



Oxford Cambridge and RSA

**GCSE**

**Classical Greek**

**J292/06: Literature and culture**

General Certificate of Secondary Education

**Mark Scheme for June 2023**

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

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

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

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING

#### RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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 RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

### 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 RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

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

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the

highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

### Multiple Choice Question Responses

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

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

### Contradictory Responses

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

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

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

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

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

Longer Answer Questions (requiring a developed response)

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

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
  - there is nothing written in the answer space

Award Zero '0' if:














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

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

- The RM Assessor **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 RM Assessor messaging system, or e-mail.
- 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.*
- For answers marked by levels of response: Not applicable in F501
  - To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following

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

## 11. Annotations

Annotation	Meaning
	Blank Page – 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 developed point (content)
	Weak, under-developed point (content)
	Good style point (Q4); Good use of sources Q8 & Q12
	Omission mark
	Correct response (short answer Qs) / Examples of good, logical essay structure
	Benefit of doubt
	Consequential error
	Incorrect translation or interpretation or factual error
	Major error
	Minor error / SPAG
	Harmful addition
highlight	Harmless addition
	Unclear/dubious point

## 11. 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.

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

**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

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

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

Question		Answer	Mark	Guidance
1		Pheidias / Phidias	AO2 1	Allow a reasonable attempt at spelling the name
2		<ul style="list-style-type: none"> <li>• Gold</li> <li>• Ivory</li> </ul>	AO2 1	Candidates need to give both materials for the 1 mark
3		<p>Ways of worshipping might include</p> <ul style="list-style-type: none"> <li>• Offering animal sacrifices</li> <li>• Pouring libations / liquid offerings</li> <li>• Burning incense</li> <li>• Singing hymns</li> <li>• Prayers</li> <li>• Swearing oaths</li> <li>• Giving offerings (eg small gifts such as model animals)</li> <li>• Dedicating altars</li> <li>• Dedicating statues</li> <li>• Taking part in the athletic competitions</li> <li>• Winning as an act of worship</li> <li>• Laying / wearing wreaths</li> <li>• Taking part in processions</li> <li>• Accepting prizes</li> <li>• Observing the sacred truce</li> </ul>	AO2 2	Accept any <b>three</b> reasonable points.
4		<p><b>Assess against criteria in the 6-mark AO3 grid</b></p> <p>Responses might include:</p> <ul style="list-style-type: none"> <li>• Excitement is highlighted by the sheer scale of people excited by the event (<i>'seems to have conquered not his opponent alone, but also all the Greeks'</i>)</li> <li>• Philostratus describes the excited behaviour of different members of the crowd: <i>'some...some...some...some...'</i></li> <li>• Their behaviour is exhilarated – they jump out of their seats, shout, wave, brandish their clothing, jump in the air</li> <li>• The excitement prompts spectators to hug each other</li> </ul>	AO3 6	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

