

GCSE (9-1)

Examiners' report

CLASSICAL CIVILISATION

J199

For first teaching in 2017

J199/11 Summer 2023 series

Contents

Introduction	3
Paper 11 series overview.....	4
Section A overview.....	6
Question 1 (a) and (b)	6
Question 2.....	6
Question 3 (a) and (b)	7
Question 5 (a), (b) and (c)	7
Question 6.....	8
Question 8 (a) and (b)	9
Question 9.....	10
Section B overview.....	12
Question 10 (a), (b) and (c)	12
Question 12 (a) and (b)	12
Question 14	13
Question 15 (a) and (b)	13
Question 16 (a), (b) and (c)	14
Question 17	15
Question 18	15
Section C overview.....	17
Question 19	17
Question 20	18
Question 21	18
Question 22	19
Question 23.....	20

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 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 contemporary literary sources and material culture from which to base their responses.

It is now the fifth year of this specification and it is clear from many of the responses how well centres have prepared candidates for the rigour of the assessment. Overall, candidates managed their time well with fewer extended responses ending abruptly. As with last year, many candidates made use of the extra space provided. There were still a number of candidates who tried to squeeze an extra sentence or two into the 8-mark question space or wrote responses to the short mark questions in the empty space at the bottom of the page. It is always advised that, for clarity of response, candidates use the extra pages at the end of the question booklet.

The short response questions continue to be a good differentiator of performance. While most candidates were able to recall information with precision, within Section A, weaker responses tended to confuse the Parthenon and Temple of Zeus. For Section B, some candidates found it difficult to recalling the names and places associated with Romulus and Remus' story and the Ara Pacis. For some, spelling of keywords was an issue. Examiners appreciated that some names and places can be hard to spell and where possible have accepted near misses, however, this was not always possible.

This year's 8-mark detailed responses (Question 9 and Question 18) offered some excellent responses. Examiners noted how passionately many candidates wrote about the heroism of Theseus, or lack thereof. Stronger responses drew on specific labours and explained why they were or were not heroic. Weaker responses tended to make statements of heroism without sufficient explanation. The majority of candidates demonstrated excellent knowledge of the symbolism of the Prima Porta with some able to describe his breastplate in exceptional detail. For this question, stronger candidates were able to make links between the literary source and how it translated into the Prima Porta's symbolism. Weaker responses either ignored the source altogether, or summarised its content without any clear link to the statue. Finally, both of this year's 8-mark detailed responses provided a statement and asked candidates to assess how far they agreed with the statement. When presented with this type of question, candidates should try to look at both sides of the argument, even if it is to provide one counter argument.

In Section C, the 'Explain' questions (Question 19 - Question 21) led to a wide variety of excellent responses, many of which went beyond the suggested material on the mark scheme. As opposed to 2022, examiners noted how far more candidates made clear use of the sources provided and offered a variety of explanations of Heracles/Hercules heroism and relationship with the gods, as well as the limitations of visual source material.

For this series, the 15-mark extended response Question 22 on festivals was far more popular than the Question 23 which looked to compare the Homeric Hymn and Ovid's Orpheus and Eurydice. Question 22 on the whole was responded slightly better than Question 23, however candidates did achieve full marks for both extended response questions. Description and narrative continue to be a common part of weaker responses. Stronger responses were able to organise their detailed knowledge into clear points of analysis. For Question 22, this meant they addressed the overlapping nature of fun and worship in festivals. For Question 23, it allowed them to directly compare the two myths and fully address the 'more' entertaining aspect of the question.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> • were confident dealing with visual and literary sources related to Greek and Roman religious structures, founding heroes, death, and sacrifices • for the 8-mark questions, considered both sides of the argument, drawing on a wide range of material from both the sources provided and their own knowledge • for the 'Explain' questions, selected one piece for evidence from the source provided, then explained how that evidence showed heroism, godly intervention, or limited our understanding of Heracles/Hercules • for Question 22, acknowledged the close link between elements of festivals being both fun and religious, drawing personal conclusions from the evidence selected • for Question 23, attempted to make direct comparisons between the two literary sources. 	<ul style="list-style-type: none"> • mixed up details when responding to the short response question and/or could not recall specific names or places • for the detailed response, drew on too few examples from the sources provided and/or their own knowledge. Additionally, for the Roman response, they struggled to make clear links between the visual and literary source • for the extended essay, described the festivals or narrated the stories in full finishing with an overall point of analysis.

