



Oxford Cambridge and RSA

GCSE (9–1)

Classical Greek

J292/06: Literature and Culture

General Certificate of Secondary Education

2021 Mark Scheme (DRAFT)

This is a DRAFT mark scheme. It has not been used for marking as this paper did not receive any entries in the series it was scheduled for. It is therefore possible that not all valid approaches to a question may be captured in this version. You should give credit to such responses when marking learner's work.

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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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1. Annotations

| Annotation | Meaning |
|---|---|
|  | Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response. |
|  | Good response/positive |
|  | Unclear/dubious point |
|  | Benefit of doubt |
|  | Consequential error |
|  | Incorrect translation or interpretation or factual error |
|  | Major error |
|  | Minor error / SPAG |
|  | Harmful addition |
|  | Good use of Greek / valid stylistic point |
|  | Omission mark |
| highlight | Harmless addition |
|  | Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response. |
|  | Good response/positive |
|  | Good style point |
|  | Weak style point |

2. Subject Specific Marking Instructions

Guidance on applying the marking grids for the 6-mark extended response

This question focuses on candidates' selecting examples from the ancient source material which has been included the Question Paper Insert and expressing conclusions based on the selected examples in relation to the question posed. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected.

The expectation is that candidates will base their answer **solely** on the material they can glean from the source material provided.

| <u>Level</u> | <u>Marks</u> | <u>Description</u> |
|--------------|--------------|--|
| <u>4</u> | <u>5–6</u> | <ul style="list-style-type: none"> • very good engagement with the question • draws and expresses a range of relevant points, with development, based on a range of well selected aspects from the stimulus material, with well thought out discussion |
| <u>3</u> | <u>3–4</u> | <ul style="list-style-type: none"> • good engagement with the question • draws and expresses sound points, with some development, based on a range of well selected aspects from the stimulus material, with sound discussion |
| <u>2</u> | <u>2</u> | <ul style="list-style-type: none"> • some engagement with the question • draws and expresses some points based on a rather limited range of aspects from the stimulus material, with some discussion |
| <u>1</u> | <u>1</u> | <ul style="list-style-type: none"> • little or no engagement with the question • draws and expresses points which are of little relevance and are supported with little evidence from the stimulus material |

Guidance on applying the marking grids for the 8-mark extended response

Two Assessment Objectives are being assessed in this question – **AO2** (Demonstrate knowledge and understanding of ancient sources) and **AO3** (Analyse, evaluate and respond to ancient sources). The two Assessment Objectives are **equally weighted**. Examiner must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 6 made up of AO2 = 5 and AO3 = 1.

Marks for **AO2** should be rewarded for the detail and accuracy of the knowledge of the ancient sources they deploy in their answer and the candidate's understanding of these ancient sources, including their interpretation and an understanding of their limitations.

Marks for **AO3** should be awarded for how well the response is addressing the question / argued, for candidates selecting relevant examples from the ancient sources they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they make and the range and quality of the examples they have selected

| 8-mark grid for the extended response question AO2 = 4 marks = Demonstrate knowledge and understanding of ancient sources | | |
|--|--------------|--|
| AO3 = 4 marks = Analyse, evaluate and respond to ancient sources | | |
| Level | Marks | Description |
| 4 | 7–8 | <ul style="list-style-type: none"> ✓ detailed knowledge with good interpretations of the ancient sources and a good understanding of their limitations (AO2) ✓ well-argued response to the question which is supported by a range of well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed, coherent line of reasoning.</i></p> |
| 3 | 5–6 | <ul style="list-style-type: none"> ✓ some knowledge and with some interpretations of the ancient sources and some understanding of their limitations (AO2) ✓ a good response to the question which is supported by a range of relevant examples (AO3) <p><i>The response is well structured with a clear line of reasoning.</i></p> |
| 2 | 3–4 | <ul style="list-style-type: none"> ✓ limited knowledge and with limited interpretations of the ancient sources and limited understanding of their limitations (AO2) ✓ a reasonable response to the question which is supported by a few relevant examples (AO3) <p><i>The response presents a line of reasoning which is mostly relevant but may lack structure.</i></p> |
| 1 | 1–2 | <ul style="list-style-type: none"> ✓ very limited knowledge with very little or no interpretation of the sources or understanding of their limitations (AO2) ✓ a very limited response to the question with very limited reference to the ancient sources (AO3) <p><i>The information is communicated in an unstructured way.</i></p> |

0 = No response or no response worthy of credit.

