

GCSE (9–1) Classical Civilisation J199/12 Women in the ancient world Sample Question Paper

Date – Morning/Afternoon

Time allowed: 1 hour 30 minutes

You must have:

- the Insert



INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Answer questions 1 – 28, and **either** question 29 **or** question 30.
- Write your answer to each question in the space provided.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **90**.
- The marks for each question are shown in brackets [].
- Quality of written communication will be assessed in this paper.
- This document consists of **12** pages.

Section A
Greece

Answer **all** questions in this section.

Study **Source A**

1 Give two features of the scene shown on this pot which suggest that it is a *symposium*.

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

2 What is it about the woman in this scene that suggests she might be a *hetaira*? Give two details.

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

3 a) What would a *hetaira* have been taught as part of her education?

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

b) Why was this important in her adult life?

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

Study **Source B**

4 Give **three** elements of this description of the life of a Spartan girl which an Athenian would have found shocking.

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

5 Why did Lycurgus think it was so important that Spartan women give birth to strong babies?

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

6 List any **two** duties a free woman was expected to undertake in Sparta (other than childbirth)?

.....

.....

.....[2]

7 a) Outline **two** distinctive features of a Spartan wedding.

.....

.....

.....[2]

b) Suggest **one** Spartan value that can be seen in one or both of these features.

.....

.....[1]

Study **Source C**

8 Who was Medea married to?

..... [1]

9 Who was Medea's grandfather?

..... [1]

10 What event takes place immediately before the scene in Source C?

.....

..... [1]

11 Medea is the figure in the middle of the image; how can you tell? Give two details.

.....

.....

.....[2]

Section B

Rome

Answer **all** questions in this section.

Study **Source E**

13 After a marriage **cum manu**, whose family did a woman belong to?
..... [1]

14 After a marriage **sine manu**, whose family did a woman belong to?
..... [1]

15 What type of marriage ceremony is depicted in Source E and how can you tell?
.....
.....
..... [2]

16 Who usually decided who a Roman girl would marry, and why was it their responsibility?
.....
.....
..... [2]

17 a) What is a dowry and who was it given to?
.....
.....
..... [2]

b) What does this practice tell us about Roman ideas regarding marriage?
.....
..... [1]

Study **Source F**

18 What genre of poetry is this?
..... [1]

19 Lesbia is widely believed to be a codename for which Roman noblewoman?
..... [1]

20 How does Catullus feel about Lesbia’s husband? Identify **one** aspect of the poem that tells you this.
.....
.....
..... [2]

21 Give **three** reasons why this poem would have been scandalous to a Roman audience.
.....
.....
.....
..... [3]

Study **Source G**

22 What was the name of the first king of Rome?
..... [1]

23 The speakers in this source are the Sabine women. What did the Romans do to the Sabine women, and why did they do this?
.....
.....
..... [2]

24 a) Describe what happened immediately after the events described in Source G?
.....
.....
..... [2]

b) Why was this important to the Roman people?
.....
..... [1]

Section C
Greece and Rome

Answer **all** of **questions 26 – 28**

Study **Sources I and J**

26 Explain a way in which Virgil emphasises Camilla’s femininity in **Source I**.

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

27 Explain how both sources show warrior women with qualities usually seen as masculine.

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

Copyright Information:

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge

OCR

Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

GCSE (9–1) Classical Civilisation

J199/12 Women in the ancient world

SAMPLE MARK SCHEME

Duration: 1 hour 30 minutes

MAXIMUM MARK 90



This document consists of 20 pages

MARKING INSTRUCTIONS**PREPARATION FOR MARKING ON 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 **required number** of 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 50% 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, email or via the Scoris messaging system.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
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. Where candidates have a choice of questions 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.)
8. There is a NR (No Response) option. Award NR (No Response) if:
 - there is nothing written at all in the answer space
 - OR there is a comment that does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
9. 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.

10. 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.

