statue but the Temple of Zeus had to be adjusted to fit the statue in, which is an impressive feat and the statue itself was considered one of the seven wonders of the ancient world • The Parthenon decoration is on a grander scale with more decoration than Zeus' temple. Also had decoration relevant to the contemporary Athenian in the procession frieze, which would have been very striking 		
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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"> consistently accurate and detailed knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i> 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>
3	5–6	<ul style="list-style-type: none"> accurate knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i> a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i>
2	3–4	<ul style="list-style-type: none"> sound, mostly accurate, knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i> 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>
1	1–2	<ul style="list-style-type: none"> 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 and/or possible interpretations</i> 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>
0	0	<ul style="list-style-type: none"> No response or no response worthy of credit

Question Section B	Indicative Content	Marks (AO)	Guidance
9a	Where did you (Aeneas and his men) come from? Troy (1)	1 (AO1)	
9b	Why did you leave that place? It was sacked/destroyed (by the Greeks) (1)	1 (AO1)	
9c	For what purpose have you landed in Italy? To found a city/settlement (1)	1 (AO1)	Do not accept 'to found Rome'
10a	What was the name given to a priest who could read bird signs and why did Romulus and Remus consult such men on this occasion? Augur (1) Plus: To decide which hill to found a city/ settlement on (1)	2 (AO1)	
10b	What problem does Source F highlight about using bird signs to make decisions? They can be interpreted in different ways (1) people may not agree (1)	1 (AO1)	
11	Who do you admire more as a founder of Rome, Aeneas or Romulus? <u>AO1</u> Candidates might show knowledge and understanding of: <ul style="list-style-type: none"> • Aeneas led the Trojans after their city was destroyed • Aeneas founded the line of Alban Kings • Romulus and his brother were almost killed by his uncle • Romulus killed his brother • Romulus founded the actual city of Rome • Rome is named after Romulus <u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: <ul style="list-style-type: none"> • Aeneas is more admirable because he led the Trojans across the ocean to Italy after their home was destroyed; a very difficult task both physically and emotionally • Romulus founded the actual city, not just the line of kings, and therefore is more admirable as a founder of Rome • Romulus killed his brother, which makes him a lot less admirable than Aeneas who is very pious 	8 (See LoR)	<i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

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"> consistently accurate and detailed knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i> 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>
3	5–6	<ul style="list-style-type: none"> accurate knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i> a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i>
2	3–4	<ul style="list-style-type: none"> sound, mostly accurate, knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i> 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>
1	1–2	<ul style="list-style-type: none"> 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 and/or possible interpretations</i> 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>
0	0	<ul style="list-style-type: none"> No response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
12	Who was the god honoured during the Lupercalia and what was he the god of? Lupercus (1) Plus: the god of fertility (1)	2 (AO1)	
13	How did the animal sacrifice that took place during the Lupercalia differ from the scene shown in Source F? Two from: There are no dogs (1) or/ and lambs being sacrificed (1) cows, lambs and pigs/ the animals shown were not sacrificed (1) two young boys are missing (to represent Romulus and Remus) (1) The priest used a sword (to sacrifice the animals) (1)	2 (AO1)	
14	Why would the audience have viewed this as religious imagery? One from: He is barefoot (1) small statue of Cupid (links to Venus) (1), Mars on the breastplate (1)	1 (AO1)	
15	Beside religious, what other quality was Augustus trying to project in Source G and how do you know? One from: <ul style="list-style-type: none"> • Military Leader (1) (because of) breastplate (1) • Politician/orator (1) (because of) raised hand (1) 	2 (AO1)	
16	How does Augustus link himself to Aeneas in this sculpture? Two from: <ul style="list-style-type: none"> • Familial links (1) shown by Aeneas himself (1) • Religious links (1) shown by a hooded Aeneas (1), Sacrificial scene (1), the Penates (1) 	2 (AO1)	
17	Identify two types of participants shown in the funerary procession in Source I. Two from: mourning women (1) musicians (1); the people behind possibly taunting/mocking the deceased (1) freedmen (1)	2 (AO1)	

