



Oxford Cambridge and RSA

**GCSE**

**Classical Civilisation**

**J199/11: Myth and religion**

General Certificate of Secondary Education

**Mark Scheme for June 2022**

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

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

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

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING 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 **number of required** 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 40% 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 or the scoris messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

#### **Rubric Error Responses – Optional Questions**

Where candidates have a choice of question 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.)*

#### **Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

### **Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

### **Short Answer Questions** (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

### **Short Answer Questions** (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

### **Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

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. Award No Response (NR) if:
  - there is nothing written in the answer space

Award Zero '0' if:












- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. 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.
9. 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.
10. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## 11. Annotations

Annotation	Meaning
	Blank Page
	Seen
	Tick
	Questionable response
	Incorrect
	Unclear
	Omission
	Repetition
	Benefit Of Doubt
	Too Vague
	Spelling

Question		Answer	Mark	Guidance
1	(a)	What is the name of the 'delicate ankled-daughter (line 2) mentioned in <b>Source A</b> ?  Persephone/Proserpina (1)	1 (AO1)	
1	(b)	<b>Demeter visits many cities after the events described in Source A. In which city does she end her journey?</b>  Eleusis (1)	1 (AO1)	
2	(a)	<b>What does Demeter do after arriving in this city to try and get her daughter back? Give two details.</b>  <b>Two from:</b> she got the Eleusinians/humans to build her a temple (1) Stop crops growing, or sim. (1), ignored Zeus' request to return to Olympus, or sim.(1) ignored Iris' message to return to Olympus, or sim.(1) refused the gifts offered to her by the gods, or sim.(1) until she saw her daughter again, or sim.(1)	2 (AO1)	
2	(b)	<b>Why was this an effective plan?</b>  The gods needed the gifts/sacrifices/honours from humans, or sim. (1) Zeus intervened by sending Hermes to speak with Hades, or sim. (1)	1 (AO2)	The answer given to part (b) must be an explanation linked to the answer given for part (a)
3		<b>What natural phenomenon did this myth explain for the Greeks?</b>  The (changing) seasons/winter (1)	1 (AO1)	
4	(a)	<b>What is th name of the person Theseus is defeating in Source B?</b>  Procrustes (1)	1 (AO1)	

4	(b)	<p><b>How did Theseus defeat this person? Give two details.</b></p> <p>He made/tricked him into lying in his bed or sim. (1) he chained/tied him to the bed, or sim (1) he cut off his arms/head/legs or sim. (1)</p>	<p><b>2</b> <b>(AO1)</b></p>	
5	(a)	<p><b>What city was Theseus travelling to when he met the person shown in Source B?</b></p> <p>Athens (1)</p>	<p><b>1</b> <b>(AO1)</b></p>	
5	(b)	<p><b>Who was the king of this city?</b></p> <p>Aegeus/ his father (1)</p>	<p><b>1</b> <b>(AO1)</b></p>	
6		<p><b>On what temple is the pediment that is described in Source C sculpted?</b></p> <p>Temple of Zeus (in Olympia) (1)</p>	<p><b>1</b> <b>(AO1)</b></p>	
7	(a)	<p><b>How did Pelops defeat Oenomaus in the chariot-race mentioned in line 1 of Source C? Give two details. Give two details.</b></p> <p>Poseidon gave him horses (1) (1) bribed Oenomaus' driver/stableboy (1) Pelops replaced the Oenomaus' linchpins with wax. or sim (1) when racing the wheels came off (1) and Oenomaus died (1)</p>	<p><b>2</b> <b>(AO1)</b></p>	
7	(b)	<p><b>Why was this myth suitable topic for the temple on which it was sculpted?</b></p> <p>The story led to the founding of the Olympic games or sim (1) Zeus was the god of justice and oversaw the Olympic events, or sim (1)</p>	<p><b>1</b> <b>(AO2)</b></p>	