Guidance on applying the marking grids for the 12-mark extended response

Two Assessment Objectives are being assessed in this question – **AO2** (Demonstrate knowledge and understanding of ancient sources) and **AO3** (Analyse, evaluate and respond to ancient sources). The two Assessment Objectives are **equally weighted**. Examiner must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 10 made up of AO2 = 8 and AO3 = 2.

Marks for AO2 should be rewarded for the detail and accuracy of the knowledge of the ancient sources they deploy in their answer and the candidate's understanding of these ancient sources, including their interpretation and an understanding of their limitations. Knowledge of the modern world does *not* count towards AO2, but may be used to support and explain arguments for AO3.

Marks for AO3 should be awarded for how well the response is addressing the question / argued, for candidates selecting relevant examples from the ancient sources they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they make and the range and quality of the examples they have selected.

| 12-mark grid for the extended response question AO2 = 6 marks = Demonstrate knowledge and understanding of ancient sources AO3 = 6 marks = Analyse, evaluate and respond to ancient sources | | |
|--|-------|--|
| Level | Marks | Description |
| 4 | 10–12 | <ul style="list-style-type: none"> detailed knowledge with good interpretations of the ancient sources and a good understanding of their limitations (AO2) well-argued response to the question which is supported by a range of well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed, coherent line of reasoning.</i></p> |
| 3 | 7–9 | <ul style="list-style-type: none"> some knowledge and with some interpretations of the ancient sources and some understanding of their limitations (AO2) a good response to the question which is supported by a range of relevant examples (AO3) <p><i>The response is well structured with a clear line of reasoning.</i></p> |
| 2 | 4–6 | <ul style="list-style-type: none"> limited knowledge and with limited interpretations of the ancient sources and limited understanding of their limitations (AO2) a reasonable response to the question which is supported by a few relevant examples (AO3) <p><i>The response presents a line of reasoning which is mostly relevant but may lack structure</i></p> |
| 1 | 1-3 | <ul style="list-style-type: none"> very limited knowledge with very little or no interpretation of the sources or understanding of their limitations (AO2) a very limited response to the question with very limited reference to the ancient sources (AO3) <p><i>The information is communicated in an unstructured way.</i></p> |

| Question | | Answer | Mark | Guidance |
|----------|--|--|----------|-------------------------------------|
| 1 | | <ul style="list-style-type: none"> Athena / Athene | AO2 1 | |
| 2 | | <ul style="list-style-type: none"> The imposing nature of the Acropolis standing on the high point in the city The rocky outcrop on which the Acropolis is built adds to the impact and height of the sanctuary The scale of the buildings themselves – the Parthenon was the largest known temple of its kind and had more columns (8x17) than typical temples (6x13) The colour used to decorate the temples and statues The marble of the temples has a sparkling, warm effect The size and grace of the columns on buildings such as the Parthenon Propylaea and Erechtheum Features such as statues, shrines and altars would have been established all across the precinct Large number of temples on Acropolis was impressive in itself | AO2 3 | Accept any three reasonable answers |
| 3 | | <ul style="list-style-type: none"> The money in the fund was intended to protect Greece The fund was in case of further Persian attacks The money was used to build ships for a navy to defend seas | AO2 2 | Accept any two reasonable answers |
| 4 | | <ul style="list-style-type: none"> The temples (and public buildings) were popular with Athenian citizens They were felt to improve and decorate the appearance of the city (<i>'made Athens beautiful'</i>) Visitors were impressed by the buildings (<i>'amazed everyone else'</i>) to the extent that Plutarch considers them to be fundamental to maintaining the glory of the entire country, not just the city There was controversy within the Assembly about how the building programme was being paid for (<i>'...the Athenians had lost their good reputation and were in disgrace...'</i>) The temples were extremely expensive: Plutarch makes the analogy of a <i>'shameless woman'</i> spending excessively on beautifying herself | AO2 3 | Accept any three reasonable points |