18	<p>State two things that happened during the preparation of the body before the procession took place.</p> <p>Two from: body was washed (1) anointed (1) dressed (1) coin placed on the mouth (1) body placed on a bier (1)</p>	<p>2 (AO1)</p>	
19a	<p>Describe where the dead were carried to before they were buried or cremated.</p> <p>Two from: To the cemetery (1) outside the city/town (1) beyond the sacred boundary (1)</p>	<p>2 (AO1)</p>	
19b	<p>What does this suggest about Roman attitudes to the dead?</p> <p>One from: that the dead could pollute the city (1) that they did not belong in the city of the living (1) that dead bodies were not sacred/holy (1) that dead bodies should have respect (because they are put in a cemetery, not just anywhere) (1)</p>	<p>1 (AO1)</p>	

Question	Indicative Content	Marks (AO)	Guidance
Section C			
20	<p>Explain why Persephone/Proserpina and Demeter/Ceres were so important to both the Greeks and Romans.</p> <ul style="list-style-type: none"> • One from: Demeter/Ceres was a goddess of regeneration (1) fertility (1) the harvest (1) • Plus one from: Persephone/Proserpina was goddesses of death (1) queen of the Underworld (1) <p>Four from:</p> <ul style="list-style-type: none"> • Demeter/Ceres: agriculture/the harvest was vital for the survival of the Greeks and Romans (1) the favour of Demeter/Ceres can lead to a good harvest/fruitful life (1) childbirth was dangerous (1) having children was important; for the family line (1) to help out with the family's work (1) • Persephone/Proserpina: the deceased would want Persephone/Proserpina on their side when passing into the underworld (1) cannot save humans from death, but the favour of Persephone/Proserpina can enable a better afterlife (1) the favour of Persephone/Proserpina (in conjunction with Demeter/Ceres) can enable a more fruitful life (1) 	<p>2 (AO1)</p> <p>4 (AO2)</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>Both goddesses must be discussed and marks should be awarded as follows:</p> <ul style="list-style-type: none"> • AO1: one mark only awarded for a detail about each goddess • AO2: maximum of 3 marks for analysis of only one goddess
21	<p>Explain why Homer and the deceased's family may have chosen to use this myth in these contexts.</p> <p>One from: the myth involves Demeter's loss of her daughter (1) due to her rape/abduction by Hades (1) and her return to her mother for half the year (1) Persephone/Proserpina is taken to the underworld (1) myth explains the seasons (1)</p> <p>Two from: the rape/abduction of Persephone symbolised the journey of the deceased to the underworld so is a fitting decoration for a coffin (1) both the</p>	<p>1 (AO1)</p> <p>2 (AO2)</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</p>

	deceased family and Homer seek justification for otherwise unexplained phenomena in the world (death and the seasons) (1) the deceased family and Homer's audience might be comforted by the ideas expressed in the myth such as; loss (1) being reunited /reconciliation (1) and compromise (1) change (1)		<i>appropriately.</i>
22	<p>Explain a benefit for the Greeks and Romans of having gods with human forms and qualities.</p> <p>One from: Source J, without context this could easily be a human scene (1) Source J depicts the abduction story (1) in source K Demeter shows loss/anger/pain/suffering (1) in source K Demeter's sadness and wrath leads to a drought/famine (1)</p> <p>Two from: allows the creation of stories that can be more 'realistic' to the audience (1) allows humans to empathise / sympathise with the gods (1) stories of the gods can be used to mirror/simulate human stories (1) if humans appease these gods with temples/offerings/sacrifice they will be pleased (1) it explains situations that are otherwise unexplainable for example the seasons in very human terms (1)</p>	<p>1 (AO1)</p> <p>2 (AO2)</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>
23	<p>Explain a benefit for the Greeks and Romans of having a religion with many gods</p> <p>One from: Gods/goddesses are linked to specific traits/skills (1) any mention of a god/goddess in source K and L having a specific skill/trait (1)</p> <p>Two from: Which means that the Greeks and Romans can be very specific with who they want to worship (1) in order to receive the maximum favour (1); allows for great versatility when choosing the right god for the right occasion (1); allows stories to be created around several characters (1) which can be used to explain things (such as the seasons) (1)</p>	<p>1 (AO1)</p> <p>2 (AO2)</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>

