OCR

Oxford Cambridge and RSA

GCSE (9-1)

Examiners' report

CLASSICAL CIVILISATION

J199

For first teaching in 2017

J199/11 Summer 2022 series

Contents

Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers are also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

Would you prefer a Word version?

Did you know that you can save this PDF as a Word file using Acrobat Professional?

Simply click on **File > Export to** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as . . .** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for PDF to Word converter).

Paper 11 series overview

J199/11 (Myth and Religion) is one of two Thematic Studies for GCSE Classical Civilisation. To do well on this paper, candidates need to show knowledge and understanding of Greek and Roman religious practices and associated mythological stories. To demonstrate their knowledge and understanding, candidates are provided with a number of prescribed and non-prescribed literary sources and material culture from which to base their answers.

This has been the first full examination series since 2019. Despite the disruptions to learning, examiners noted how well centres had prepared candidates for the examination and thoroughly enjoyed reading many outstanding responses. Many candidates wrote a lot and used the extra space provided at the end of the examination paper.

Examiners were impressed with the responses candidates offered to the short response questions. As in 2019, the two questions that caused the most problems for candidates were the 8-mark detailed responses (Question 11 and Question 20). Centres had clearly taught the content of these topics well as many candidates were very knowledgeable on the City Dionysia and the myth of Orpheus and Eurydice. The area in which candidates dropped marks was in their approach to the question. Firstly, candidates should be reminded that the 8-mark detailed response question is not an essay, thus candidates do not need to write an introduction or conclusion. While including these will not lose the candidate any marks, it will take up time that may be better spent elsewhere in the examination. Secondly, the detailed response is designed to test a candidate's ability to analyse and use source material to offer a response to the question. This is reflected in the question which asks candidates to 'use' the sources given, and the marking grid in which all levels refer to the use of the source material given in the exam. Finally, the detailed response 8-mark questions were phrased "In what ways did/could …". Given this phrasing, candidates that examined the counter-argument were not answering the question asked.

In Section C, for the stimulus questions (Questions 21 to 24) many candidates offered very insightful explanations for the role sacrifice played in the lives of the Greeks and Romans. The most successful responses drew on specific evidence from the literary and visual sources provided and then went on to explain how the evidence they selected answered the question. Less successful responses provided explanations based on their own knowledge rather than the sources.

For the extended essay, Question 25 proved slightly more popular than Question 26, however both questions produced responses of equal quality. For both questions, candidates were clearly very knowledgeable of Athena, Mars, and Greek and Roman founding stories and examiners noted how enjoyable the responses were to read. What differentiated candidates was their presentation of this information. With regards to AO1, the stronger responses focused on the relevant elements of a god or founding story; less successful responses tended to narrate a story or event without linking this to the question. With regards to structure, some of the strongest responses identified common criteria and used these to make direct comparisons throughout their response, for example in Question 25, comparing what each god provided for the city, or how they were worshipped; for Question 26 comparing stories based on criteria they believed made a story exciting. Candidates who did not follow this approach still achieved highly, however sometimes did not address the 'more' element of the question instead providing explanations of why each was important or exciting.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
• applied what they had learnt about a god, myth or piece of architecture to both unseen and prescribed sources • used the source material for the 8-mark questions and used their own knowledge to expand on these sources • based their explanations on specific evidence selected from the sources provided for their Section C stimulus questions • focused on the key elements of an event or myth for the 8- and 15-mark responses, frequently ensuring they linked this information to the question.	• lacked specific detail when responding to the short response question and/or mixed up what was said in a literary source or shown on a visual source • did not draw their evidence from the source provided for the Section C stimulus questions • narrated events and myths for both their detailed 8-mark response and the 15-mark extended response.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:

Section A overview

Section A comprises 30 marks of questions on Greek myth and religion. These include questions that require short factual answers, short analytical statements (significance questions) and a detailed response question. All of these are introduced by a stimulus source. Candidates generally showed excellent factual knowledge in the section.

