

**GCSE (9-1)**

**Examiners' report**

# **CLASSICAL GREEK**

---

**J292**

For first teaching in 2016

**J292/06 Summer 2024 series**

# Contents

Introduction .....	3
Paper 6 series overview.....	4
Question 1 .....	5
Question 2 .....	5
Question 3.....	6
Question 4*.....	7
Question 5*.....	9
Question 6 .....	11
Question 7 .....	12
Question 8 (a).....	12
Question 8 (b) .....	13
Question 9.....	14
Question 10*.....	15
Question 11*.....	16
Copyright information.....	17

## 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 is 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.

### 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 6 series overview

The examiners' primary impression of this paper was that this year's cohort performed slightly better in terms of outcomes than in the 2022 and 2023 papers. It was evident that candidates had been well-prepared for the examination, and that, in many cases, they had entered the exam hall with a very detailed knowledge of appropriate sources under their belts, which proved invaluable.

Candidates who had a strong command of the material were able to achieve very highly, which is consistent with the typically high calibre of Greek GCSE candidates. Less confident candidates were still able to pick up marks throughout, as it was possible to gain a number of marks just from close study of the Sources in the Insert – this applied even to a 6-marker (Question 10) and some marks in Question 4, while a number of questions such as Question 3, Question 7 and Question 9 offered many marks, but not all, for those who examined the supplied evidence with due care. Hopefully, this fact will encourage future candidates not to simply omit questions. Some of the shorter questions caused problems to candidates who did not know the technical terminology well enough or confused certain terms, but this is inevitable in a subject dealing with a variety of words borrowed from Greek. The longer response questions were quite open-ended and invited a variety of responses, especially Question 11 (the 12 mark question), which many candidates answered very well indeed.

Overall, it was good to see how effectively most candidates dealt with the combination of seen and unseen sources: the quality of their evaluation was generally very high, and the conclusions they reached tended to be well thought through and logical.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>answered the high tariff questions in detail</li> <li>linked their extended responses overtly to the questions</li> <li>evaluated the points they made, thereby accessing marks for AO3</li> <li>made detailed, careful reference to the sources</li> <li>comments on visual sources as well as written evidence</li> <li>included specific references to the Sources as per the question rubric</li> <li>referred to a range of Sources outside the Insert in Questions 5 and 11</li> <li>made specific reference to Aristophanes' literary techniques as specifically asked for in Question 10</li> <li>answered each question without leaving gaps.</li> </ul>	<ul style="list-style-type: none"> <li>used brief bullet points to answer high-tariff questions</li> <li>gave responses that were primarily fact-based and lacked evaluation, resulting in marks for AO2 but not for AO3</li> <li>outlined or paraphrased the messages of specific sources without quoting or analysing them specifically</li> <li>omitted to discuss Sources that were not included in the Insert, thereby not fulfilling the demands of Questions 5 and 11</li> <li>paraphrased Source F without commenting on Aristophanes' use of literary, structural, or stylistic techniques</li> <li>omitted certain questions rather than attempting a reasonable guess.</li> </ul>

## Question 1

### 1 Read **Source A**.

‘Achilles pointed out the turning-post.’

In the ancient Olympic Games, what was the name of the race that involved running towards a turning post and back again?

.....[1]

This question proved challenging, as many candidates assumed it was the *stadion* since it involved running and did not think about the element of the turning-post, even though it was referenced, specifically in the question. Some got it confused with the longer-distance race, the *dolichos*. Answers received credit if they showed recognition of the ‘there and back’ element of the race, and spelling was not penalised.

## Question 2

### 2 **Source A** may have been composed in the same century as the first Olympic Games. What features of the race in **Source A** would have been familiar to the competitors in an ancient Olympic foot race?

Make **three** points.

1 .....

.....

2 .....

.....

3 .....

.....

[3]

For the most part this was answered well, with several relevant details available from the Source. Some candidates did not read the question carefully enough, neglecting that they had to pick out ‘features of the race in Source A’ – that runners ran naked, for example, was not in the extract but quite often listed by candidates, while some took an aspect which was particular to the Source (e.g. that one competitor was ‘godlike’, a Homeric epithet for Odysseus which does not mean all competitors were similar to the gods, or that competitors slipped – either through divine intervention or due to dung) which did not quite answer the general sense of the question. The most common answers included the presence of the turning-post, runners being side-by-side, the encouragement of a crowd and the attraction of a prize – whether a silver bowl as in the Homer, or a wreath of olive at the Olympics.

## Question 3

### 3 Read **Source B**.

What information does this source provide about Alcibiades?

Make **three** points and refer to **Source B** in your answer.

- 1 .....
- 2 .....
- 3 .....