24	<p>Who had more enjoyable festivals, the Greeks or Romans? <i>You should refer to Classical sources to support your argument and make comparisons between Greece and Rome.</i></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <p>Greeks</p> <p>City Dionysia</p> <ul style="list-style-type: none"> • tragedy and comedy performances • plays could draw on current affairs • sacrifice to Dionysus • procession • celebration and drinking • chance for all citizens to take part (chorus, voting) • involved in voting for the winner • 5 days of festivities <p>Panathenaia</p> <ul style="list-style-type: none"> • 5 day festival • events for both Athenians and non-Athenians • Procession • sacrifice and offerings to Athena <p>Romans</p> <p>Lupercalia</p> <ul style="list-style-type: none"> • Links to the founder of Rome • Only young boys were in the teams • Sacrifice • Drinking and feasting after the sacrifice • Competition (race) • Whipping of public (especially females) during race around the Palatine. <p>Saturnalia</p> <ul style="list-style-type: none"> • Sacrifice • All business, schools and politics were suspended so all could take part. • Free public banquet 	<p>15 (See LofR grid)</p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Credit any valid discussion of the Olympic games</p>
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	<ul style="list-style-type: none"> • Masters and slaves treated as equals • Presents exchanged <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Many approaches might be taken to this question; candidates must explain why the identified aspect of the festival would be entertaining and make comparisons between aspects of the Greek and Roman festival, for example why the Panathenaic sacrifice to Athena was most entertaining due to the variety of people involved and the scale of the event • Some candidates may make a distinction between the enjoyment of the ancient participants and what a modern person might enjoy; for example the festivals involving animal sacrifice might offend modern sensibilities and so be less enjoyable • Some might make distinctions between social groups; for example slaves might have particularly enjoyed the Saturnalia as they could be treated as equals for a time 		<p>Credit discussion of appropriate festivals not listed in the specification, although such material is not a necessity.</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
5	13 – 15	<ul style="list-style-type: none"> very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts and possible interpretations (AO1) very good analysis and interpretation of a wide range of well-selected evidence (AO2) coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)
4	10 – 12	<ul style="list-style-type: none"> good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts and possible interpretations (AO1) good analysis and interpretation of a wide range of relevant evidence (AO2) consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)
3	7 – 9	<ul style="list-style-type: none"> reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts and/or possible interpretations (AO1) reasonable analysis and interpretation of a range of relevant evidence (AO2) argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)
2	4 – 6	<ul style="list-style-type: none"> basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts and/or possible interpretations (AO1) basic analysis and interpretation of some relevant evidence (AO2) argument has some structure, some evaluation of sources, and some credible conclusions (AO2)
1	1 – 3	<ul style="list-style-type: none"> limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts and/or possible interpretations (AO1) limited analysis and interpretation of little relevant evidence (AO2) some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)
0	0	<ul style="list-style-type: none"> no response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
25	<p>Who were more effective in using symbols of power – the Greeks or Romans? You should refer to Classical sources to support your argument and make comparisons between Greece and Rome.</p> <p><u>AO1</u> Candidates might show knowledge and understanding of: Greeks The Parthenon The decoration of the Pediments <ul style="list-style-type: none"> • The greatness of Athens through the stories of Athena’s birth and the naming of Athens • Links with the gods The decoration of the Metopes <ul style="list-style-type: none"> • Civilisation vs barbarism shown through the centauromachy. The decoration of the Frieze <ul style="list-style-type: none"> • The greatness if contemporary 5th Century Athens The decoration of the Bassae Frieze <ul style="list-style-type: none"> • Amazonamachy Romans Augustus’ propaganda shown through: The Prima Porta <ul style="list-style-type: none"> • Links with Minerva and Mars • Roles as a politician shown through stance • Roles as a soldier shown through breastplate Ara Pacis <ul style="list-style-type: none"> • Links with Aeneas, Roma, and Romulus and Remus through relief sculpture. • It was the altar of peace and placed in the Campus Martius. • Religious/family links through the north and south procession. <u>AO2</u></p>	15 (See Levels of Response)	<p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

	<p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none">• Candidates must explain why the identified features and evidence would be more effective and make comparisons between aspects of the Greek and Roman symbols, for example why the Prima Porta was a better religious symbol than the Parthenon.• Some might draw distinctions between what a modern audience is impressed by and what an ancient audience would find striking• Some may make distinctions between individuals or appeal to the personal context of the viewer as impacting on their response to the material• Some candidates may argue that the Greek material was more effective for the Greeks, and the Roman for the Romans; to compare their effectiveness doesn't work because they are different, distinct societies.		
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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
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0	0	<ul style="list-style-type: none"> no response or no response worthy of credit