		<ul style="list-style-type: none"> <li>• Philostratus gives a brief explanation to the reader which stresses the powerful impact of the athlete's achievements – he has already won the Olympics twice</li> <li>• the writer highlights his brilliance with a rhetorical question (<i>Is anyone so without feeling as not to applaud this athlete?</i>) suggesting that any normal spectator would find such an event compelling to watch</li> <li>• Arrichius is going to die in the process of achieving his final victory, which adds to the incredible tension of the scene – this foreshadows the end of the description and heightens the sense of excitement and risk involved</li> <li>• <i>'he is being led to the Underworld with the very dust of victory still upon him...'</i> the phrase is powerful and emotive, lifting a violent death to something more poetic and even epic</li> <li>• Philostratus does not name Arrichion's opponent, which adds to the sinister nature of the scene</li> <li>• The contest becomes lethal, and the opponent has made a conscious, deliberate decision to kill Arrichion (<i>'decided to kill him'</i>), so great is his desire to win</li> <li>• The description of the bout is both violent and acrobatic, including references to body parts such as <i>'groin'</i>, <i>'throat'</i> and an ankle <i>'wrenched from its socket'</i>, giving the reader a sense of the incredible physicality of the sport</li> <li>• The antagonist's fatal movement brings on a mention of <i>'the sleep of death'</i> beginning to <i>'creep over his senses'</i> which contributes a sense of poetic metaphor and personification to a brutal killing</li> <li>• The lexis of suffering including words such as <i>'feeble'</i>, <i>'can no longer resist'</i>, <i>'hanging unsupported'</i> creates a sense of pathos – the reader sympathises with Arrichion over a nameless opponent</li> <li>• Arrichion's final act before his death suggests that his fame and glory is well deserved, (<i>'though it makes him feeble as it leaves his body, yet gives him strength to achieve what he strives for'</i>), and almost creates the sense that the bout has a happy ending</li> <li>• The writer changes from the past to the vivid present in order to make the description of the events more dramatic</li> </ul>		
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5		<p><b>Yes</b></p> <ul style="list-style-type: none"> <li>• Ancient sporting heroes were given significant rewards from their city for training and competing, such as seats of honour at the Games, maintenance at state expense, gifts described as 'treasure'</li> <li>• Citizens who worked to improve conditions in public life received nothing like this even though, unlike an athlete, their work is entirely for the public good</li> </ul> <p><b>No</b></p> <ul style="list-style-type: none"> <li>• Sporting heroes trained very hard from a young age in a physically demanding, competitive and often critical environment to become successful</li> <li>• Their skills entertained thousands of spectators and inspired generations of children to emulate their success</li> <li>• Bring glory to their city – potentially bringing divine favour to the community</li> </ul>	<p><b>AO2</b> <b>2</b></p>	<p>Accept any <b>two</b> reasonable points that answer the question and focus on Source C</p> <p>Reward knowledge based in <b>and/or</b> outside the source</p>
6		<p><b>For over a thousand years, spectators and competitors were drawn to the ancient Olympic Games in great numbers.</b></p> <p><b>Why was this festival so popular with the ancient Greeks?</b></p> <p><b>You should use Sources A, B and C and include details from other sources you have studied</b></p> <p><b>Source A</b></p> <ul style="list-style-type: none"> <li>• Visitors would have been attracted to the imposing statue of Olympian Zeus</li> <li>• The statue, seated on an ornate throne would have looked particularly impressive because it was made of fabulously expensive materials and was over 13m (42ft) high</li> <li>• Source A indicates the scale of the statue within the temple that housed it – it is almost as high as the roof and is situated squarely in the middle of the space at the back of the temple so that visitors could stand and admire its magnificence</li> <li>• Competitors would have wanted to pray to the god for victory and also been keen to impress / worship him by performing well</li> </ul>	<p><b>8 made up of</b> <b>AO2 = 4</b> <b>&amp;</b> <b>AO3 = 4</b></p>	<p><b>An AO2-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.</b></p> <p>Candidates must refer to Sources A, B &amp; C plus other sources not included in the Insert</p>