Section A overview

Section A comprises 30 marks of questions on Greek myth and religion. These included questions that required short factual responses, short analytical statements (significance questions) and an 8-mark detailed response question. All of these are introduced by a stimulus source. Candidates showed excellent factual knowledge of the Parthenon and Temple of Zeus. As in previous series, the 8-mark detailed response (Question 11) was a good differentiator. The best responses were based 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 their 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) and (b)

Study Source A

1 (a) Name the temple shown in **Source A**.

..... [1]

(b) Who was this temple dedicated to?

..... [1]

Question 2

2 Name **two** of the mythological stories sculpted on this temple.

1

2 [2]

For Question 1 (a), the vast majority of candidates were able to identify the temple. The common incorrect response was the Temple of Zeus which then threw candidates with their response to Question 1 (b). A number of candidates either misspelt or wrongly identified it as the Pantheon.

The majority of candidates were able to name two mythological stories, the most popular were the birth of Athena and the contest between Athena and Poseidon for the naming of Athens. For the latter response, examiners accepted any appropriate description of the myth.

Question 3 (a) and (b)

3 (a) Give the technical name for **two** areas on a temple on which the Greeks sculpted mythological stories.

1

2 [2]

(b) Why might a Greek city decide to put mythological stories on their temples?

.....

..... [1]

The vast majority of candidates scored 2 marks by giving 'pediment(s)' and 'metope(s)' as responses to this question. Examiners accepted 'frieze' if used in conjunction with 'pediment' however, if a candidate said 'metope' they had to use the term 'ionic/continuous frieze' to be given full marks.

Question 5 (a), (b) and (c)

Study Source B

5 (a) What type of statue is being described by Pausanias in **Source B**?

.....

..... [1]

(b) Who was the statue dedicated to?

.....

..... [1]

(c) Give **three** details about the location of the statue being described in **Source B**.

1

2

3 [3]

For Question 5 (a), the vast majority of candidates were able to identify the statue as a 'cult' statue. Chryselephantine was accepted if attached to the term 'cult statue' but was not creditable on its own.

For Question 5 (b), the vast majority of candidates identified the statue of Zeus. The most common incorrect response was Athena, although Apollo and Dionysius were also given as responses.

For Question 5 (c), the vast majority of candidates were able to give two or three details about the statue's immediate location i.e. the temple of Zeus, and/or its place within the sanctuary at Olympia. Responses that fell outside of this such as Greece, the Peloponnese or more general references to the Olympic Games were considered too vague.

Misconception – Olympus and Olympia



Some candidates confused Mount Olympus with the site of Olympia.

Question 6

Study Source C

6 What part of the sacrificial process is being shown in **Source C**? Give **two** details.

1

.....

2

..... [2]

The majority of candidates were able to identify the stage of the sacrifice taking place. Although this is not shown in the source, examiners accepted 'gilding of the horns'. This was due to the fact that this was an unseen source and the women's stance and hands are near the horns.

Common incorrect responses included the Vestal Virgins sprinkling *mola salsa* on the head of the animal, or the pouring of water on the head of the animal for agreement.

Question 8 (a) and (b)

8 (a) Describe what a hecatomb was.

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

(b) Name **two** Greek festivals that contained a hecatomb.

1
2 [2]

For Question 8 (a), the vast majority of candidates achieved 2 marks. The candidates who were incorrect focused on the word 'tomb' and described it as a tomb for sacrificed animals.

For Question 8 (b), the vast majority of candidate achieved 1 mark identifying the Panathenaia. The majority of candidates were able to identify the Olympics for 2 marks, however, many named other Greek or Roman festivals including those for the dead.