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| | | <ul style="list-style-type: none"> The use of phrases such as <i>'precious stones, expensive statues and temples worth millions'</i> demonstrates the excessive cost of Pericles' building initiative | | |
| 5 | | <p>Assess against criteria in the 6-mark AO3 grid</p> <ul style="list-style-type: none"> Pericles' words imply a clear 'them vs us' tone He is dismissive about the allies, suggesting that they have no input: <i>'Athenians were not obliged to give the allies any account of how their money was spent...'</i> The tricolon of negatives <i>'not a single horse, nor a soldier, nor a ship'</i> stresses the allies' passive approach to the League Pericles builds up to <i>'all they supply is money'</i> Pericles argues that Athens has the right to manage the money given to the League in whatever way she sees fit <i>'this belongs not to the people who give it but to those who receive it...'</i> He clearly indicates that the money belongs to Athens once it is handed over Phrases like <i>'it is no more than fair'</i> and contractual language such as <i>'so long as they provide the services they are paid for...'</i> add to Pericles' argument that it is acceptable to spend the allies' money on Athens He uses the word <i>'surplus'</i> twice in the same sentence reiterating that the money being used on building works is extra to the funds intended to prepare for warfare Pericles' speech takes on a fervently patriotic tone which none of his opponents in the Ekklesia are likely to argue against: <i>'...will bring her glory for all time'</i> His use of a second tricolon reinforces the advantages that the city will enjoy with the available funds: <i>'provide inspiration for every art... find employment for every hand... transform the whole people into wage-earners...'</i> Pericles outlines his plan for Athens to become sustainable: <i>'the city will decorate and maintain herself at the same time with her own resources...'</i>; his enthusiasm is infectious | AO3 6 | <p>Candidates cannot access Level 4 marks if they do not include discussion of the writer's use of language and include quotations from the text</p> <p>Reference to the first paragraph is acceptable, although technically this is not part of Pericles' speech</p> |

| Question | Answer | Mark | Guidance |
|----------|---|--|---|
| 6 | <p>Candidates can fully agree or disagree, or discuss the merits of both arguments</p> <p>The Acropolis as an attractive religious sanctuary</p> <ul style="list-style-type: none"> • The temples were built on the original site of the ancient sanctuary which had been destroyed by the Persians – the Acropolis is therefore a highly sacred and traditional precinct • The shrines, temples, altars and statues that stood on the Acropolis were sacred to a huge number of different gods, legendary kings and heroic figures (Source 1(i); 1(ii)) • The Acropolis was a focus for major religious festivals such as the Panathenaia • The Propylaea was designed to allow large numbers of people and sacrificial beasts to enter the precinct for major festivals (1(ii)) • Source 1(iii) shows that no expense was spared in the materials used in the construction of the Acropolis: Plutarch lists expensive materials sourced from around the Mediterranean and a variety of skilled craftsmen • The buildings were beautiful and impressed Athenians and visitors alike (1(i), 1(iii), Source C, 3(x)) • The buildings and sculptures were a means of worshipping the gods and showing Athenian piety <p>The Acropolis as more than a religious sanctuary</p> <ul style="list-style-type: none"> • The Acropolis building programme was a means of employing a large number of trained and unskilled workers for a long period of times (Source C) • The buildings were a way of promoting Athens within Greece and '<i>proved the ancient power and glory of Greece</i>' (Source B, Source C) to the wider world • The buildings promoted a sense of civic pride and patriotism • The Acropolis was a way of promoting Athens' greatness to her allies and enemies (Source B, Source C, 3(x)) | <p>8 made up of</p> <p>AO2 = 4</p> <p>&</p> <p>AO3 = 4</p> | <p>An AO-heavy response may focus on details from the ancient sources but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Candidates cannot access the top Level 4 mark if they do not include discussion of prescribed sources which are not included in the Insert.</p> |