SUBJECT-SPECIFIC MARKING INSTRUCTIONS

Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Question	Indicative Content	Marks (AO)	Guidance
Section A			
1	Give two features of the scene shown on this pot which suggest that it is a <i>symposium</i>. Two from: it shows a group of [mainly] men (1) depicted reclining (1) and drinking (1) there is a musician (1)	2 (AO1)	
2	What is it about the woman in this scene that suggests she might be a <i>hetaira</i>? Give two details. Two from: dress seems to be revealing (1) she's playing pipes/is a musician (1) she's present at a party/symposium (1)	2 (AO1)	
3a	What would a <i>hetaira</i> have been taught as part of her education? Two from: dance (1) music (1) philosophy and logic (1) poetry (1)	2 (AO1)	
3b	Why was this important in her adult life? One from: Because she needed to be able to entertain (1) provide good conversation (1) provide good company (1) or similar (1)	1 (AO2)	Any other historically valid responses may be credited.
4	Give three elements of this description of the life of a Spartan girl which an Athenian would have found shocking. Three from: the young women exercise (1) he freed them from 'female habits' and 'softness' (1) they went naked in processions (1) and festivals (1) when young men could see them (1)	3 (AO1)	
5	Why did Lycurgus think it was so important that Spartan women give birth to strong babies? Two from: strong babies would grow into strong adults (1) who would be good soldiers (1) and healthy wives and mothers (1) who would in turn have more strong babies (1)	2 (AO1)	
6	List any two duties a free woman was expected to undertake in Sparta (other than childbirth)? Two from: in charge of running the household (1) rearing children (until age 7) (1) exercise and remain healthy (1) and beautiful (1)	2 (AO1)	Do not accept 'childbirth'.
7a	Outline two distinctive features of a Spartan wedding. Two from: Spartan women married relatively late (aged about 18) (1) no dowries (1) Spartan men legally obliged to marry (1) On the night of the wedding, the bride would have her hair cut short (1) and be dressed in a man's cloak and sandals (1) before being left alone in a darkened room,	2 (AO1)	

Question	Indicative Content	Marks (AO)	Guidance
	and ritually 'captured' by their new husband (1)		
7b	<p>Suggest one Spartan value that can be seen in one or both of these features.</p> <p>One from: married late because that ensures healthy children (1) no dowry shows that money should not be a concern or motivator (1) men legally obliged to marry shows the important of ensuring many children for the state (1) the ritual 'capture' reflects the Spartan idea that wives and husbands should conduct relations in secret (1) short hair and men's clothing reflect the importance of the bond between male members of society (1)</p>	1 (AO2)	
8	<p>Who was Medea married to?</p> <p>Jason (1)</p>	1 (AO1)	
9	<p>Who was Medea's grandfather?</p> <p>Helios / sun god (1)</p>	1 (AO1)	
10	<p>What event takes place immediately before the scene in Source C?</p> <p>Jason discovers that Medea has murdered their children / Medea Murders her children (1)</p>	1 (AO1)	
11	<p>Medea is the figure in the middle of the image; how can you tell? Give two details.</p> <p>Two from: She is surrounded by the 'sun' (1) she is in a chariot (1) drawn by dragons (1) she is dressed exotically / like a foreigner (1) she is above Jason and the dead children (1)</p>	2 (AO1)	
12	<p>'The kyria was a valuable and respected member of an Athenian household.' How far do you agree with this statement? Use Source D as a starting point, and your own knowledge in your answer.</p> <p><u>AO1</u></p> <p>Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • the duties of the <i>kyria</i>: <ul style="list-style-type: none"> ○ to look after children ○ take care of the household ○ delegate duties to her servants ○ look after the property of the family 	8 (see LoR page 7)	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks (AO)	Guidance
	<ul style="list-style-type: none"> ○ make sure that domestic life runs smoothly • her reliance on her husband for all things outside of the household in the <i>polis</i> • the role of the <i>kyrios</i> as head of the household • the laws surrounding property and women's inability to hold it <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • the <i>kyria</i> might be considered valuable as she handles all issues in the <i>oikos</i> so that her husband can focus on his duties in the wider community • sources praise good wives for the benefits they bring; showing value and respect • the restrictions placed on women imply that there was no value or respect for them • whilst a woman may look after property and the household the <i>kyrios</i> was ultimately in control, and so the value of the <i>kyria</i> might be in doubt 		