The 'significance' questions (Question 2 and Question 7) caused a few issues for some candidates; many were able to identify either one or both knowledge marks, however when explaining the significance of these facts, some candidates' responses were too vague, lacking specific explanation.

As in the previous series, the detailed response (Question 11) was a good differentiator. The best responses based their answer on the sources provided, using their own knowledge to supplement the evidence selected. Less successful responses did not clearly engage in the source material, instead basing their response purely on a candidate's own knowledge. Candidates should be reminded that, as outlined in the marking grids, the 8-mark detailed response is a source-based question.

Question 1 (a) (b)

Study **Source A**

1   **(a)**   What is the name of the 'delicate-ankled daughter' (line 2) mentioned in **Source A**?

   .... **[1]**

   (b)   Demeter visits many cities after the events described in **Source A**. In which city does she end her journey?

   .... **[1]**

Almost all candidates answered part (a) of this question correctly, however part (b) proved tricky for many.

Assessment for learning

Several of the prescribed sources contain a lot of information – any of this could be the subject of a short response question. To help candidates understand these literary sources, you could ask students to summarise each section into five bullet points focusing on the who, what, when, where and why. Then use these summaries as short knowledge recall quizzes at the start of lessons. To add a greater level of challenge you could ask students to critique each other's summaries leading to the creation of a single whole class summary.

Question 2 (a) (b)

2 **(a)** What does Demeter do after arriving in this city to try and get her daughter back? Give **two** details.

1 ....

....

2 ....

.... **[2]**

(b) Why was this an effective plan?

....

.... **[1]**

Many candidates achieved at least 1 of the 2 marks for part (a); the most common response being that Demeter stopped crops from growing. The second mark proved trickier, with candidates supplying information from either before she was in Eleusis, or something that was not linked to her getting Persephone back, for example weeping.

While many candidates got part (b) correct, those who did not achieve the mark did so because they were not specific enough, often simply stating that humans died or Zeus intervened.

OCR support

ⓘ Question 2 is an example of a 'significance' question and requires a short analytical statement for part (b). There will be two of these for Section A and two of these for Section B. Once a candidate has supplied two pieces of knowledge, they need to explain why that was significant. For Question 2 candidates who said 'humans died' needed to explain why humans dying would lead to Demeter getting Persephone back.

Question 3

3 What natural phenomenon did this myth explain for the Greeks?

.... **[1]**

Almost all candidates answered this question correctly.

Question 4 (a)

Study **Source B**

4   **(a)**   What is the name of the person Theseus is defeating in **Source B**?

.... **[1]**

Many candidates got this question correct. Those who provided an incorrect answer often named another of Theseus' labours.

Question 4 (b)

    (b)   How did Theseus defeat this person? Give **two** details.

      1   ....

          ....

      2   ....

          .... **[2]**

The vast majority of candidates achieved both marks for this question.

Question 5 (a) (b)

5   **(a)**   What city was Theseus travelling to when he met the person shown in **Source B**?

.... **[1]**

    (b)   Who was the king of this city?

.... **[1]**

Many candidates answered part (a) correctly. Some candidates found part (b) tricky. While many did answer correctly, those that were wrong often wrote 'Augeas'

Question 6

Study **Source C**

6   On what temple is the pediment described in **Source C** sculpted?

.... **[1]**

The vast majority of candidates answered this question correctly.

Question 7 (a) (b)

7   **(a)**   How did Pelops defeat Oenomaus in the chariot-race mentioned in line 1 of **Source C**? Give **two** details.

      1   ....

           ....

      2   ....

           .... **[2]**

    (b)   Why was this myth a suitable topic for the temple on which it was sculpted?

      ....

      .... **[1]**

Many candidates achieved at least 1 of the 2 available marks for part (a). Where possible, examiners accepted alternatives for the material and description of the 'linchpins'. However, examiners considered 'tamper with his chariot' to be too vague to receive the mark.