Assessment for learning



Candidates are not expected to learn about the whole Olympic festival for this unit. It is useful to learn about it in the context of animal sacrifice. The hecatomb was the most expensive form of animal sacrifice and was a great show of wealth and dedication to the god. Most homes and even towns sacrificed smaller animals in smaller quantities. The fact that the city of Athens had a hecatomb that was only matched by the panhellenic festival of the Olympics is testament to the wealth and power of Athens.

Question 9

Study Source D and Source E

9 'Theseus was worthy of his heroic status.' To what extent do you agree with this statement? Use **Source D** and **Source E** as a starting point and your own knowledge to answer the question.

.....

.....

.....

.....

.....

.....

..... [8]

Centres have done an excellent job covering the prescribed material with the majority of candidates able to identify the labours shown on the Theseus kylix, and explain how Theseus completed them. Source D was an unseen source but many candidates dealt well with this. Stronger responses drew on the link between Theseus and Heracles using the source as a springboard to discuss why each hero completed their labours. Stronger responses ensured that they returned to the question of 'Theseus' heroism, explaining how his motivation was/ was not heroic. Weaker responses focused on the heroism of Heracles instead. In addition to the sources provided, several examiners also noted how well candidates drew on their own knowledge of things Plutarch had said about Theseus. It was nice to see a few candidates used the kylix itself as a sign of heroism, suggesting that he must have been heroic to have pottery capturing key parts of his life.

While AO1 was overall very strong, the differentiating factor was how candidates analysed the material they chose. Stronger responses tended to explain why Theseus actions were heroic, noting intelligence, bravery, or strength. Weaker responses stated simply that it was heroic. While this is creditable, such an approach will struggle to achieve higher than a Level 2 for AO2. Additionally, the question asked, 'to what extent'. With this in mind, candidates should try to identify at least one counter argument. Again, stronger responses drew on a variety of things; most notably his role in the death of Aegeus, his abandonment of Ariadne and his treatment of other women he met.

Assessment for learning



For the Myth and Religion paper, candidates are not expected to know a classical definition of heroism. If asked, candidates should be able to explain why actions were/were not heroic. Before looking at any of the heroes on the specification you could:

- get candidates to discuss what heroism means to them, then as they learn about the hero they could see if it meets their criteria.
- when you learn about a new hero ask students to make comparisons between them.
- to stretch and challenge students you could ask them to identify common heroic traits in the classical heroes. This may give them more of an ancient appreciation for heroes.

Exemplar 1

I largely agree with this statement, as Theseus' heroic status can be seen through his labours. He performed 7-8 of these (one of which is not on the Theseus Kylix shown in Source E), of his own free will, which is more heroic and honourable than Heracles, who had to do them to atone for killing his family. An example of this is Procrustes, shown in the top right of Source E, who tricked people into his 'magical' bed that fit anyone, and then stretched them if they were too small or chopped their head off if they were too big, who Theseus tricked into his own bed and chopped his head off. This shows both ^{a cunning way with words} cunning from Theseus, as he persuaded Procrustes into his own trick, and like many of the other labours, a desire to help people, as no one else would be killed. I also agree with this statement, as he united

Exemplar 1 is taken from a response that achieved 8 marks. This is a good example of how candidates should use the source material provided. The candidate has started their response with reference to Source E and has added some of their own knowledge regarding the missing labour, and his own free will verses Heracles. This may have been prompted by mention of Heracles in Source D. The candidate has then gone on to choose a specific labour from the source and explain specifically how that labour was heroic. In the parts not shown here the candidate gave two further examples of heroism before shifting to the counter argument, providing two specific examples.

Section B overview

Section B comprises 30 marks of questions on Roman myth and religion. These include questions that require short factual responses, short analytical statements and an 8-mark detailed response question. All of these are introduced by a stimulus source. This year the focus of Section B was Livy's account of Romulus and Remus, death and burial, and Roman symbols of power. Stronger responses were able to identify key characters and places related to Romulus' story and specific details related to the Ara Pacis. Overall responses to the 8-mark detailed response on the Prima Porta were strong.