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

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are equally weighted, and both worth 4 marks. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 6 might reflect a balance of 3 (AO1) + 3 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 7 made up of 6 (AO1) + 1 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> consistently accurate and detailed knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i> a well-argued response to the question which is supported by a range of well-selected evidence (AO2) <i>includes critical analysis, interpretation and evaluation</i>
3	5–6	<ul style="list-style-type: none"> accurate knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i> a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i>
2	3–4	<ul style="list-style-type: none"> sound, mostly accurate, knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i> engages with the general topic of the question, and is supported by limited range of evidence (AO2) <i>includes some analysis, interpretation and evaluation</i>
1	1–2	<ul style="list-style-type: none"> limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1) <i>shows limited understanding of the sources' cultural contexts and/or possible interpretations</i> little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2) <i>includes isolated analysis, interpretation and evaluation</i>
0	0	<ul style="list-style-type: none"> No response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
Section B			
13	After a marriage cum manu, whose family did a woman belong to? Her husband's (1)	1 (AO1)	
14	After a marriage sine manu, whose family did a woman belong to? Her father / her original <i>paterfamilias</i> (1)	1 (AO1)	
15	What type of marriage ceremony is depicted in Source E and how can you tell? <i>cum manu</i> / <i>Confarreatio</i> marriage (1) Plus one from: because there is a formal/official ceremony (1) there is a woman presiding (1) offerings are being made (1) there are no weighing scales (1)	2 (AO1)	<i>Accept English explanation of cum manu marriage as the 'type' of marriage</i>
16	Who usually decided who a Roman girl would marry, and why was it their responsibility? the <i>paterfamilias</i> / oldest living male in household (1) because he legally had control of and/or responsibility for all family members (1)	2 (AO1)	
17a	What is a dowry and who was it given to? Money or property given along with the bride in marriage (1) to her future husband (1)	2 (AO1)	
17b	What does this practice tell us about Roman ideas regarding marriage? the wife/her family was expected to contribute to the new household (1) the bride was the responsibility of her <i>paterfamilias</i> and he was required to compensate the groom for taking on this responsibility (1)	1 (AO2)	<i>All legitimate answers and approaches must be credited appropriately</i>
18	What genre of poetry is this? Elegy (1)	1 (AO1)	
19	Lesbia is widely believed to be a codename for which Roman noblewoman? Clodia (1)	1 (AO1)	
20	How does Catullus feel about Lesbia's husband? Give one aspect of the poem that tells you this. One from: he is gullible (1) foolish (1) stupid (1) Plus one from: use of 'fool' (1) 'mule' (1) things are said 'to her husband's face' (1)	2 (AO1)	Any other historically valid responses may be credited.

Question	Indicative Content	Marks (AO)	Guidance
21	<p>Give three reasons why this poem may have been scandalous to a Roman audience.</p> <p>Three from: written to a married woman (1) about adultery (1) openly insults her husband (1) public discussion of their private life (1) implies her desire and passion <i>she's inflamed</i> (1)</p>	3 (AO1)	
22	<p>What was the name of the first king of Rome?</p> <p>Romulus (1)</p>	1 (AO1)	
23	<p>The speakers in this source are the Sabine women. What did the Romans do to the Sabine women, and why did they do this?</p> <p>Abducted them (1) in order to marry them / because they had no women to marry (1)</p>	2 (AO1)	
24a	<p>Describe what happened immediately after the events described in Source G?</p> <p>The fighting stops (1) and a treaty is agreed (1)</p>	2 (AO1)	
24b	<p>Why was this important to the Roman people?</p> <p>it's part of the story of the foundation of Rome (1) it explains the origins of the Roman race (1) it is a story about their founding hero Romulus (1)</p>	1 (AO2)	<i>All legitimate answers and approaches must be credited appropriately</i>
25	<p>Using Source H as a starting point and your own knowledge, discuss whether or not Turia was the ideal Roman <i>matrona</i>.</p> <p>AO1</p> <p>Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • sought justice after parents' murder • made sure her father's inheritance passed to her and her sister as he intended • source lists her domestic virtues: loyalty, obedience, affability, modesty, works wool, religious but not superstitious • ensured that female relatives were able to provide appropriate dowries • ensured her husband had enough money when he was in exile • defended her home against gangs led by Milo during the civil wars • went to Augustus and plead that her husband be pardoned – suffering physical and verbal abuse in good spirit, eventually securing the pardon for her husband • was unable to bear children but she offered to divorce her husband 	8 (See LoR page 11)	<i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