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| | | | <ul style="list-style-type: none"> Athenians could stress their pre-eminence in terms of wealth, artistic skills, craftsmanship and technological flair, culture Sculptures in several temples on the Acropolis focused on myths that showed the defeat of barbarism by civilisation, perhaps echoing Athens' pride at defending the city against the Persian invasion The statue of Athena Promachos (1(ii)) was created out of the molten armour of defeated Persian soldiers; the top of this statue could be seen glinting in the sun from as far away as Cape Sounion – this was a definitive way of reasserting Athenian supremacy in the face of the Persian invaders | | |
| 7 | | | <ul style="list-style-type: none"> Boxing (the 2 figures on the left of the image have their hands bound with leather straps) Pankration (the two figures in the centre of the image) OR Wrestling (the two figures in the centre of the image) | AO2 2 | Candidates may wish to refer to the discus hanging on the wall behind the pankratists/wrestlers, and this should be allowed |
| 8 | | | <ul style="list-style-type: none"> Boxers wore no protective clothing – the leather straps around their fists would have been designed to cause damage rather than protect The athletes were naked and therefore vulnerable There were few rules in pankration (other than no gouging or biting), which meant that athletes could be very violent with one another There were no time restrictions for entrants, which meant that bouts could last a long time There were no weight or age restrictions either, so a young slim athlete could be pitted against a much heavier and older opponent | AO2 2 AO3 2 | Accept any two points with explanation |
| 9 | | | <ul style="list-style-type: none"> The Olympic Games took place within a religious sanctuary sacred to Zeus The temple of Olympian Zeus was a focal point of the Games and housed the cult statue of the god which was considered to be one of the wonders of the ancient world Pausanias' use of language is extremely emotive: he uses the phrase '<i>strike terror</i>' to emphasise Zeus' fearsome powers against oath breakers | AO2 3 | Candidates should include at least two clear references to Source E in their answer |

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| | | <ul style="list-style-type: none"> • The title of Zeus Horkios ('<i>Oath God</i>') is synonymous with vengeance for failure to observe an oath • The word '<i>oath</i>' is repeated three times through the Source, perhaps to reinforce the importance of swearing to Zeus • The description of the statue of Zeus is more frightening because of the presence of two mighty thunderbolts rather than simply one – the statue is vividly described • Pausanias gives a list of different stakeholders who are expected to swear to Zeus the Oath god to stress the importance of adhering to the rules: athletes, their fathers, their brothers and their trainers. The list emphasises a sense of scale • The seriousness of the event is reinforced by a further oath sworn by the athletes to confirm that they have trained appropriately • Emphasis is placed on the way in which the oaths were sworn: the slices of boar's flesh would have been expensive and would come from sacrifices to Zeus • Oaths sworn not just by competitors but by those examining the boys/foals to confirm they would decide fairly and not take bribes • Oath for those examining boys/foals also made them keep secret what they learned so could not pass on information | | |
| 10 | | <p>Assess against criteria in the 6-mark AO3 grid</p> <ul style="list-style-type: none"> • The account starts calmly but the use of the phrase '<i>to begin with...</i>' suggests that the calm will not last • The pause after '<i>every chariot</i>' is then addressed by the word '<i>Then...</i>' at the start of the next sentence as the audience's expectations are realised • We see two charioteers try to use their skills and judgement to avoid danger and win the race, but in both cases their hopes are dashed <p>The excitement of chariot racing:</p> | AO3 6 | Accept any reasonable response with direct reference to the source |