For part (b), many candidates correctly stated the links between the myth and the founding of the Olympic Games. As with Question 2(b), some candidates' answers were considered too vague, for example stating that Zeus was depicted in the centre. To receive the mark, candidates needed to explain how Zeus could be linked to the story, for example as a god of justice.

Assessment for learning

Although the story of Pelops and Oenomaus is not a prescribed literary source, the temple of Zeus is a prescribed visual source. Candidates should have a brief understanding of all the stories sculpted on the prescribed temples. When examining a temple, you could ask students to summarise the story shown in a maximum of five bullet points. In later lessons, you could ask students to match the description to the visual source as a way of revising both the visual source and the story associated with it.

Question 8

8   What story was sculpted on the metopes of the temple described in **Source C**?

....

.... **[1]**

Many students answered this question correctly. Common incorrect answers identified a story sculpted on the Parthenon or Temple of Bassae.

Question 9 (a)

Study **Source D**

9   **(a)**   What mythological story is shown in **Source D**?

....

.... **[1]**

The vast majority of candidates answered this question correctly. Examiners were looking for 'Heracles' birth, or a description of the scene and thus 'Heracles' early life' was deemed as too vague.

Question 9 (b)

    (b)   Who are the parents of the child **labelled A** in **Source D**? Give **both** parents' names.

1   ....

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

The vast majority of candidates achieved either 1 or 2 marks, commonly identifying Zeus as one of the parents. Common incorrect answers included one or both of Theseus' parents.

Question 10 (a)

10 (a) Who is the character **labelled B** in **Source D**?

.... **[1]**

Many candidates correctly identified the character as Athena. The most common incorrect answers included either Hera or Artemis.

Question 10 (b)

(b) Give **two** ways you know this from looking at **Source D**.

1 ....

....

2 ....

.... **[2]**

The vast majority of candidates achieved either 1 or 2 marks, identifying the aegis or spear as symbols of Athena. For candidates that could not remember the term 'aegis', examiners also accepted any suitable description of what it was. Many candidates also correctly noted that she was a protector of Heracles and thus it made sense for her to be shown here.

Question 11

Study **Source E** and **Source F**

11 In what ways did the Athenians worship Dionysos at the City Dionysia? Use **Source E** and **Source F** as a starting point and your own knowledge to answer the question.

....

....

....

....

....

.... **[8]**
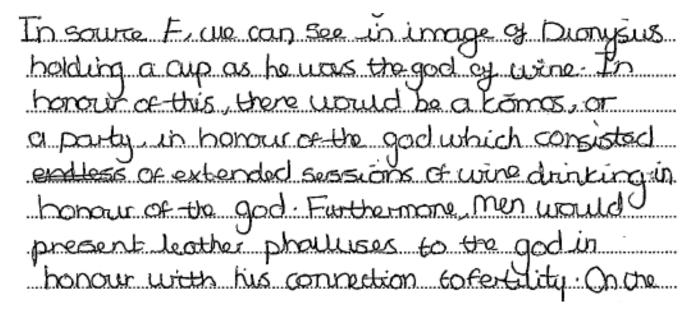

For both sources, candidates that quoted or described the source without any elaboration as to how this was reflected in the City Dionysia were placed within the lower levels of the marking grid. A common example of this from Source E was the use of 'processions' that were held to worship Dionysos without any elaboration as to what these processions were, nor how they could have specifically related to one of Dionysos' responsibilities. An example from Source F was Dionysos holding wine showing that Athenians drank wine at the festival, without explanation as to when, where or why they drank it.

For Source E, candidates that achieved the higher levels commonly picked up on the inclusion of tragedy and comedy as ways of worshipping Dionysos as the god of theatre. Several candidates also made the link between the satyrs shown in Source F and the satyr plays held after the tragedies. Some candidates used the word 'procession' as a springboard to discuss the *pompe* and *komos*, linking them to Dionysos' association with wine, parties and revelry. Likewise, some candidates used 'competition' as an opportunity to discuss the dithyrambic contests.