		<p><b>Source B</b></p> <ul style="list-style-type: none"> <li>• Philostratus describes the tense and excited atmosphere of the pankration, which would have drawn many spectators</li> <li>• The popularity of Arrichion and the immense fame that he garnered would have been attractive to the competitors</li> <li>• Spectators would have enjoyed the spectacle of the pankration conflict, and Philostratus brings out the sense of violence in the extract</li> </ul> <p><b>Source C</b></p> <ul style="list-style-type: none"> <li>• Athletes and spectators would have been attracted to the Olympics for the range of sporting events, as detailed in Source C – foot races, pentathlon, wrestling, boxing, pancration, horse racing</li> <li>• Xenophanes talks about the significant rewards available to the victors – seats of honour at the Games, maintenance at public expense, lavish gifts (<i>‘to put by as treasure’</i>)</li> <li>• His argument – that sporting heroes are better rewarded than those who work hard to support the city state – is embittered, and athletes and their families would not have agreed with him</li> <li>• City states derived glory from the victory of their citizens, so it is possible to think that sporting heroes did a great deal for their home towns</li> </ul> <p><b>Other Sources:</b></p> <p><b>The Excitement of the Events</b></p> <p>1(iii) The sacred truce, detailed on the bronze discus in this source, suggests that the Olympics were more important than wars between different city states</p> <p>3(i) Philostratus describes the violent moves that are allowed in the pankration, which probably explain the fact that this event was more popular than any other</p>		
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		<p>2(iii) &amp; 3(ii) The vase painting shows athletes training in pankration &amp; boxing, each of them with perfect physiques; the vase also shows the involvement of a trainer indicating the high standard of sport involved. Epictetus describes the training regime of an Olympic athlete – spectators would have been attracted to the games by the high standard of skill and competition; athletes themselves would have wanted to emulate / surpass the physiques and strength of other competitors</p> <p><b>The Rewards for the Victors</b></p> <p>1(i) The sheer wealth of the site shown in this source indicates that spectators, athletes and trainers were prepared to lavish money on sporting success</p> <p>1(ii) Pausanias' description of the detailed organisation involved in managing events shows the scale and popularity of the Games – this would be an attraction to competitors and spectators alike</p> <p>2(i) Isocrates shows the considerable benefits associated with winning an event at the Olympics, and the extent to which competitors received lavish rewards for success</p> <p>2(iv) &amp; (v) The vase painting showing Victory crowning an athlete and Pindar's Epinician Ode both show the almost divine glory that Olympic winners could enjoy</p> <p>3(iv) Pausanias' description of the Games' history reflects the immense power and fame that individual athletes could win, and in some cases details the rewards they gained from victory. This recording of results, names and events contributes to the hype surrounding the Games</p> <p><b>The Temple &amp; Statue of Zeus</b></p> <p>1(i) Spectators would have been attracted to the Games by the prospect of a major religious festival as well as the sporting events – the plan of the</p>		
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		<p>sanctuary shows the extent to which the site was a religious one as well as one dedicated to sporting glory</p> <p>2(ii) &amp; 4(i) Zeus' power over the games is emphasised in Pausanias' description of Zeus Horkios, who '<i>strikes terror into the hearts of sinners</i>'; fear of divine punishment controlled much of the cheating by athletes and their entourages; Pausanias records the names of those who had erected zanes as punishment for their cheating – this suggests that they were unable to avoid censure for their crimes</p> <p>4(ii) The temple was extremely famous and enjoyed almost celebrity status, according to Strabo, partly because of its location as a place of assembly, and partly because of its connection with the Games</p> <p>4(iv) Pausanias' description of the statue stresses its imposing size, the lavish nature of its design and expense of the materials used to construct it – '<i>the throne is adorned with gold and with jewels...</i>'</p> <p>Pausanias describes the myths associated with the god and each of the figures who have been carved on the pedestal of Zeus' throne. He also mentions that Zeus himself gave his approval by sending down a thunderbolt on the floor next to the statue</p>		
7		<ul style="list-style-type: none"> <li>• A man should be about 30 years old when he married</li> <li>• A girl should be four years past puberty when she married</li> <li>• A girl would be expected to be a virgin when she married</li> <li>• The bride should come from the local area</li> <li>• The husband should teach his wife 'reliable habits'</li> <li>• A man's happiness is dependent on the quality of his wife, so his choice of bride is important</li> </ul>	AO2 4	<p>Accept any <b>four</b> reasonable responses</p> <p>Responses must focus on Source D</p>
8		<ul style="list-style-type: none"> <li>• There was a significant age gap between the couple (1) – this would make it difficult to have much in common (1)</li> <li>• A girl was expected to have lived such a sheltered life before marriage (1) which suggests that she would have known very little about the world in which her husband lived (1)</li> </ul>	AO3 3	<p>Accept any <b>three</b> detailed points</p> <p>Answers should make reference to Source D</p>

		<ul style="list-style-type: none"> <li>• The expectation that a husband would need to teach his wife how he wanted her to behave would have been challenging, particularly for the wife (1) – there would have been a significant imbalance of power in the relationship (1)</li> <li>• Hesiod suggests that the neighbours were watching and that a husband might become a '<i>laughing stock</i>' (1) – this may have been difficult for an Athenian man for whom the opinions of fellow-citizens would have been very important (1)</li> <li>• A wife was owned by her husband ('<i>possession</i>') (1) which stresses the imbalance of power within the relationship (1)</li> <li>• Wealthier wives did not work for money (1) – the image of the wife '<i>waiting for the next meal</i>' implies that a husband could find it difficult to provide for a lazy wife (1)</li> <li>• '<i>Hurries him to cruel old age</i>' (1) – this suggests that the wife might become more dominant within the relationship as the husband grows older (1)</li> </ul>		
9		<ul style="list-style-type: none"> <li>• Bear &amp; rear children (1 mark only)</li> <li>• Manage the food so that nothing was wasted</li> <li>• Make clothing for the family</li> <li>• Manage the household finances</li> <li>• Supervise slaves</li> <li>• Allocate tasks to slaves both in and out of the house</li> <li>• Look after slaves who were ill</li> <li>• Spinning wool</li> </ul>	AO2 2	Candidates must make <b>two</b> separate points
10		<ul style="list-style-type: none"> <li>• To show contemporary scenes</li> <li>• Images of home may have been seen as comforting or attractive</li> <li>• The scene in Source D is one of productivity and teamwork – two positive features of human life</li> <li>• The figures are attractive and well dressed, suggesting beauty</li> <li>• The loom, baskets and other weaving equipment indicate wealth and plenty</li> </ul>	AO2 2	<p>Candidates should explain one point, with a particular focus on vases showing scenes of housework, rather than vases of this type in general</p> <p>Do not allow answers such as 'in order to make money'</p>