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| | | <ul style="list-style-type: none"> • Several charioteers are specifically referred to – ‘<i>the Aenian</i>’, ‘<i>the African</i>’, ‘<i>the Athenian</i>’ and ‘<i>Orestes</i>’ which contributes to a sense that a lot of people are involved • The fact that ‘<i>tough colts</i>’ are racing suggests that they are likely to be very fractious and aggressive, and probably difficult to control • Sophocles mentions the sixth and seventh laps: the more laps there are, the greater the chance of collisions • Phrases such as ‘<i>Wrecked and capsizing chariots</i>’; ‘<i>inextricable confusion</i>’ emphasise the chaos of this stage of the race • Side by side racing, as shown by Orestes’ rivalry with the Athenian chariot would have been exhilarating to watch – the commentary within this source heightens this effect: ‘<i>he drove hard ahead and the two teams raced neck and neck, now one now the other gaining a lead.</i>’ • The noise of the race is implicit, but stressed by ‘<i>with an exultant shout...</i>’ • The extract builds up to Orestes’ fatal crash • Phrases such as ‘<i>a hair’s breadth</i>’ stress the tense drama that unfolds <p>The danger of chariot racing:</p> <ul style="list-style-type: none"> • Danger is shown by Sophocles’ shipwreck language: ‘<i>a sea of wrecked and capsizing chariots...</i>’ and ‘<i>an oncoming wave crashed...</i>’ • The skill required of the charioteers is stressed by the reference to driving inner and outer trace-horses, which would have been extremely difficult • The fact that Orestes is called ‘<i>the poor fellow</i>’ gives a sense of impending disaster; the feeling that something has gone well and then realising that a quick error of judgement can lead to disaster are part of the human condition and easy for the audience to empathise with • The crash is described in language that is almost in slow motion | | |
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| | | | <ul style="list-style-type: none"> The contrast between the entangled reins and the horses running wild across the course leaves the audience uncertain of precisely how Orestes dies The use of language emphasises the sense of danger: <i>'smashed across'</i>, <i>'hurled over the rail'</i>, <i>'entangled'</i>, <i>'severed'</i>, <i>'fell'</i>, <i>'ran wild'</i> | | |
| 11 | | | <p>'The ancient Olympic Games have very little in common with the modern international event.'</p> <p>Access against criteria in the 12-mark essay grid</p> <p>Yes, there is little in common between the ancient and modern Olympic Games</p> <ul style="list-style-type: none"> The events were all for men only, whereas in the modern Olympics events are mixed The Paralympic Games run in parallel with the Olympic Games, which the ancient Greeks would not have considered The Olympics could only take place under truce conditions, and these truces were established within strict religious guidelines (1(iii)) There are a huge number of different events in the modern Games compared with their ancient counterparts Athletes competed naked, whereas modern athletes wear branded national kit (2(iii), 2(iv), 3(iii)) The Olympics Games was a religious event and took place within a religious sanctuary sacred to Zeus (1(i), 4(i), (4(ii), 4(iii) 4(iv)); modern Games have no overt religious associations Sacrifices, hymns and prayers were made frequently throughout the Games at a range of statues, temples and altars (1(i)); national anthems are sung at modern Games but these do not have overly religious significance Cheating was punished by Zeus Horkios (Source E) and guilty competitors were forced to pay for statues of Zeus (Zanes), whereas in modern sport the penalties are secular – fines and bans on competing (2(ii)) | <p>12 made up of AO2=6 & AO3=6</p> | <p>12 separate points are not required, provided that detail is given from the sources</p> <p>For higher levels, candidates should offer detail from specific sources</p> <p>Candidates that argue both sides of the question are likely to achieve higher marks in AO3 than ones who do not</p> <p>Reference to sources must be as detailed as possible; candidates are expected to use sources that are both in the Insert <i>and</i> others they have learned</p> |

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| | | <ul style="list-style-type: none"> • The rewards for winning events at the ancient Games differed from modern prizes: Source 2(iv) and 2(v) show an olive wreath being presented to an athlete and a victory ode composed in honour of a victor's success • Safety is a major element in modern Games but danger was part of the ancient Games – especially chariot racing and pankration <p>No, there are many things in common between the ancient and modern Olympic Games</p> <ul style="list-style-type: none"> • The drive for athletic prowess and public success remain as powerful now as they were in the ancient world • The material rewards for victory can be significant to a modern athlete, just as they were for an ancient competitor, although the actual prizes themselves were very different (2(i), 2(iv), 2(v)) • Sources show detailed records of winners, losers and scores from ancient Games (2(ii), 3(iv)) which resemble the modern interest in publishing results data • Olympic Games do not take place at times of war – there were no Games during the First or Second World Wars; the need for peaceful conditions mirrors the Greek truce (1(iii)) • A sense of civic pride, unity and patriotism is a significant factor of both ancient and modern Games • Although the modern Games involve competitors from across the world and take place on a much larger scale than the ancient event, the original Games also included competitors from very far afield, including Egypt • The organisation of the Games, whether ancient or modern, is extremely complicated and can be mired in controversy and allegations of corruption (1(ii), 3(iv)) • Punishment for cheating does not involve beatings and the fear of divine retribution nowadays but they still involve public humiliation and financial penalties • The shortest sprinting races are still the most important, blue ribbon events | | |
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| | | | <ul style="list-style-type: none">• Huge amounts of public and private money are spent on both the modern and ancient events• Politics is involved in ancient and modern Games, the ancient Greeks using the Games to advertise their powers and status, the modern Games seeing boycotts of certain countries or regimes depending on outlooks/human rights records | | |
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