For Source F, candidates most commonly drew on the wine cup held by Dionysos. What differentiated candidates was what they did with this information. Candidates that achieved the higher levels went on to explain how wine was a part of the processions, such as the *komos*. Likewise, some candidates drew on the wreaths of ivy as prizes for the playwrights.

Some candidates confused the City Dionysia with the Panathenaia and went on to discuss the sporting contests and prizes of oil-filled amphorae.

Exemplar 1

In source F, we can see in image of Dionysus holding a cup as he was the god of wine. In honour of this, there would be a kōmos, or a party, in honour of the god which consisted endless of extended sessions of wine drinking in honour of the god. Furthermore, men would present leather phalluses to the god in honour with his connection to fertility. On the

This response was taken from a response that achieved 8 out of 8. The candidate has led by drawing on the wine cup in Source F. They have then used this as a springboard to discuss the *komos* and Dionysos' role as a god of fertility. The candidate has followed a similar approach when discussing the use of ivy wreaths, the plays that took place and other processions.

Section B overview

Section B comprises 30 marks of questions on Roman myth and religion. These include questions that require short factual answers, short analytical statements (significance questions) and an 8-mark detailed response question. All of these are introduced by a stimulus source. The questions on the Lupercalia and architectural features of the Pantheon were very well answered by the vast majority of candidates. The two areas that proved the most challenging were the interpretations of the Ara Pacis and the words spoken by Achelous in his battle with Hercules. As with Section A, the chief factor that differentiated candidates was their 8-mark detailed response (Question 20), with more successful responses making good use of the sources provided.

Question 12 (a) (b) (c)

Study **Source G**

12 **(a)** On which religious structure are the scenes in **Source G** sculpted?

.... **[1]**

(b) Some scholars have identified the character **labelled A** in **Source G** to be Mars. Give **two** pieces of evidence from **Source G** to support this view.

1 ....

....

2 ....

.... **[2]**

(c) Some scholars have identified the character **labelled B** in **Source G** to be Aeneas. Give **one** piece of evidence from **Source G** to support this view.

....

.... **[1]**

For part (a), the vast majority of candidates correctly identified the Ara Pacis.

For part (b), many candidates achieved 2 marks, with the vast majority achieving at least one mark. As this was a reconstruction, examiners accepted a wide variety of responses.

Part (c) proved tricky for many candidates.

Question 13 (a) (b)

13 **(a)** Describe **one** other scene sculpted on this religious structure. Give **two** details about this scene.

1 ....

....

2 ....

.... **[2]**

(b) Why do you think the Romans chose to use this scene on this religious structure?

....

.... **[1]**

For part (a), many candidates achieved either 1 or 2 marks. Common errors included answers that described one of the scenes shown in Source G. Some candidates described more than one scene, and therefore only achieved credit for one of the descriptions. For part (b), many candidates were able to describe the significance of the scene. As with Question 2 and Question 7 in Section A, some candidates were not specific enough in their response, stating that the scene 'promoted Rome/Augustus.'

Question 14 (a) (b) (c)

Study **Source H**

14 (a) What is the name of the festival that is being described in **Source H**?

.... **[1]**

(b) In what month did this festival take place?

.... **[1]**

(c) Why did women 'purposely' (line 3) get in the way of the young men for this festival and 'present their hands to be struck' (line 3)?

....

.... **[1]**

Question 15

15 Describe **one** other event that took place during this festival, other than that described in **Source H**.

....

.... **[1]**

The vast majority of candidates correctly answered both Question 14 and Question 15.

Question 16 (a) (b) (c)

Study **Source I**

16 (a) Describe how the Pantheon is different from the temple of Portunus. Give **three** details.

1 ....

....

2 ....

....

3 ....

.... **[3]**

(b) Where in Rome was the Pantheon built?

.... **[1]**

(c) Who originally built the Pantheon according to the inscription on the front of the temple?

.... **[1]**

For part (a), the vast majority of candidates were able to identify either two or three differences between the Pantheon and the Temple of Portunus. Examiners accepted answers that were written from the perspective of the Temple of Portunus.