[3]

Many candidates treated the instruction 'refer to Source B in your answer' quite loosely, assuming the reference to be inherent in their response; examiners credited any details which clearly did connect to the source (e.g. extreme wealth or bred horses, etc.). Many responses included that he entered 7 chariots in the Olympics, had a victory ode written for him, that he won 1st, 2nd and 3rd/4th, and that cities vied for his favour and rewarded him.

## Question 4\*

### 4\* Study **Source C**.

Travellers came from all parts of the ancient world to visit the site of the Olympic Games. What features of the site would have particularly impressed them?

State **three** features and give a reason for your choice.

You should include specific references to **Source C** in your answer.

.....

.....

.....

.....

.....

..... [6]

This question was generally well answered, with candidates showing knowledge of a large range of possible responses; indeed there was considerably more than ten possible answers, with the main ones offered by candidates being the Temple of Zeus and its size and decoration, Pheidias' chryselephantine statue of Zeus, the Treasuries showing off the wealth of city-states and reflecting the competitive element of the site and games, and the Temple of Hera, home of the discus of the truce. Answers including details of identified structures and evaluation of why travellers would be impressed gained full credit, since these 6 marks are AO3.

Candidates who scored less highly on this question tended to select three features from the site plan in Source C and then guess why a visitor might be impressed by them rather than showing specific knowledge of the site. Other low-scoring responses discussed the behaviour of people at the site rather than the buildings or fixed features at Olympia. In general, weaker responses tended to be far too brief and candidates simply bullet-pointed their answers rather than responding in sufficient detail.

### Assessment for learning



Candidates tended to do better if they repeatedly referred back to the question to explain precisely why the three chosen features of the site would have particularly impressed visitors to Olympia. Simply giving a narrative description of the features was insufficient.

Using the PEEL technique that many other essay subjects advocate may help candidates here – making a point, giving an example, explaining its significance, and then linking the point back to the question is a helpful way of ensuring that the candidate has included evaluation (AO3) into their response, rather than simply demonstrating a knowledge of factual information (AO2)

## Exemplar 1

The Temple of Zeus at the front of the Altis, as shown in the source C, was extremely impressive because it housed the incredible, <sup>thirteen</sup> 13m high, ivory and gold statue of Zeus, an awe-striking sight.

The Echo Stoa was impressive because of its length and decoration, a voice is said to have echoed seven times, and because it ~~was~~ provided a build-up as they went to the stadiums, ~~there~~ the length and position as shown in source C. \*

The Treasuries, shown by the hill of Knossos in source C, would have been impressive because they contained all the displays of wealth of two different ~~Potis~~ cities, which are many as shown in the source. The [6]  
treasuries are meant to be impressionable to flaunt wealth.

This candidate response is a clear example of a response that achieved full marks on this question. The candidate is able to identify three key features of the site and structures the response with clarity. In each case they add factual details about each feature and then give specific reasons why visitors might be impressed by what they saw.



## Question 5\*

- 5\* Why do you think competitors were motivated to train and compete in the ancient Olympic Games?

You should use **Sources A, B and C** and include details from other sources you have studied.

.....

.....

.....

.....

.....

..... [8]

This question was broad in scope and invited a variety of responses. The three Sources all offered ample material to be discussed, while most other Prescribed Sources could be mined for relevant details. Candidates lost marks through a lack of specific references to Sources, by not making reference to other sources at all, or by generally misunderstanding the material.

The emphasis of this question lay on considering 'why' competitors were motivated, so references need to be accompanied by evaluative comments (4 available marks were AO3 marks). As the MS indicates, there was no shortage of credit-worthy points to be made. Many candidates made detailed points concisely and gained full credit if their response contained a contextualised reference alongside some appropriate analysis.

### Assessment for learning



Candidates are not expected to include an introduction or a conclusion in their answer to an 8 mark question but are not penalised for doing so as typically these features of an extended response add clarity to the answer.

## Exemplar 2

Being victorious in the Olympic Games could bring great fame. Alcibiades came 'first, second and fourth', which led to him winning 'more fame than anyone could have hoped for'. This level of fame would have been very desirable for Greek men, who hoped that by training hard and winning they could achieve it.

Victors were seen as blessed by the gods, which would have also been very desirable. In Source A, Odysseus' prayer to Athena results in her 'lightened [and] his feet, arms and all his limbs', allowing him to win. In addition, the vase decoration of Victory presenting an athlete with an olive wreath shows how the gods chose the victors, though this was a <sup>decorated</sup> vase so could show an idealised image and therefore not be entirely reliable of the Greeks' actual beliefs.