Question	Indicative Content	Marks (AO)	Guidance
	<p>so that he could have them</p> <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Turia as ideal <i>matrona</i> <ul style="list-style-type: none"> ○ shown to be devoted to parents ○ ensured the survival of the household and defended her home ○ has many domestic virtues valued in a <i>matrona</i> ○ looked after those close to her, including her husband ○ recognised the importance of children and offered to divorce husband so he could have them • Not ideal <i>matrona</i> <ul style="list-style-type: none"> ○ not able to have children, and this was a main function of roman marriage 		

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

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are equally weighted, and both worth 4 marks. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 6 might reflect a balance of 3 (AO1) + 3 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 7 made up of 6 (AO1) + 1 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> consistently accurate and detailed knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i> a well-argued response to the question which is supported by a range of well-selected evidence (AO2) <i>includes critical analysis, interpretation and evaluation</i>
3	5–6	<ul style="list-style-type: none"> accurate knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i> a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i>
2	3–4	<ul style="list-style-type: none"> sound, mostly accurate, knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i> engages with the general topic of the question, and is supported by limited range of evidence (AO2) <i>includes some analysis, interpretation and evaluation</i>
1	1–2	<ul style="list-style-type: none"> limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1) <i>shows limited understanding of the sources' cultural contexts and/or possible interpretations</i> little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2) <i>includes isolated analysis, interpretation and evaluation</i>
0	0	<ul style="list-style-type: none"> No response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
Section C			
26	<p>Explain a way in which Virgil emphasises Camilla’s femininity in Source I.</p> <p>One from: use of <i>delicate mouth</i> (1) <i>instead of a gold clasp for her hair, and a long trailing robe</i> (1) ... <i>wished for her as a daughter in law</i> (1) <i>pure</i> (1) <i>maidenhood</i> (1) mention of Diana (1)</p> <p>Two from: very feminine virtues emphasised (1) emphasises that she is pure and chaste (1) she is made to seem gentle and ‘delicate’ (1) despite her love of weapons etc (1) Diana is a goddess associated with purity and femininity (1) she is a desirable wife (1)</p>	<p>1 (AO1)</p> <p>2 (AO2)</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 indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
27	<p>Explain how both sources show warrior women with qualities usually seen as masculine.</p> <p>Source I one from: Variety of weapons mentioned (1) reference to hunting (1) dressed in a tiger’s pelt not a robe (1)</p> <p>Plus Source J one from: battle scene (1) Amazons engaged in fighting (1) Amazon riding a horse (1) Amazon on the floor trying to defend herself and looking at her attacker (1)</p> <p>Four from:</p> <ul style="list-style-type: none"> • Source I: Camilla is shown handling a variety of weapons which would usually be reserved for men (1) she is good with these weapons (1) she hunts effectively (1) she doesn’t have beautiful things like a ‘gold clasp’ (1) inside having more masculine clothing like the ‘tiger’s pelt’ (1) • Source J: Amazons shown fighting, which is usually the preserve of men (1) they are proficient enough to fight against men (1) they do battle in a similar way to men; riding horses and 	<p>2 (AO1)</p> <p>4 (AO2)</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 indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Both sources must be discussed and marks should be awarded as follows:</p> <ul style="list-style-type: none"> • AO1: one mark only awarded for a detail from each source • AO2: maximum of 3 marks for analysis of one source