Examiners were looking for candidates to engage in the image shown, therefore answers related to the location of either temple were not accepted. For parts (b) and (c), fewer candidates were able to identify the location of the temple or that Agrippa was the original architect.

Question 17

Study **Source J**

17 What is the name of the Roman author who wrote **Source J**?

.... **[1]**

Few candidates were able to identify Ovid as the author of the source. Common alternatives included Livy, Plutarch and Homer.

Question 18 (a) (b)

18 (a) State **two** things that Achelous said to argue that he was better than Hercules.

1 ....

....

2 ....

.... **[2]**

(b) Why were Achelous and Hercules arguing?

....

.... **[1]**

For part (a), many candidates were confused between what Achelous said and what Hercules said, frequently quoting Hercules' "*My right hand is more powerful than my tongue. As long as I beat you at wrestling, you can win the talking*". Those candidates that did not make this error frequently achieved both marks. For part (b), the vast majority of candidates answered this question correctly.

Question 19 (a) (b)

19 (a) What was the final form Achelous took when fighting Hercules?

.... **[1]**

(b) What did Hercules tear from Achelous' body when he was in this form?

.... **[1]**

The vast majority of candidates correctly answered both parts (a) and (b). For part (b) examiners insisted on the singular 'horn', as stated in the set text.

Question 20

Study **Source K** and **Source L**

20 In what ways could the story of Orpheus and Eurydice be considered a heroic myth? Use **Source K** and **Source L** as a starting point and your own knowledge to answer the question.

....

....

....

....

....

.... **[8]**

For this question examiners were not looking for any classical definition of what constituted heroism and thoroughly enjoyed reading some very detailed and imaginative responses from candidates. Common heroic traits included courage, bravery, skill and determination. Although not a requirement, some of the best responses compared Orpheus' actions to those of Heracles, Theseus and Aeneas as a way of highlighting the heroism of the myth.

For Source K, candidates commonly drew on Orpheus' decision to "*go down to Styx*" as a demonstration of courage or bravery using this as an opportunity to discuss the gloom and danger of the Underworld. Fewer candidates commented on the involvement of Hymen, however those that did used it to explore the involvement of the gods or the loss of Eurydice as the driving force to his heroic 'quest', similar to other classical heroes.

For Source L, many candidates picked up on the image of the lyre linking this either to Orpheus' divine lineage or his skill as a poet and musician. Higher-level responses use this to link to the impact of his music on Pluto and Proserpina, and the tortured souls of the Underworld.

Section C overview

Section C is divided into two parts, 15 marks worth of stimulus questions and one 15-mark extended response essay. Examiners noted that many candidates were very knowledgeable about Greek and Roman sacrifices and centres had clearly taught this area very well. Less successful responses were mainly due to how a candidate approached the question. Candidates should be reminded that marks are given in groups of three, with one AO1 mark available for selecting relevant evidence from the source and two AO2 marks available for explaining how the evidence selected answers the question. With this in mind, the evidence must be drawn from the source and not a candidate's own knowledge. As outlined in the marking guidance all legitimate responses were able to receive credit and examiners accepted a wide variety of explanations provided that they were supported with reference to the source provided.

Question 21

Study **Source M** and **Source N**

21   Explain why sacrifices were important to the gods. Use **Source M**.

....

....

....

....

....

.... **[3]**

The most successful responses selected a quote from Source M, then explained how that quote showed why sacrifices were important to the gods. Candidates that engaged in Source M selected a wide variety of appropriate quotes. Common explanations that followed included the receiving of gifts showing the power the gods held over humans, and as part of the 'I give so that you give' relationship between men and gods.

Exemplar 2

Sacrifices were important to the gods as it showed that the Greeks needed them. In source M king Agamemnon sacrifices an ox to zeus that he accepts but does not help them. This source shows how the Greeks depend on the gods but also how Zeus could be made to feel powerful by accepting the offering but not helping them.