Assessment Objective Grid

	AO1	AO2
Q1	4	0
Q2	3	0
Q3	3	0
Q4a	1	0
Q4b	2	0
Q4c	0	1
Q5a	1	0
Q5b	1	0
Q6	3	0
Q7a	2	0
Q7b	0	1
Q8	4	4
Q9a	1	0
Q9b	1	0
Q9c	1	0
Q10a	2	0
Q10b	0	1
Q11	4	4
Q12	2	0
Q13	2	0
Q14	1	0
Q15	2	0
Q16	2	0
Q17	2	0
Q18	2	0
Q19a	2	0
Q19b	0	1
Q20	2	4
Q21	1	2
Q22	1	2
Q23	1	2
Q24/25	5	10
Total	58	32



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GCSE (9–1) Classical Civilisation

J199/11 Myth and religion

Insert

Version 2.4

Time allowed: 1 hour 30 minutes

INFORMATION FOR CANDIDATES

- The questions tell you which source you need to use.
- This document consists of **8** pages. Any blank pages are indicated.

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Section A

Source A: *Black figure vase painting depicting the birth of a goddess*



Source B: *Sculpture of a labour of Heracles*

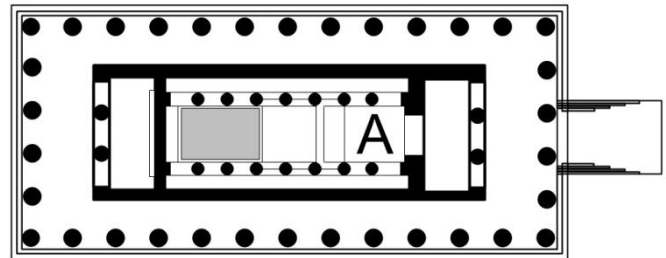
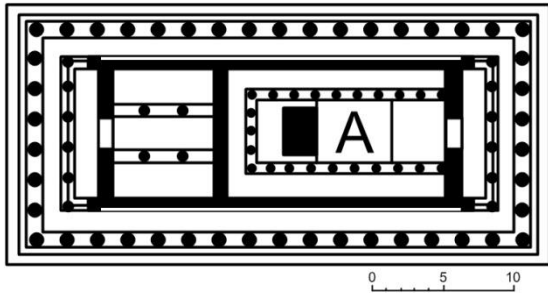
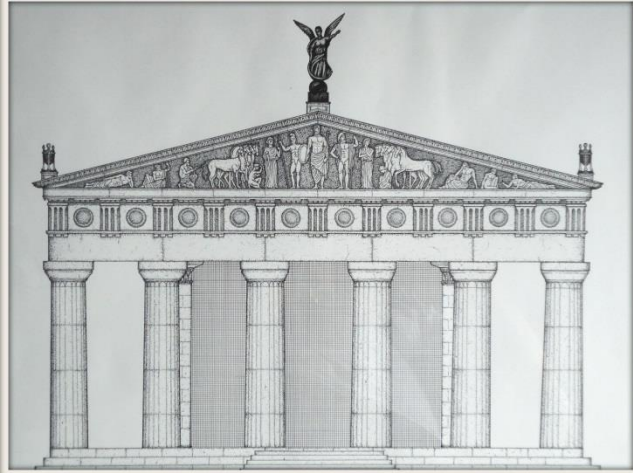


Source C:

The Parthenon



The Temple of Zeus



Section B**Source D: an extract from Livy about the meeting of Latinus and Aeneas**

From this point, there are two versions of the story. Some say that when Latinus was defeated in battle he made peace with Aeneas, and later, an alliance of marriage. Others claim that when battle lines had been drawn, Latinus advanced before the trumpet had sung the starting signal, and, surrounded by his generals, called the leader of the foreigners to a conference. Then he asked: who were they; where had they come from; what misfortune had made them leave their home; and what were they looking for when they came to Laurentum?

Livy, *A History of Rome*, 1.1

Source E: an extract from Livy about Romulus and Remus

Remus was the first to receive the augury: six vultures. Just as that omen had been reported, twice the number appeared to Romulus, and each king was saluted by their own followers: the first group prioritised time as a mark of honour, and the second, the number of birds. They entered a verbal conflict, which then turned to an angry struggle leading to bloodshed. In the ensuing clash, Remus was cut down. ... So Romulus gained sole power, and when the city was established, it took its founder's name.

