



Oxford Cambridge and RSA

Monday 13 May 2024 – Afternoon

GCSE (9–1) Classical Civilisation

J199/12 Women in the Ancient World

MARK SCHEME

Duration: 1 hour 30 minutes

MAXIMUM MARK 90

Version Post Standardisation

Updated: 23/05/2024

This document consists of 19 pages

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.

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 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.

8. 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.
9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
10. For answers marked by levels of response: Not applicable in F501
 - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following

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

11. Annotations

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

12. Subject Specific Marking Instruction

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	Guidance
Section A			Students taking J199/12 must not be penalised for misspelling words or phrases where it is clear what word or phrase they are attempting to write.
1.	<p>Identify two features of the scene shown in Source A which suggest that women are behaving in unexpected ways.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Fighting/wearing armour/Aggressive/dynamic posture of the figure on the right [1] • (Partial) female nudity [1] • Short skirts [1] • On horseback [1] • Outdoors [1] 	2 (AO1)	
2.	<p>Why did the Amazons treat male and female children differently? Give two reasons.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Matriarchal society/female dominated society [1] • Girls were needed to be soldiers [1] • They needed to learn how to hunt to survive [1] • Boys were not needed for their society [1] • Males were only needed for fathering children [1] 	2 (AO1)	<p>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Candidates should not be credited for simply saying how they brought each gender up. The key is why they were brought up in this way.</p>

3. (a)	<p>Give two ways that the daily life of an Amazon woman was different to that of a Greek woman.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Not under the control of men [1] • Amazon women farmed [1] • Trained [1] • Hunted [1] • Spent time outdoors / not confined [1] • Wore less clothing / different style of clothing [1] • Riding horses [1] 	<p>2 (AO1)</p>	<p>Answers must refer to regular daily activities</p> <p>Do not credit that they did not marry until they had killed a man.</p> <p>Do not credit that they were a matriarchal society</p> <p>Do not credit that they fought</p> <p>Do not credit that they removed a breast</p> <p>Credit answers that refer to activities that women in other city states did that Amazons did not do (e.g. Amazon women did not weave / Greek women wove)</p>
3. (b)	<p>Why did the Greeks feel that Amazon women posed a threat to their way of life?</p> <p>One from:</p> <ul style="list-style-type: none"> • Amazon women rejected gender norms [1] / took on masculine roles [1] • They took the initiative in when to decide upon marriage [1] • Barbarian race [1] • Threatened male control in Greece [1] • Could not be controlled [1] 	<p>1 (AO1)</p>	<p>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Foreign not enough, unless it states why being foreign would pose a threat (non-Greek attitudes)</p> <p>Do not credit that it showed women could fight</p> <p>Do not credit that it might influence Greek women as it is too vague, unless they say what the woman would be influenced to do.</p> <p>Do not credit that they were different to Greek women as this is in q3a</p> <p>Did not follow Greek laws not enough (unless it states why not following them would pose a threat)</p>

4.	<p>Give two requirements for participation in the Thesmophoria festival?</p> <p>Two from:</p> <ul style="list-style-type: none"> • Women only [1] • Must be married [1] • Must be Athenian citizens/free/not a slave [1] 	<p>2 (AO1)</p>	<p>Accept Greek woman for women only</p>
5.	<p>How were animals important to the Thesmophoria festival? Give three ways.</p> <p>Three from:</p> <ul style="list-style-type: none"> • Animals/Pigs/Piglets killed/sacrificed [1] • Piglets were cast in holes/chasms in the ground / buried [1] • Left to rot [1] • These holes had snakes in them [1] • They would dig up a decomposed piglet [1] • Mixed the remains with grain and scattered on the fields [1] • Ensured a good harvest [1] 	<p>3 (AO2)</p>	<p>Do not credit the examination of entrails</p>
6.	<p>How did women in Athens participate in the worship of Dionysus as maenads? Give two ways.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Went out into the countryside [1] • Wore leopard skin cloaks [1] • Danced [1] 	<p>2 (AO1)</p>	

	<ul style="list-style-type: none"> • Chased animals [1]/Tore animals apart [1] • Got drunk [1] • Sang [1] • Wore their hair down [1] • Garlands of ivy [1] • Acted in ekstasis [1] • Made sacrifices [1] • Carried a thyrsus/staff [1] • Made rude jokes [1] • Decorated themselves with snakes [1] 		
7. (a)	<p>Give two ways women participated in the Great Panathenaia.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Wove a new peplos for the statue of Athene/as Ergastinai [1] • Under the supervision of the chief priestess of Athena Polias [1] • Took part in the procession [1] • Carried items for the animal sacrifice/items for worship/items for libations [1] • The priestess of Athene would oversee the celebrations [1] • Watched the contests [1] 	2 (AO1)	<p>Presented the peplos to the archon (this was girls aged 7-11, so not women?)</p> <p>Do not penalise candidates who use the wrong term for the weavers.</p>
7. (b)	<p>Why was one of these roles important to the Athenians?</p> <p>One from:</p> <ul style="list-style-type: none"> • Athene was their patron goddess [1] 	1 (AO1)	<p>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Do not credit that the peplos was for the statue of Athene or that it was for her birthday or that it was to</p>