In this exemplar, the candidate achieved all 3 marks by providing two explanations linked to one source reference. One AO1 mark was given for reference to Agamemnon's gift of an ox. The first AO2 mark was given for the explanation that this showed "the Greeks depend on the gods", and the second mark was given for "made to feel powerful" by having the choice to help or not.

Question 22

22 Explain why sacrifices were important to the Greeks. Use **Source M**.

....

....

....

....

....

.... **[6]**

Examiners were impressed with the wide variety of explanations candidates gave; the most common being that the Greeks used sacrifices to gain the support/favour of the gods, engage in communal feasting or to show their own power and wealth. As with Question 21, the most successful responses received an AO1 mark for selecting a quote or paraphrasing information from Source M; for example, the Greeks sacrificed '*to whichever god they chose*', following this by explaining that the Greeks could focus their sacrifice to any number of gods depending on what they wanted.

Question 23

23   Explain what the Romans did to the sacrificial animal after it was killed. Use **Source N**.

....

....

....

....

....

.... **[3]**

Many candidates appropriately inferred that Source N showed the reading of entrails. As this was a non-prescribed source, examiners accepted a variety of evidence to support this, for example, the animal being cut open, the removal of organs or the actual reading of entrails themselves. Many candidates were able to follow their selection of material from the source with an explanation of the process, such as how and why they read the animal entrails. Less successful responses focused on the division and cooking of the meat for communal consumption without any reference to how this was shown in the source.

Question 24

24   Explain how the Greeks and Romans used methods other than those shown in **Source N** to interpret the will of the gods.

....

....

....

....

....

.... **[3]**

Many candidates achieved 2 or 3 marks for this question. In this question, AO1 was achieved by stating a method other than the reading of entrails. The most common response discussed the reading of bird signs as another method the Greeks and Romans used. Successful responses went on to explain how and why this was done. Credit was given to candidates that used the myth of Romulus and Remus to explain how auspices worked. As outlined in the marking guidance, examiners accepted any credible response. Although oracles are not on the specification, candidates that discussed them received credit for their response.

Question 25

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

25 "Athena was more important for the Athenians than Mars was for the Romans." To what extent do you agree with this statement? **[15]**

Question 25 was marginally more popular than Question 26. Candidates were clearly well prepared for this question and provided some truly outstanding responses, demonstrating excellent knowledge of both Athena and Mars. It was clear that many candidates had been extended beyond the specification and were given marks for all appropriate evidence. With this in mind, it is important to note that candidates were not penalised for basing their argument purely on what was covered by the scope of the specification, thus responses that compared the Parthenon to the Pantheon, rather than the temple of Mars the Avenger, were seen as legitimate areas of comparison.

Common areas of discussion included Athena's responsibilities, the Parthenon, Panathenaia, and foundation myth; and for Mars, his responsibilities, the Field of Mars, his role in the founding myth, and inclusion on the Ara Pacis.

The most successful responses fully addressed the question by focusing on which would be 'more' important. This was done either through directly comparing the two gods under common criteria or by assessing the importance of each god separately before addressing the 'more' aspect of the question in a final conclusion at the end. Athena commonly came out as more important due to the expense and time spent on her worship. Several candidates did favour Mars, often supporting this with the importance of war to the Romans, his fathering of Romulus, and the role the Field of Mars played in Roman life.

Less successful responses described what each god did, or the stories associated with them without explaining why this would have been important for a Greek or Roman. A typical example of this could be seen in responses that described in detail the contest between Athena and Poseidon but did not go on to explain why this showed she was important.

Question 26

26 "The foundation stories associated with Athens are more exciting than those associated with Rome." To what extent do you agree with this statement? **[15]**

As with Question 25, many candidates who attempted this question were very knowledgeable of the foundation stories associated with Athens and Rome. With regards to content, Theseus was commonly compared to Romulus and Remus, however many responses also included a discussion of Aeneas and Athena. Although not a common response, some less successful responses did base their argument on the battle between Hercules and Cacus. More successful responses focused on the key elements of the story, rather than narrating the whole thing. Furthermore, references to Plutarch, Livy and relevant material culture were also a feature of many of the higher band responses.