11		<p><b>Assess against criteria in the 6-mark AO3 grid</b></p> <ul style="list-style-type: none"> <li>• Husbands expected to teach their wives how to behave in their new household <i>'you taught your wife yourself'</i></li> <li>• Socrates and Ischomachus both refer to the new wife as needing to be calmed down sufficiently to understand what she was being told: <i>'until you had made her capable of attending carefully to her duties'</i> and <i>'she was tamed enough to take part in a discussion'</i>, suggesting that young brides were almost perceived to be feral or wild (<i>'suitably domesticated'</i>)</li> <li>• Ischomachus prays to the gods for his wife's ability to learn all that he has to teach her – he takes his role as instructor seriously, and feels that she is equally keen to perform her role well</li> <li>• <i>'All that would lead to the happiness of us both'</i> indicates the importance of a wife's role within the household and as part of a couple</li> <li>• In keeping with the societal norms of the time, the husband would choose his wife, and his wife's parents would choose her husband – suggesting that a girl was incapable of making her own decisions</li> <li>• Socrates seems very interested to discover how Ischomachus was able to train his wife so effectively – perhaps this represents a concern for husbands in the ancient world</li> </ul>	AO3 6	Accept any reasonable response with direct reference to the source
12		<p><b>'The evidence we have about women in ancient Athens does not provide an accurate picture of their lives and experiences.'</b></p> <p><b>Using the sources you have studied, discuss to what extent you agree with this statement.</b></p> <p><b>Assess against criteria in the 12-mark essay grid</b></p> <p><b>Yes, it is difficult to understand the lives of ancient Greek women from the sources</b></p> <ul style="list-style-type: none"> <li>• All vase paintings, sculpture, poetry, history, plays, philosophy and speeches were performed and written by men, which means that</li> </ul>	12 made up of AO2=6 & AO3=6	<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;</p>

		<p>there are very few opportunities to learn about women's lived experience</p> <ul style="list-style-type: none"> <li>• Women typically lived very secluded lives, so even the men within their households may not have known much about what the women did in the house while they were out</li> <li>• Even the female roles in Greek theatre were played by men, and their lines were written by men. It is unclear whether women were allowed to attend the theatre, but certainly the audience would have been primarily male</li> <li>• 1(iii) Lysistrata was performed as a comedy to win a competition – it is likely that the views put forwards would have been mainstream ones with which Aristophanes' audience would have generally agreed. The source shows Lysistrata paying close attention to politics, and her husband hitting her for involving herself in men's business</li> <li>• 3(i) The Lysias source is an extract from a law court speech designed to persuade the jurors of the speaker's point of view – as such it is a biased source that gives us little information about the wife's perspective in the case</li> </ul> <p><b>No, some evidence for the lives of women is reliable:</b></p> <p>Although the evidence is almost exclusively generated by men, their perception of the role of women provides valuable evidence for the subjugated way in which most women must have lived</p> <ul style="list-style-type: none"> <li>• 1(i) Aristotle gives a fairly blunt view of the status of women in 4<sup>th</sup> century Athenian society: <i>'the man rules over the female'</i>. This provides an accurate reflection of many women's lives</li> <li>• Aristotle also maintains that women do have a <i>'deliberative faculty'</i> but that <i>'it has no authority'</i> stressing the hierarchical nature of Athenian society</li> <li>• 1(ii) Pericles' speech famously includes the phrase <i>'the greatest glory of a woman is to be least talked about by men...'</i> showing the subservient nature of the woman's role</li> <li>• 2(i) The purpose of wives is made clear by Demonsthenes: <i>'for the procreation of legitimate children and to be the faithful guardians of our households...'</i> No reference is made to emotional attachment, and marriage is seen as primarily a business contract</li> </ul>		<p><b>candidates are expected to use sources that are both in the Insert and others they have learned</b></p>
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			<ul style="list-style-type: none"><li>• 2(iii) The pyxis vase painting shows a joyful marriage scene, suggesting that a marriage was a positive, celebratory event. The couple in the chariot appear to be smiling, and there is evidence of wealth and prosperity in the fact that the groom is driving four horses</li><li>• 2(iv) Ischomachus and Socrates clearly consider girls to be in need of subjugation, despite the quite upbringings they have had; the daily tasks that Ischomachus explains to his wife in 3(ii) are consistent with other evidence for womens' lives</li><li>• 3(i) The Lysias speech provides evidence of Greek houses and aspects of daily life</li></ul>		
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