8		<p><b>What story was sculpted on the metopes of the temple described in Source C?</b></p> <p>The labours of Heracles/Hercules (1)</p>	<p><b>1</b> <b>(AO1)</b></p>	
9	(a)	<p><b>What mythological story is shown in Source D?</b></p> <p>The birth of Heracles/Hercules (1) Heracles/ Hercules strangling snakes (sent by Hera) (1)</p>	<p><b>1</b> <b>(AO1)</b></p>	
9	(b)	<p><b>Who are the parents of the child labelled A in Source D?</b></p> <p>Alcmene (1) Zeus/Jupiter (1)</p>	<p><b>2</b> <b>(AO1)</b></p>	
10	(a)	<p><b>Who is the character labelled B in Source D?</b></p> <p>Athena (1)</p>	<p><b>1</b> <b>(AO1)</b></p>	
10	(b)	<p>Give <b>two</b> ways you know this from looking at <b>Source D</b>.</p> <p>(She is wearing) her snake-cloak/aegis (1) holding a spear/weapon (1) she is looking after/over him as a patron goddess/protector (1)</p>	<p><b>2</b> <b>(AO1)</b></p>	
11		<p><b>In what ways did the Athenian worship Dionysus at the City Dionysia? Use Source E and Source F as a starting point and your own knowledge to answer the question.</b></p> <p><b>AO1</b> Candidates may show knowledge and understanding of the following points:</p> <ul style="list-style-type: none"> <li>• Source E: “<i>Chorus leaders for tragedies . . . comedies</i>”, such theatrical performances such as comedy, tragedy and satyr plays</li> <li>• Source E: “<i>men’s and boy’s competitions</i>” such as dithrambic contests</li> </ul>	<p><b>8</b> <b>(see LoR)</b></p> <p><b>4</b> <b>(AO1)</b></p> <p><b>4</b> <b>(AO2)</b></p>	<p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

		<ul style="list-style-type: none"><li>• Source E: “<i>Processions</i>” such as the pompe, komos and torchlight procession.</li><li>• Source F: Dionysus holds a wine jug, drinking took place during the processions/throughout the festival.</li><li>• Source F: Dionysus wears an ivy crown, the crown was given as a prize</li><li>• Source F: Satyrs and maenads accompany Dionysus, satyr plays took place after the tragic performances.</li><li>• A sacrifice took place during the opening ceremony.</li></ul> <p><b>AO2</b> Candidates should link what they have identified in the sources and their own knowledge with the roles and responsibilities of Dionysos.</p> <ul style="list-style-type: none"><li>• Festivals</li><li>• Theatre</li><li>• Wine</li><li>• Fertility</li><li>• Madness</li></ul>		
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Question		Answer	Mark	Guidance
<b>Section B</b>				
12	(a)	<p><b>On which religious structure are the scenes in Source G sculpted?</b></p> <p>Ara Pacis/ Altar of Peace (1)</p>	1 (AO1)	
12	(b)	<p><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.</b></p> <p>He is wearing a helmet (1) breastplate (1) holding a spear/weapon (1) shield (1) cloak (1) Mars was the father of Romulus and Remus (1)</p>	2 (AO1)	<p>armour + breastplate = maximum 1</p> <p>armour + helmet = maximum 1</p>
12	(c)	<p><b>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.</b></p> <p>He is sacrificing a sow, or sim. (1) the Penates are shown (in the small temple on the hill), or sim (1) he stands next to Ascanius, or sim (1)</p>	1 (AO1)	
13	(a)	<p><b>Describe one other scene sculpted on this religious structure. Give two details about this scene.</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>Men/slaves/attendants (1) taking part in a sacrifice (1)</li> <li>Tellus/Venus/Pax/Ceres (1) holding two infants/Romulus and Remus/ Gaius and Lucius (1) surrounded by wildlife (1), or sim.</li> <li>Roma (1) holding weapons (1) bare-breasted (1) seated with her shield (1), or sim.</li> </ul>	2 (AO1)	