Question	Indicative Content	Marks (AO)	Guidance
	<p>making use of shields (1) depicts them as a warlike people (1) Amazon on the floor might be seen as brave (1) as she is looking at her attacker not cowering (1)</p> <p>Any alternative, appropriate analysis or knowledge should be credited.</p>		
28	<p>Explain how both sources give a positive portrayal of warrior women.</p> <p>Source I one from: <i>As soon as the infant had taken her first steps (1) bringing down Strymonian cranes and snowy swans (1) ... wished for her as a daughter in law (1) she, pure, content with Diana alone, cherished her love of her weapons and maidenhood (1)</i></p> <p>Plus Source J one from: this frieze is from a temple (1) Amazon on the floor trying to defend herself and looking at her attacker (1) Amazon on horseback (1) men depicted fighting in armour etc (1)</p> <p>Four from:</p> <ul style="list-style-type: none"> • Source I: Camilla's warrior status is made to seem natural (1) and impressive (1) she uses her weapons well (1) and is a skilled hunter (1) mothers want her to marry their sons (1) which is high praise (1) her purity is emphasized (1) which again would be high praise (1) she is associated with a goddess; Diana (1) • Source J: the location of this frieze in a temple makes its subjects seem impressive (1) the Amazons appear to be fighting effectively (1) against men, who you would expect to be 'beyond them' (1) despite the fact that the men appear better armoured etc (1) Amazon depicted riding a horse, showing varied skills (1) Amazon on the floor might be seen as brave (1) as she is looking at her attacker not cowering (1) 	<p>2 (AO1)</p> <p>4 (AO2)</p>	<p>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this. The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Both sources must be discussed and marks should be awarded as follows:</p> <ul style="list-style-type: none"> • AO1: one mark only awarded for a detail from each source • AO2: maximum of 3 marks for analysis of one source

Question	Indicative Content	Marks (AO)	Guidance
29	<p>In which society did women wield the most political power, Greece or Rome? Justify your response.</p> <p><u>AO1</u> Candidates might show knowledge and understanding of: Rome</p> <ul style="list-style-type: none"> • women can't hold political office or take any role in politics • but women did get involved via unofficial channels, for example: <ul style="list-style-type: none"> ○ Oppian Law ○ Clodia ○ Sempronia <p>Greece (Athens)</p> <ul style="list-style-type: none"> • lacked political rights and had no legal personhood; not considered citizens • kept very separate from men in the 'women's quarters' • restricted movements • contrast with Spartan women and their respective freedom • evidence of <i>Assemblywomen</i> of the idea of women in power as ridiculous <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Roman women have more power: <ul style="list-style-type: none"> ○ easier for wives to support their politically active husbands; gathering information, helping keep the home stable, cultivating a good reputation for the family ○ easier for women to get involved in politics at all due to relative freedom of movement etc ○ more examples of women having influence ○ Greek women had their lives and movement so restricted they didn't even have chance for 'unofficial' influence ○ women in power is seen as ridiculous by Aristophanes, 	5 (AO1) 10 (AO2) (See LoR page 16)	<i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

Question	Indicative Content	Marks (AO)	Guidance
	<p>showing how unlikely it is</p> <ul style="list-style-type: none">• Greek women have more power:<ul style="list-style-type: none">○ Aspasia an example of a women with power○ Spartan women have more influence over men and their actions• Candidates may argue that it is impossible to tell much about the influence and importance of women in either society as all sources are written by men for men		

Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
5	13 – 15	<ul style="list-style-type: none"> • very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts and possible interpretations (AO1) • very good analysis and interpretation of a wide range of well-selected evidence (AO2) • coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)
4	10 – 12	<ul style="list-style-type: none"> • good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts and possible interpretations (AO1) • good analysis and interpretation of a wide range of relevant evidence (AO2) • consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)
3	7 – 9	<ul style="list-style-type: none"> • reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts and/or possible interpretations (AO1) • reasonable analysis and interpretation of a range of relevant evidence (AO2) • argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)
2	4 – 6	<ul style="list-style-type: none"> • basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts and/or possible interpretations (AO1) • basic analysis and interpretation of some relevant evidence (AO2) • argument has some structure, some evaluation of sources, and some credible conclusions (AO2)
1	1 – 3	<ul style="list-style-type: none"> • limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts and/or possible interpretations (AO1) • limited analysis and interpretation of little relevant evidence (AO2) • some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)
0	0	<ul style="list-style-type: none"> • no response or no response worthy of credit