Livy, *A History of Rome*, 1.7

Source F: A Roman Sacrifice

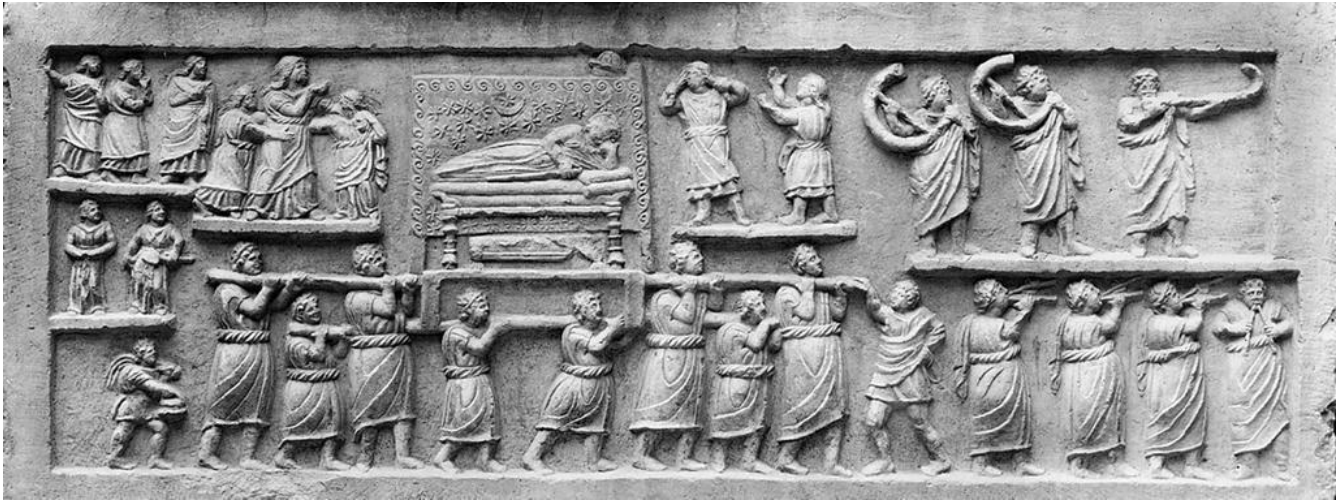
Source G: *The Prima Porta statue of Augustus*



Source H: *Sculpture from the Ara Pacis*



Source I: *Image from a Roman stone coffin (sarcophagus) showing a funerary procession*



Section C

Source J: Relief from a stone coffin (sarcophagus) with the abduction of Persephone/Proserpina



Source K: Homeric Hymn to Demeter, lines 267-277; 292-315; 399-406

'I am Demeter, the honoured one, who for mortals and immortals alike has been made the greatest blessing and source of joy. But come, let all the people build me a great temple and an altar beneath it, below the steep walls of the city above Kallichoron, upon the rising hill. And I myself will inaugurate my mysteries, so that from now on you may perform them in all purity and be reconciled to my heart.' As the goddess said this, she changed her stature and form, throwing away old age. . . But as soon as dawn appeared they told powerful Keleos exactly what had happened, just as the goddess had commanded, Demeter with her lovely crown. So he called to assembly his innumerable people, and he ordered them to build for Demeter with the lovely hair a sumptuous temple and an altar upon the rising hill. They heard his voice and hurriedly obeyed him, building it as he commanded. And it grew as the goddess decreed.

Now when they were finished and done with their labour, each man went back to his house. But golden-haired Demeter sat there, far away from all the blessed gods she stayed there, wasting with longing for her deep-breasted daughter. And she made the most terrible and cruel year for human beings on the deeply nourishing earth. The earth did not send up seed, for rich-crowned Demeter kept it hidden. Many times the oxen dragged the curved plough across the fields in vain, and many times the white barley fell upon the earth fruitlessly. So she would have destroyed utterly the mortal race of human beings, starving them to death, and depriving those who lived on Olympus of the glorious honour of gifts and sacrifices, if Zeus had not noticed it and reflected upon it in his heart.

After Hermes' intervention at the request of Zeus, Hades agreed to free Persephone but tricks her before she leaves. Demeter explains the result of the trick . . .

. . . But if you did eat anything you will have to go back again to the secret depths of the earth and live there for a third part of the seasons of the year, but for the other two parts you will be with me and the other immortals. But whenever in spring the earth blossoms with sweet flowers of every kind, then you will rise again from the realm of dusk and darkness and be a source of great wonder for mortals and for gods.

Summary of updates

Date	Version	Details
July 2022	2.3	Updated copyright acknowledgements.
November 2022	2.4	Updated copyright acknowledgements.

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