			<ul style="list-style-type: none"> <li>procession (1) of senators (1) and Augustus (1) (1) the imperial family (1) walking to a sacrifice , or sim.</li> <li>floral design (1) wrapped along the lower register (1) with a variety of different plants (1), or sim.</li> </ul>		
13	(b)		<p><b>Why do you think the Romans used this scene on this structure?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>Tellus/ Ceres /Pax/floral scene were a symbol of abundance that was brought about by the peace Augustus brought, or sim (1)</li> <li>The senate honoured Augustus with the altar and sacrificed annually to peace, or sim (1)</li> <li>The senate represented Augustus' support/popularity among politicians, or sim (1)</li> <li>Venus was the ancestor of Augustus, or sim (1)</li> <li>Imperial family promoted power of Augustus' family, or sim (1)</li> <li>Linked Augustus/the Romans to the gods/pax pax deorum</li> <li>Symbolised Rome's military strength/superiority/pax Romans/Augusta(1)</li> </ul>	1 (AO2)	<p>Candidates must provide an explanation that considers the ancient Roman context.</p> <p>To receive the mark the candidate must answer the question in relation to the answers they gave for part (a)</p>
14	(a)		<p><b>What is the name of the festival that is being described in Source H?</b></p> <p>Lupercalia (1)</p>	1 (AO1)	
14	(b)		<p><b>In what month did this festival take place?</b></p> <p>February (1)</p>	1 (AO1)	
14	(c)		<p><b>Why did women 'purposely' (line 2) get in the way of the young men for this festival and 'present their hands to be struck' (line 3)?</b></p>	1 (AO1)	

		To promote fertility, or sim (1)		
15		<p><b>Describe one other event that took place during the festival other than that described in Source H.</b></p> <p>A sacrifice (of dogs and goats), (1) a feast (1) blood and milk dabbed on the heads of the Luperci, or sim. (1) animal skins cut up into strips to be used during the race (1)</p>	1 (AO1)	
16	(a)	<p><b>Describe how the Pantheon is different from the temple of Portunus. Give three details.</b></p> <p><b>Three</b> from:</p> <ul style="list-style-type: none"> <li>• The Pantheon has a rotunda/circular naos/cella (1)</li> <li>• The Pantheon has a dome (1) an oculus/ hole in the roof (1)</li> <li>• The Pantheon has Corinthian columns (1)</li> <li>• The Pantheon does not have semi-engaged columns (1)</li> <li>• Pantheon is dedicated to more than one god (1)</li> <li>• Pantheon is made of marble/brick/concrete (1)</li> <li>• The Pantheon is larger (1)The Pantheon has an inscription on the front (1)</li> </ul>	3 (AO1)	Accept answers which describe the difference from the perspective of the temple of Portunus
16	(b)	<p><b>Where in Rome was the Pantheon built?</b></p> <p>The Campus Martius/Field of Mars (1)</p>	1 (AO1)	
16	(c)	<p><b>According to the inscription on the front of the Pantheon. Who originally built the temple?</b></p> <p>(Marcus) Agrippa</p>	1 (AO1)	
17		<p><b>What is the name of the Roman author who wrote Source J?</b></p> <p>Ovid (1)</p>	1 (AO1)	

18	(a)	(ii)	<p><b>State two things Acheolus said to argue that he was better than Hercules.</b></p> <p><b>Two</b> from:  He was a god , or sim (1) He was a native of the land, or sim. (1) Queen Juno did not hate him, or sim. (1) Hercules' mother was lying about Jupiter being his father, or sim. (1)</p>	<p><b>2</b> <b>(AO1)</b></p>	
18	(b)		<p><b>Why were Acheolus and Hercules arguing?</b></p> <p>They both wanted to marry Deianira/the same woman or sim. (1)</p>	<p><b>1</b> <b>(AO2)</b></p>	
19	(a)		<p><b>What was the final form Acheolus took when fighting Hercules?</b></p> <p>A bull (1)</p>	<p><b>1</b> <b>(AO1)</b></p>	
19	(b)		<p><b>What did Hercules tear from Acheolus body when he was in this form?</b></p> <p>His horn (1)</p>	<p><b>1</b> <b>(AO1)</b></p>	
20			<p><b>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.</b></p> <p>AO1  Candidates may show knowledge and understanding of the following points:  Source K</p> <ul style="list-style-type: none"> <li>• 'result was worse than any omen'</li> <li>• 'she was killed, by a bite on her ankle'</li> <li>• 'he dared to go down to Styx . . . to see if he might not move the dead'</li> </ul>	<p><b>8</b> <b>(see LoR)</b></p> <p><b>4</b> <b>(AO1)</b></p> <p><b>4</b> <b>(AO2)</b></p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Candidates may define heroism with comparison to the deeds of other heroes that they have studied such as Heracles, Theseus, Aeneas and Romulus. Alternatively candidates may choose to use their own definition of what heroism is. All approaches should be credited.</p>