Question	Indicative Content	Marks (AO)	Guidance
30	<p>“Women played a more important role in religious worship in Greece than they did in Rome”. To what extent do you agree with this statement?</p> <p>AO1 Candidates might show knowledge and understanding of: Greece</p> <ul style="list-style-type: none"> • participation in Panathenaia including making the <i>peplos</i>, being priestess of Athena Polias and participating in the procession although not in the games • in the Thesmophoria to ensure fertility for the harvest • the rituals of Dionysus • importance in burial rituals • Pythia most important oracle <p>Rome</p> <ul style="list-style-type: none"> • Vestal Virgins most important priestly college • <i>pudicitia</i> cults • Sibylline Books of prophecy <p>AO2 Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Not many priesthoods held by women in Rome but lots in Greece • Pythia arguably a more important part of religious life than Sibyl • <i>peplos</i> is the central part of the Panathenaia and women had a really important role in producing and offering it • Some priestesshoods in Rome were only held by virtue of being married to the priest – this implies that the important one was the priest and the wife is simply the female version • the Thesmophoria was to ensure fertility for the harvest which was very important • they took part in the rituals of Dionysus, although it’s unclear how central these would have been to Athenian religious life 	5 (AO1) 10 (AO2)(See Lor page 18)	<i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
5	13 – 15	<ul style="list-style-type: none"> very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts and possible interpretations (AO1) very good analysis and interpretation of a wide range of well-selected evidence (AO2) coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)
4	10 – 12	<ul style="list-style-type: none"> good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts and possible interpretations (AO1) good analysis and interpretation of a wide range of relevant evidence (AO2) consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)
3	7 – 9	<ul style="list-style-type: none"> reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts and/or possible interpretations (AO1) reasonable analysis and interpretation of a range of relevant evidence (AO2) argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)
2	4 – 6	<ul style="list-style-type: none"> basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts and/or possible interpretations (AO1) basic analysis and interpretation of some relevant evidence (AO2) argument has some structure, some evaluation of sources, and some credible conclusions (AO2)
1	1 – 3	<ul style="list-style-type: none"> limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts and/or possible interpretations (AO1) limited analysis and interpretation of little relevant evidence (AO2) some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)
0	0	<ul style="list-style-type: none"> no response or no response worthy of credit

Assessment Objective Grid

	AO1	AO2
Q1	2	0
Q2	2	0
Q3a	2	0
Q3b	0	1
Q4	3	0
Q5	2	0
Q6	2	0
Q7a	2	0
Q7b	0	1
Q8	1	0
Q9	1	0
Q10	1	0
Q11	2	0
Q12	4	4
Q13	1	0
Q14	1	0
Q15	2	0

	AO1	AO2
Q16	2	0
Q17a	2	0
Q17b	0	1
Q18	1	0
Q19	1	0
Q20	2	0
Q21	3	0
Q22	1	0
Q23	2	0
Q24a	2	0
Q24b	0	1
Q25	4	4
Q26	1	2
Q27	2	4
Q28	2	4
Q29/30	5	10
Total	58	32

BLANK PAGE



Oxford Cambridge and RSA



GCSE (9–1) Classical Civilisation
J199/12 Women in the Ancient World

Insert

Version 2.3

Time allowed: 1 hour 30 minutes

INFORMATION FOR CANDIDATES

- The questions tell you which source you need to use.
- This document consists of **8** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this Insert for marking, it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.

Section A
Greece

Source A: Athenian krater



Source B: Plutarch, *Life of Lycurgus* 14.1

He [Lycurgus] made the young women exercise their bodies by running and wrestling and throwing the discus and the javelin, so that their offspring would have a sound start by taking root in sound bodies and grow stronger, and the women themselves would be able to use their strength to withstand childbearing and wrestle with labour pains. He freed them from softness and sitting in the shade and all female habits, and made it customary for girls no less than boys to go naked in processions and to dance naked at certain festivals and to sing naked while young men were present and looking on.