With regards to analysis, the more successful responses explained why a story was exciting, for example, the inclusion of gods, action, suspense, tension and drama. Some candidates decided to use these criteria to directly compare two stories throughout their response, while other responses explored one story at a time, before addressing the 'more' aspect of the question in a conclusion at the end of the essay.

Exemplar 3

The story of Aeneas was also more exciting than both of Athen's foundation stories as it is packed with excitement, like when Aeneas has to flee Troy with his father and wife, Creusa, whilst there aren't any wars in any of Athens' foundation stories and so that makes it less exciting as Aeneas also fights Latinus, King of the Latins, which is very exciting. There is also drama and romance, like for example the doomed love between Aeneas and Dido which ends with Dido killing herself, along with Aeneas marrying Lavinia, daughter of Latinus, and they found a city called Lavinium. The Athena vs Poseidon story doesn't have any romance, and in the story of Theseus it isn't very romantic because Theseus deserts Ariadne on ~~an island~~ an island, and also rapes underage women out of lust - for example he kidnapped Helen of Troy when she was a child and hid her at Aphidra with his mother, which in turn started a war and his mother was made a slave. Although that is dramatic, it makes it less exciting because the viewers would have been disgusted with Theseus whilst they would have liked Aeneas more, ~~set~~ since he is a more likeable character.

The exemplar above received 14/15. In this section of the response, the candidate has used war, drama and romance as two criteria to compare the stories of Greece and Rome. Rather than narrate the whole story the candidate has selected a specific example from each culture to support their analysis.

The candidate followed a similar structure for their other paragraphs, comparing the action of Athena and Theseus' stories with Romulus.

Supporting you

Post-results services

If any of your students' results are not as expected, you may wish to consider one of our post-results services. For full information about the options available visit the OCR website.

Keep up-to-date

We send a weekly roundup to tell you about important updates. You can also sign up for your subject specific updates.
If you haven't already, sign up here.

OCR Professional Development

Attend one of our popular CPD courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

Please find details for all our courses on the relevant subject page on our website or visit OCR professional development.

Signed up for ExamBuilder?

ExamBuilder is the question builder platform for a range of our GCSE, A Level, Cambridge Nationals and Cambridge Technicals qualifications. Find out more.

ExamBuilder is **free for all OCR centres** with an Interchange account and gives you unlimited users per centre. We need an Interchange username to validate the identity of your centre's first user account for ExamBuilder.

If you do not have an Interchange account please contact your centre administrator (usually the Exams Officer) to request a username, or nominate an existing Interchange user in your department.

Active Results

Review students' exam performance with our free online results analysis tool. It is available for all GCSEs, AS and A Levels and Cambridge Nationals.

It allows you to:

- review and run analysis reports on exam performance
- analyse results at question and/or topic level
- compare your centre with OCR national averages
- identify trends across the centre
- facilitate effective planning and delivery of courses
- identify areas of the curriculum where students excel or struggle
- help pinpoint strengths and weaknesses of students and teaching departments.

Find out more.

Need to get in touch?

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

Call us on
01223 553998

Alternatively, you can email us on
support@ocr.org.uk

For more information visit
- **ocr.org.uk/qualifications/resource-finder**
- **ocr.org.uk**
- **/ocrexams**
- **/ocrexams**
- **/company/ocr**
- **/ocrexams**

We really value your feedback

Click to send us an autogenerated email about this resource. Add comments if you want to. Let us know how we can improve this resource or what else you need. Your email address will not be used or shared for any marketing purposes.

👍 **I like this**   👎 **I dislike this**

Please note – web links are correct at date of publication but other websites may change over time. If you have any problems with a link you may want to navigate to that organisation's website for a direct search.

CAMBRIDGE
UNIVERSITY PRESS & ASSESSMENT