Question 10 (a), (b) and (c)

Study Source F

10 (a) What is the name of the 'great city' (line 1) Livy is referring to in **Source F**?

..... [1]

(b) What is the name of the 'Vestal' (line 2) that had been abducted?

..... [1]

(c) What is the name of the king (line 5) who is acting cruelly?

..... [1]

The vast majority of candidates responded to Question 10 (a) well. The differentiating factor were parts Question 10 (b) and Question 10 (c) with many candidates struggling to recall names.

Question 12 (a) and (b)

12 (a) Name the two hills that Romulus and Remus wanted to found their city on.

1

2 [2]

(b) How did Romulus and Remus decide which hill should be chosen?

.....

..... [1]

The majority of candidates were able to recall one of the two hills for Question 12 (a) but struggled with the second. For Question 12 (b), in lieu of the response 'augury' or 'interpreting bird flight' the examiner accepted any accurate retelling of the augury.

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 understanding these literary sources, you could ask candidates 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 candidates to critique each other's summaries leading to the creation of a single whole class summary.

Question 14

14 State **two** ways a wealthy Roman might make a funeral procession more impressive.

1

.....

2

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

Many candidates were able to identify two things families could have paid extra money for to make their procession seem more impressive such as actors, professional mourners and/or musicians. Processions of prestigious men such as politicians and emperors could be more elaborate (including eulogies in the forum and a larger entourage), however these factors were considered signs of high social status rather than wealth.

Question 15 (a) and (b)

15 (a) Describe a Roman funerary mask. Make **two** points.

1

.....

2

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

(b) What role did a funerary mask play in the Roman burial process?

.....

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

For part Question 15 (a), the majority of candidates were able to describe how a funerary mask was made. Question 15 (b) commonly produced responses that were considered too vague such as 'honour the dead'. Such responses required a brief explanation such as 'to honour the dead by being stored/displayed in the atrium'.

Misconception about Roman funerary masks



Many candidates thought that Roman funerary masks were made of gold or another precious metal, contained elaborately carved faces and were buried with the deceased. This may be a confusion with other topics of study such as the gold death mask of Agamemnon from the Homeric World component.

Question 16 (a), (b) and (c)

Study Source H

16 (a) What is the name of this religious structure?

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

(b) Where in Rome was the structure shown in **Source H** originally located?

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

(c) Why was this an appropriate place for this structure?

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

The vast majority of candidates were able to respond correctly to Question 16 (a) with examiners accepting either the Latin or English version on the name. Question 15 (b) was also well answered although common incorrect responses were the 'forum' or 'centre of Rome'. Question 15 (c) produced a few vague responses such as 'lots of people would see it', as with Question 15 (b), a brief explanation was needed such as 'it was by a main road in/out of Rome so many people would see it'.

Question 17

17 State **two** ways that this structure was decorated to promote fertility and prosperity of the Roman Empire.

1

.....

2

..... [2]

Examiners accepted a variety of responses to this question. While some descriptions required little detail, such as the floral frieze, some responses were considered too vague. An example of this was candidates who just wrote 'Roma' or 'Imperial family'. Such responses needed to include a brief description that made the link to fertility or prosperity clear, such as 'Roma seated on the war spoils/weapons to show military success' or 'The imperial family to show stability of the future.'

Question 18

Study Source I and Source J

18 'The focus of the Augustus of Prima Porta was on his military achievements.' To what extent do you agree with this statement? Use **Source I and Source J** as a starting point and your own knowledge to answer the question.

.....

.....

.....

.....

.....

..... [8]

Centres had clearly prepared candidates well on the iconography of the Augustus of Prima Porta. The majority of candidates were able to identify several features such as the stance, toga, Cupid, bare-feet and breastplate. Examiners were not expecting candidates to draw on extensive details of what was shown on the breastplate, however many candidates could draw on something, most commonly the returning of standards shown in the centre. More candidates struggled with the unseen source. Again, examiners were not expecting candidates to have detailed knowledge of Augustus' campaigns but candidates did need to try and make a link between what was said in Source I and how Augustus presented himself in the statue. Stronger responses commented on the returning of the standards and/or him wishing to be shown as a powerful and successful leader, shown by his stance. Weaker responses either just reworded what was said in Source I with no clear link to Source J, or ignored it all together.