Competing in the Olympic Games allowed a competitor to intimately get to know the Olympic site, with access to multiple temples and an altar as seen in Source C. Furthermore, in a modern artist's impression of the statue of Zeus we can see how tall and magnificent it was. Having access to these holy sites would have allowed competitors to feel very close to their gods, and also to visit and admire the craftsmanship of the statue as often as they wanted. However, the artist's impression of the statue is modern and as such may not be entirely accurate, as the artist [8]

S  
 likes relied on ~~good~~ ancient sources and never saw  
 the statue themselves.  
 Finally, winning at the Olympics would grant fame to  
 the competitor's city state as well, as mentioned by  
 Isocrates in his *Treaty of Peace*. To Greeks, who were  
 very patriotic, this would have been an excellent  
 reward and a justification for training and competing.

This candidate response writes in detail and makes direct reference to the sources prescribed in the question by quoting appropriate extracts or elements from each one, working logically from Source A -C. The candidate also refers to sources outside the insert – a vase painting of Nike and Isocrates. By commenting on a vase painting they are also successfully using a range of sources and not simply referring to written evidence.

The candidate also succeeds in including critical reflection in the response by questioning the idealised nature of a vase painting and calling into question a modern image of the statue of Olympian Zeus, indicating that they are able to take the source with a pinch of salt rather than treating it as completely accurate.

## Question 6

### 6 Read Source D.

Why did the Spartans encourage girls to exercise?

Make **two** points.

1 .....

2 .....

[2]

Most candidates were able to get both marks for this question; a few made use of the second half of the question (examined in Question 7) and so referred to Spartan girls being freed 'from softness and delicacy and all effeminacy' or to their mocking misbehaving youths, but since these were not connected to 'exercise', which was specified in the question, they could not be credited.

## Question 7

7 In what ways did the lives of Spartan girls differ from those of Athenian girls?

Make **two** detailed points and refer to **Source D** in your answer.

1 .....

.....

.....

.....

2 .....

.....

.....

.....

[4]

Some candidates lost marks here by not making the comparison explicit and concluding their answer by stating 'but Athenian women did not' or something similar; most credit was given when the comparison stated what Athenian women did or experienced differently from their Spartan counterparts.

## Question 8 (a)

8 Study **Source E**.

(a) Where did the participants walk to in an ancient Greek marriage procession?

..... [1]

Most candidates knew the answer, stating 'the groom's house' or 'house of the *kyrios*' or something equivalent; a small number wrote 'the girl's house', but this could not be credited unless some reference to it being the girl's 'new' house was made. A number of candidates, presumably misreading the depiction on the vase, wrote 'temple'.

## Question 8 (b)

**(b)** At what time of day would this type of procession traditionally take place?

..... [1]

Again, this question was well answered, with the majority of candidates gaining the mark. Evening, night, or midnight were acceptable responses, but a number of candidates did write 'morning' or 'afternoon' – failing to notice the presence of torches in the procession.

## Question 9

- 9 What information can vases such as the one shown in **Source E** provide about ancient Greek weddings?

Make **three** points and refer to **Source E** in your answer.

1 .....

.....

.....

2 .....

.....

.....

3 .....

.....

.....

[3]

This question had a wide range of possible answers and a variety of responses could gain credit, including reference to the fact that weddings were on vases shows they were important, or that the depiction of wagons references the practice of burying or destroying the wheel axle after marriage. As a result, most candidates were able to secure all 3 marks, unless they misidentified some aspect of the vase, e.g. writing that they were going to the temple to get married or thinking the mother-in-law outside the groom's house was the bride, or answered too generally, stating that there were many people present or that the married couple travelled to a house, or did not specify anything particular. A strong response did not have to be long, as long as it contained sufficient, relevant detail.

### Assessment for learning



Source E is a vase painting that is not in the OCR Prescribed Sources Booklet for this paper, but it bears a number of similarities to the Pyxis showing a Wedding Procession (Source 2 (iii) on page 4 of the Booklet), including the horse-drawn wagon or chariot conveying the bride to her new home, a woman carrying a marriage torch and the bride wearing a veil.

It may help for candidates to focus more on the way in which vases depict generic features of ancient Greek life (such as marriage or domestic scenes) and to compare them with other extant sources rather than to suppose that each vase tells a completely different story.

## Question 10\*

### 10\* Read **Source F**.

What makes this extract a vivid description of married life in ancient Athens?

In your answer you should include discussion of Aristophanes' use of language.

.....

.....

.....

.....

.....

..... [6]

This 6 mark question required candidates to comment on the literary style of the author, Aristophanes, indicated by the phrasing of the question: '*What makes this extract a vivid description...*?' A significant number of candidates retold part of the extract without considering the stylistic elements which make it specifically vivid; not every point had to include a discussion of the writer's use of language, but some was expected across the answer. Overall, most candidates showed that they knew how to approach such questions, offering strong and detailed responses.

Some candidates offered no response at all (NR) to this question, which may have been because they were running out of time and wished to tackle the 12 mark question more fully.