		<p>Source L</p> <ul style="list-style-type: none"> <li>Orpheus had the power to animals and nature weep with his music, his music caused all being tortured in Tartarus to stop their punishment.</li> <li>Orpheus used his lyre to move Hades and Proserpina to Hades and Proserpina/</li> </ul> <p>AO2</p> <p>Candidates may show analysis and understanding through some of the following arguments.</p> <ul style="list-style-type: none"> <li>Epic language used such as with the involvement of Hymen and omens</li> <li>The involvement of the gods in the story</li> <li>Orpheus has suffered loss</li> <li>Orpheus puts himself at risk by going into the underworld</li> <li>Orpheus' skill with a lyre suggests divine influence (his father was Apollo)</li> <li>Orpheus manages to persuade the king and queen of the underworld to return his wife.</li> </ul>		
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Question	Answer	Mark	Guidance
21	<p><b>Explain why sacrifices were important to the gods. Use Source M.</b></p> <p><b>One</b> from:</p> <ul style="list-style-type: none"> <li>'a fat five-year old ox to almighty Zeus' (1), 'accepting the offering' (1) 'They cut slices from the thighs, wrapped them in layers of fat' (1) spitted the innards and held them over the flame' (1)</li> </ul> <p><b>Two</b> from:</p> <ul style="list-style-type: none"> <li>was given as an offering to the gods (1) to honour them (1) so that they would not be</li> </ul>	<p><b>1</b> <b>(AO1)</b></p> <p><b>2</b> <b>(AO2)</b></p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this. The following is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

			forgotten (1) to establish their superiority over humans (1)		
22			<p><b>Explain why sacrifices were important for the Greeks. Use Source M.</b></p> <p><b>Two from:</b></p> <ul style="list-style-type: none"> <li>• 'to whichever god they chose' (1), 'Agamemnon, their leader' (1), 'inviting the Greek leaders to attend' (1), 'Agamemnon prayed' (1), then spitted the innards and held them over the flames (1), sacrificed a fat five-year (1)</li> </ul> <p><b>Two from:</b></p> <ul style="list-style-type: none"> <li>• They could sacrifice to a specific god (1) to get favour for a specific thing (1)</li> <li>• Cities and/or leaders could lead the worship (1) to enhance the perceived effectiveness of the sacrifice (1)</li> <li>• Sacrifices were social events (1) that could provide food for the community that they may not normally have. (1)</li> <li>• Sacrifices were a way of establishing hierarchy (1) and/or promoting the power of a family (1)</li> <li>• Sacrifices can promote family/city wealth (1) by sacrificing numerous/ rare/ high quality animals (1)</li> </ul>	<p><b>2</b> <b>(AO1)</b></p> <p><b>4</b> <b>(AO2)</b></p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this. The following is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
23			<p><b>Use Source N to explain what the Romans did to the sacrificial animal after it was killed.</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• Cutting open the animal (1) remove the organs (such as liver) from the animal (1) looking at entrails (1)</li> </ul> <p><b>Two from:</b></p> <ul style="list-style-type: none"> <li>• To read the entrails of the animal (1) check for impurities (1) to interpret whether the signs are favourable or not (1)</li> </ul>	<p><b>1</b> <b>(AO1)</b></p> <p><b>2</b> <b>(AO2)</b></p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this. The following is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Candidates can only receive one mark for 'read the entrails.' Either as an AO1 mark or as an AO2 mark.</i></p>