As with Question 9, analysis was a good differentiator. An example of this were references to Cupid, although commonly identified analysis varied in quality. Stronger responses explained the link of Augustus' family back to Venus while weaker responses just stated that it connected him to the gods. The first example was typical of a Level 3 or Level 4 response, while the latter was typical of a Level 2 response.

Section C overview

Section C is divided into two parts: 15 marks worth of 'Explain' questions and one 15-mark extended response essay. For the stimulus questions, examiners noted how the vast majority of candidates understood these questions better, drawing material from the sources provided and attempting to explain that evidence. Examiners were delighted with the variety of examples chosen and the explanation that went with them. Often these explanations went beyond those noted in the mark scheme and were given appropriately. Examiners noted how some candidates were selecting multiple pieces of AO1 for a bullet point, following each with a brief explanation. With this in mind, it is important that candidates understand that they should select only one piece of evidence per bullet point for one AO1 mark, then try to explain how that evidence answers the question for two AO2 marks.

Question 19

Study Source K and Source L

19 Explain how **both** sources show the heroic nature of Heracles/Hercules.

1

.....

.....

2

.....

..... [6]

The vast majority of candidates were able to identify the labour as that of the Augean stables. The candidates who did not, commonly thought it was the Apples of the Hesperides or Cerberus. Stronger responses identified what Heracles was doing, went on to explain that this showed strength and/or intelligence, then why the strength/intelligence was heroic as opposed to normal. Weaker responses gave a trait such as strength but could not articulate how this was heroic as opposed to just strength. Examiners particularly enjoyed reading the responses in which the candidate drew on the location and composition of the metope. In these instances, candidates who drew on the location, explained that temple sculpture was normally reserved for the gods and heroes. The candidates who drew on the composition noted his powerful stance and musculature before going on to explain why this was heroic.

For Source L, there were a plethora of labours that candidates drew on to explore heroism. As stated in the above and in the overview, this tripped up some candidates who provided lots of individual quotes giving one brief explanation. These responses could only achieve two out of the three marks available.

Question 20

20 Explain how **both** sources show the roles the gods played in the life of Heracles/Hercules.

1

.....

.....

.....

2

.....

.....

.....

..... **[6]**

For Source K, while many candidates were able to identify the goddess as Athena, some candidates thought it was either Hera or another goddess. This in turn led to incorrect analysis. The candidates who correctly identified her, often went on to explain her role in helping Heracles. For Question 20, examiners could not give full marks to those candidates who repeated what they said about Athena from Question 19. Candidates who chose to talk about Athena for both questions were given one AO1 mark for a relevant reference but could not receive the associated AO2 unless the explanation was different from Question 19. This is where those candidates who were able to draw on another element of Heracles' heroism for Question 19, gained higher marks.

For Source L, the majority of candidates chose an appropriate quote related to Juno and went on to explain her role in Hercules' life. A small number quoted a labour and went on to explain how the relevant god impacted the hero's life. Examiners noted how some candidates were confused with who Hercules was talking about, thinking that Jupiter was the cause of all his troubles.

Question 21

21 Explain **one** limitation of using **Source K** to learn about Heracles/Hercules.

.....

.....

.....

.....

.....

.....

.....

.....

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

For Question 21, the majority of candidates were able to achieve 2 marks, frequently identifying the fragmented nature of the metope and how this meant we do not know what is in the bottom left corner. The strongest responses took the next step by stating that the viewer needed to know the story to fully piece it together or make interpretations as to what he was doing.

Exemplar 2

The metope is very fragmented, and hasn't been preserved very well. It is not as long lasting as something like source L, a written account. Over time and with more destruction, the metope can become difficult to recognise and ~~also~~ understand. It teaches a lot less than a written description. [3]

If one is trying to learn about this labour for the first time it will be limited help.