Source C: Athenian krater: *Flight of Medea***Source D: Phoclydes, *fragment***

The tribes of women originated from these four: one from a she-dog, one from a bee, one from a bristly sow, one from a long-maned mare. The last bears herself well, is swift, a pleasure-seeker, and of the finest form. The one from a bristly sow is neither bad nor good. The one from a she-dog is difficult and wild. The one from a bee is a good housekeeper and knows how to work. Pray, dear friend, to obtain delightful marriage with her as your lot.

Section B
Rome

Source E: Roman sculpture of a wedding scene



Source F: *Catullus 83*

Lesbia says bad things about me to her husband's face:

it's the greatest delight to that fool.

Mule, don't you see? If she forgot and was silent about me,
that would be right: now since she moans and abuses,
she not only remembers, but something more serious,
she's angry. That is, she's inflamed, so she speaks.

Source G: Livy, *History of Rome*, 1.13

'If you regret,' they said, 'the alliance between you; if you regret the marriages, then turn your anger against us. We are the cause of war, of wounds, and of the deaths of our husbands and fathers. It would be better for us to die than to live as widows or orphans without you.'

Source H: Laudatio Turiae

Why need I mention your domestic good qualities, your loyalty, your companionship, your good nature, your wool-working, [your religiosity] without superstitiousness, your admirable dress-sense, your devotion to moderation? Why mention your kindness, your duty to your family, since you cared for my mother just as much as your parents, that you have taken [equal care] for her as for your own family, and you have countless other virtues in common with [all other] mothers committed to a worthy reputation?

Section C**Source I: Virgil's *Aeneid* Book 11**

No city would accept him within their houses or their walls,
(nor would he in his savagery have given himself up to them)
he passed his life among shepherds on the lonely mountains.
Here, among the thickets of savage lairs, he nourished
his child at the udders of a mare from the herd, and milk
from wild creatures, squeezing the teats into her delicate mouth.
As soon as the infant had taken her first steps,
he placed a sharp lance in her hands, and hung
bow and quiver from the little one's shoulder.
A tiger's pelt hung over head and down her back
instead of a gold clasp for her hair, and a long trailing robe.
Even then she was hurling childish spears with tender hand,
whirling a smooth-thonged sling round her head,
bringing down Strymonian cranes and snowy swans.
Many a mother in Etruscan fortresses wished for her
as a daughter-in-law in vain: she, pure, content with Diana
alone, cherished her love of her weapons and maidenhood.

Source J: Amazonomachy Frieze, Mausoleum at Halicarnassus



Summary of updates

Date	Version	Details
July 2022	2.3	Updated copyright acknowledgements.

Copyright Information:

Marie-Lan Nguyen (User:Jastrow), 2008. Taken at the National Archaeological Museum (Madrid). Reproduced under the terms of the Creative Commons Attribution Licence, CC BY 2.5 <<https://creativecommons.org/licenses/by/2.5>>, via Wikimedia Commons

Daderot, 2012.

https://commons.wikimedia.org/wiki/File:CalyxKrater,_about_400_BC,_South_Italian,_Lucania,_attributed_to_Near_the_Policoro_Painter,_ceramic_-_Cleveland_Museum_of_Art_-_DSC08251.JPG Reproduced under the terms of the Creative Commons No Rights Reserved Licence (CC) [<https://creativecommons.org/share-your-work/public-domain/cc0/>]

© PRISMA ARCHIVO / Alamy Stock Photo. www.alamy.com

Reproduced with permission from A. D. Kline.

© Adam Eastland / Alamy Stock Photo. www.alamy.com

From On Sparta by Plutarch, translated by Richard Talbert published by Penguin Classics. Penguin Plutarch Copyright © Christopher Pelling, 2005. Translation Copyright © Richard Talbert, 1988, 2005. Reprinted by permission of Penguin Books Limited.

Aubrey de Selincourt (translator); The Early History of Rome: Books I-V of the History of Rome from Its Foundation; Penguin Books (1969). Reproduced with permission from David Higham Associates Limited.

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity. For queries or further information please contact the Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.