### Misconception



Some candidates find the requirement to include literary analysis into their responses quite challenging, opting instead to paraphrase the source rather than to select key stylistic techniques from it. However, the skills they need to answer this style of question fully are precisely the same as those that they already use in their GCSE English Language and Literature papers, and also in the Literature papers of this specification, probably to good effect.

At this level there is no expectation that candidates use complex literary terminology – simply identifying techniques such as repetition, direct speech or imagery and outlining the effects of these techniques on a contemporary or modern audience is sufficient.

## Question 11\*

**11\*** 'Women in ancient Greece were ignored by men and lived restricted lives.'

Using the sources you have studied, discuss to what extent you agree with this opinion.

In your answer:

- you should include references to a range of ancient sources,
- you may make limited use of the sources in the Insert.

**[12]**

All candidates made a solid attempt at answering this 12 mark question. Those answers which were well-structured, with programmatic introductions and conclusions that reflected the arguments made throughout the answer generally scored marks at the higher end within a Level descriptor. There was a wealth of material for candidates to draw on, and each candidate was able to construct valid arguments; the strongest responses were generally those which included several references to Sources not included in the Insert.

The key focus in this extended response, as in all of the other questions in the paper, is on using a range of primary sources to gain information about a specific aspect of the ancient world. The most successful responses made detailed reference to the sources in the Insert and also considered other pieces of evidence they had studied. The main approach taken by candidates was to examine aspects of Athenian women's lives. Regarding women being ignored and living restricted lives, candidates often focused on statements about women needing to be quiet by Aristotle, Thucydides and Aristophanes, about women being possessions (Hesiod), married women primarily being for procreation of legitimate children (Demosthenes) or about their domestic roles and the notion of needing to be tamed (Xenophon); some strong answers made use of Lysias to discuss the typical living arrangements.

Some answers included paragraphs on positive views of Athenian women's lives, referencing parts of Xenophon and Lysias in particular, or discussing the vase of the wedding procession. Most answers which made a case for positive lives for women used Spartan women as their example, utilising Aristotle's comments on land ownership, Plutarch's section in the Insert and the bronze figure of the running Spartan girl to support their argument. The best answers questioned the accuracy of such sources as evidence for women's lived experience, pointing out that each source was written or created by a man for an extremely patriarchal society.

Consideration of the context of authors and their reliability was also credit-worthy, and partial credit was given when points were too general or not supported by specific references.



## Copyright information

Question 1, Extract from *The Iliad* by Homer, p.416 Translation by E.V. Rieu Penguin ISBN 0-140-44794-6, © Extract from *The Iliad* by Homer

---

# Supporting you

---

## Teach Cambridge

Make sure you visit our secure website [Teach Cambridge](#) to find the full range of resources and support for the subjects you teach. This includes secure materials such as set assignments and exemplars, online and on-demand training.

**Don't have access?** If your school or college teaches any OCR qualifications, please contact your exams officer. You can [forward them this link](#) to help get you started.

## Reviews of marking

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](#).

## Access to Scripts

We've made it easier for Exams Officers to download copies of your candidates' completed papers or 'scripts'. Your centre can use these scripts to decide whether to request a review of marking and to support teaching and learning.

Our free, on-demand service, Access to Scripts is available via our single sign-on service, My Cambridge. Step-by-step instructions are on our [website](#).

## Keep up-to-date

We send a monthly bulletin 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 professional development 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 for your subject on **Teach Cambridge**. You'll also find links to our online courses on NEA marking and support.

## Signed up for ExamBuilder?

[ExamBuilder](#) is a free test-building platform, providing unlimited users exclusively for staff at OCR centres with an [Interchange](#) account.

Choose from a large bank of questions to build personalised tests and custom mark schemes, with the option to add custom cover pages to simulate real examinations. You can also edit and download complete past papers.

[Find out more](#).

## 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 (examined units only).

[Find out more](#).

**You will need an Interchange account to access our digital products. 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.**

## 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](https://ocr.org.uk/qualifications/resource-finder)**

 **[ocr.org.uk](https://ocr.org.uk)**

 **[facebook.com/ocrexams](https://facebook.com/ocrexams)**

 **[twitter.com/ocrexams](https://twitter.com/ocrexams)**

 **[instagram.com/ocrexaminations](https://instagram.com/ocrexaminations)**

 **[linkedin.com/company/ocr](https://linkedin.com/company/ocr)**

 **[youtube.com/ocrexams](https://youtube.com/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.



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2024 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up to date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

You can copy and distribute this resource in your centre, in line with any specific restrictions detailed in the resource. Resources intended for teacher use should not be shared with students. Resources should not be published on social media platforms or other websites.

OCR acknowledges the use of the following content: N/A

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.