This response achieved full marks. The candidate has been given one AO1 for 'the metope is very fragmented', they have achieved one AO2 mark for 'the metope can be difficult to recognise and understand', the final AO2 mark has been given for 'if one is trying to learn about the labour for the first time it will be limited help'.

Question 22

You **must** use any suitable classical sources you have studied to support your answer **and** make comparisons between Greece and Rome.

- 22 'Greek and Roman festivals were far more about having fun than they were about worshipping the gods.' Discuss how far you agree with this statement. [15]

Question 22 was far more popular a choice than Question 23. Most candidates were able to talk with confidence about the events that took place within Greek and Roman festivals with many including discussion of all four in their response.

Candidates did not need to discuss all the festivals on the specification, however, if they did mention just three, examiners expected more detail to be included. While many candidates could discuss what they considered to be fun elements in quite some detail, weaker responses tended to struggle to see anything more than a sacrifice as religious worship. Responses that explored the subtle overlap between fun and worship frequently achieved Level 4 or Level 5. Panathenaic amphorae are a good example of the varying level of analysis. Weaker responses mentioned that the prizes showed that it was more about fun and competition, going no further in their analysis. Stronger responses noted that, although the prizes were valuable, the amphora had a painting of Athena on them, and the oil linked to Athena's founding story. This meant that worship was always a part of the celebrations, even if fun were being had at the same time. Similar such analysis could be seen when discussing the race during the Lupercalia, role reversal during the Saturnalia, and theatrical competitions during the City Dionysia.

Question 23

23 'The Homeric Hymn to Demeter is far more entertaining than Ovid's story about Orpheus and Eurydice.' To what extent do you agree with this statement? [15]

Although less popular than Question 22, this question also offered up some good responses. Centres have clearly covered each myth well with candidates easily recalling details about both myths in their essays.

Structurally, the majority of candidates who attempted this question, decided to write a paragraph on the Homeric Hymn, then one on Orpheus. Firstly, such an approach tended to lead to narrative with candidates retelling the whole story before providing a general final statement of analysis. Secondly, such an approach tended to lead to candidates explaining why each myth was entertaining, rather than 'more' entertaining. The strongest responses identified criteria that they thought made a story entertaining, then drew specific examples from each myth to make direct comparisons between the two. Such an approach often led to the candidate achieving the higher Levels.

Exemplar 3

~~I agree~~ ^{also disagreed} ~~with the statement~~ to a large extent because Orpheus was so close to be able to bring Eurydice back from the underworld and any audience would find this entertaining because it is so tragic how close he was and then how it all fell apart only because he wanted to check on her and see if she was still behind him. On the other hand, Persephone got to reunite with her daughter and was able to be with her for three of the four seasons of the year, and only had to have one season without her therefore this ~~or~~ makes it less entertaining because it is not tragic and has a happy ending. Some people would find this more entertaining though because the story has a happy end and is peaceful.

Exemplar 3 is an extract from a response that gained full marks. This paragraph is a good example of how to approach a comparative question. The candidate has provided a specific example from story of Orpheus and Eurydice immediately addressing the question. Next, they have made a direct comparison to the Homeric Hymn to Demeter by selecting another specific piece of evidence from that story. The response then closes with an explanation as to why the candidate believes the ending to Orpheus' story is more entertaining than that of the Homeric Hymn. The final opinion was not considered contradictory as it offered an alternate opinion. Additionally, the candidate summed up their argument with a final conclusion at the end of their response confirming their own opinion. The candidate included three other paragraphs following the same structure.

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

For the June 2023 series, Exams Officers will be able to download copies of your candidates' completed papers or 'scripts' for all of our General Qualifications including Entry Level, GCSE and AS/A Level. 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 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 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 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.

[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**

 **facebook.com/ocrexams**

 **twitter.com/ocrexams**

 **instagram.com/ocrexaminations**

 **linkedin.com/company/ocr**

 **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 2023 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 freely if you keep the OCR logo and this small print intact and you acknowledge OCR as the originator of the resource.

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.