24		<p><b>Explain how the Greeks and Romans used methods other than those shown in Source N to interpret the will of the gods.</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• Augury/ reading bird signs (1)</li> </ul> <p><b>Two from:</b></p> <ul style="list-style-type: none"> <li>• To read bird signs (1) A question may be posed to the gods (1) Depending on the number of birds (1) direction of bird flight (1) types of bird seen (1) this would decide which course of action to take (1) whether it was a favourable omen (1)</li> </ul>	<p><b>1 (AO1)</b></p> <p><b>2 (AO2)</b></p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this. The following is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
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Question		Answer	Mark	Guidance
25		<p>“Athena was more important for Athens than Mars was for Rome.” To what extent do you agree with this statement?</p> <p><b>AO1</b></p> <p>Candidates may show knowledge and understanding of some of the following points:</p> <p>Athena</p> <ul style="list-style-type: none"> <li>• Patron deity of Athens</li> <li>• The Parthenon and its decoration such as pediments showing the birth of Athena and naming of Athens</li> <li>• The Panathenaia</li> <li>• Her other roles such as warfare and weaving</li> </ul> <p>Mars</p> <ul style="list-style-type: none"> <li>• Father of Romulus and Remus (as shown on the Ara Pacis, or Livy)</li> <li>• Campus Martius</li> <li>• Role as war god</li> </ul>	<p><b>15 (See LofR grid)</b></p>	<p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

		<ul style="list-style-type: none"> <li>Breastplate of Prima Porta</li> </ul> <p><b>AO2</b> Candidates may explore some of the following arguments:</p> <ul style="list-style-type: none"> <li>the role the gods played in their city's founding story</li> <li>the gods role in the everyday lives of the Athenians and Romans</li> <li>the wider significance of the god to the cities culture and ethos, for example Rome as a militaristic 'world' power verses Athenian wisdom</li> </ul>		
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Question		Answer	Mark	Guidance
26		<p>"The foundation stories associated with Athens are more exciting than those associated with Rome," To what extent do you agree with this statement?</p> <p><b>AO1</b> Candidates may show knowledge and understanding of some of the following points:</p> <p><b>Athens</b></p> <ul style="list-style-type: none"> <li>The contest between Athena and Poseidon for the naming of Athens; candidates may discuss the oral myth and/or the myth as represented on the Parthenon.</li> <li>The deeds that Theseus underwent to reach Athens, the events that led to him becoming king, and the reforms he introduced that led him to be considered as a founding hero; candidates may refer to the oral myth and/or the myth as shown on the Theseus kylix and in Plutarch.</li> </ul> <p><b>Rome</b></p> <ul style="list-style-type: none"> <li>Aeneas as a founding hero; his semi divine parentage, journey from Troy to Italy, and settlement in Latium; candidates may discuss the oral myth and/or the myth discussed by Livy.</li> </ul>	<p><b>15</b> <b>(See LofR grid)</b></p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

		<ul style="list-style-type: none"><li>• Romulus as a founding hero; his parentage, deeds that he underwent in his youth, the story of Rome's founding and his fight with Remus</li></ul> <p><b>AO2</b> Candidates may explore some of the following arguments:</p> <p>The Athenian/Roman stories were more exciting due to:</p> <ul style="list-style-type: none"><li>• the roles played by the gods either as parents/and or in the creation of the cities.</li><li>• The danger faced and/or tension created by the heroes in founding their respective deeds.</li><li>• The amount of action in the stories.</li></ul> <p>Candidates may argue that excitement depended on what version of a myth a Greek/Roman believed. For example, the accounts of Livy and Plutarch downplay/remove the role of the gods as they sought a more realistic retelling of the stories. However oral tradition and visual sources, such as the Parthenon, Ara Pacis and Prima Porta play on the involvement of the gods.</p>		
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