	<ul style="list-style-type: none"> Allowed women to leave the house [1] Promoted unity in Athens and Attica [1] The peplos was the climax of the festival [1] The sacrifice was a huge public feast [1] Gave the women a role [1] Peplos ensured the prosperity of Athens [1] 		honour her.
8.	What was the title given to an Athenian wife? One from: <ul style="list-style-type: none"> Kyria Gyne Nymphe 	1 (AO1)	Accept kuria, curia, cyria Do not credit kyrios
9.	Identify two of the areas of domestic life that Source C suggests are the responsibility of women. Two from: <ul style="list-style-type: none"> Keeping provisions safe [1] Rearing children [1] Food preparation/cooking [1] Making clothes [1] Supervising indoors [1] – must mention indoors 	2 (AO1)	Ideas must come from the source (i.e. do not credit mention of slaves) Do not credit general ideas of running a household
10.	Why might it have been hard for women to rear infant children at home?	1 (AO2)	The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.

	One from: <ul style="list-style-type: none"> • Lack of support from husbands [1] • Other activities going on in the house made demands on her time [1] • Might not be able to afford the help of a slave [1] • Lack of medical knowledge [1] 		Do not credit ideas relating to childbirth/mortality
11.	How were Athenian women controlled by their husbands to ensure that they fulfilled the roles suggested by Source C? One from: <ul style="list-style-type: none"> • They were kept indoors [1] • A male escort was needed when leaving the house [1] • Restrictions on spending [1] 	1 (AO1)	Do not credit that they were beaten Do not credit that they were supervised <u>within</u> the house
12.	‘The role of hetairai was always scandalous in Athenian society.’ How far do you agree with this statement? Use Source D as a starting point, and your own knowledge in your answer. [8] <u>AO1</u> Candidates might show knowledge and understanding of: <ul style="list-style-type: none"> • The role of a hetaira • Source D suggests the presence of a hetairai was controversial in Athens • Source D says that Neaira’s presence at public events excited comment, as well as ‘jealousy’ • Public sexual intercourse would have been seen as shocking • Many hetairai participated at symposia 	8 (see LoR)	The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately. Candidates should not simply run off a series of facts about prostitutes and Neaira’s life without discussing how scandalous these were. Do not credit discussion of, or comparison with, pornai.

	<ul style="list-style-type: none"> • Hetairai skills included music, poetry and conversation • The lives of particular hetairai, notably Aspasia and other details of Neaira's life <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"> • In private, the role was not seen as scandalous, but it would have been more scandalous to see them publicly behaving as Neaira, particularly with prominent citizens • One interpretation is that hetairai were simply consorts who participated in Athenian life • Many of the most important hetairai were educated and influential women within Athenian society. • Some saw the influence as scandalous over politicians. • Hetairai have also been seen as glorified prostitutes who had few redeeming features • The trial of Neaira and controversies over Aspasia demonstrate the uneasy relationship that Athenians had with hetairai 		
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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) shows very good understanding of the sources' cultural contexts and possible interpretations a well-argued response to the question which is supported by a range of well-selected evidence (AO2) includes critical analysis, interpretation and evaluation
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) shows good understanding of the sources' cultural contexts and/or possible interpretations a focused response to the question which is supported by a range of evidence (AO2) includes relevant analysis, interpretation and evaluation
2	3-4	sound, mostly accurate, knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) shows some understanding of the sources' cultural contexts and/or possible interpretations <ul style="list-style-type: none"> engages with the general topic of the question, and is supported by limited range of evidence (AO2) includes some analysis, interpretation and evaluation
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) shows limited understanding of the sources' cultural contexts and/or possible interpretations little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2) includes isolated analysis, interpretation and evaluation
0	0	<ul style="list-style-type: none"> No response or no response worthy of credit

Section B			Students taking J199/12 must not be penalised for misspelling words or phrases where it is clear what word or phrase they are attempting to write.
13.	Give the name of Egypt's ruling family in the time of Cleopatra. <ul style="list-style-type: none"> Ptolemy/Ptolemies 	1 (AO1)	.Accept Tolemy, Ptolomy, Tolomy etc
14.	Give three reasons why Cleopatra could not be described as the sole ruler of Egypt before 47 BC. <p>Three from:</p> <ul style="list-style-type: none"> Female rulers were subservient to males in Egypt [1] Cleopatra had to share power with her father (Ptolemy XII) [1] She had to share power with her brother (Ptolemy XIII) [1] She was then defeated by her brother (Ptolemy XIII) [1] Egypt was a client kingdom of Rome [1] Julius Caesar had occupied Alexandria/she may have been influenced by him/ruled with him [1] There had to be two rulers at a time [1] 	3 (AO1)	Do not credit that she co-ruled with her son or Mark Antony as these were not before 47BC.
15.	What happened to Cleopatra after this battle? <p>One from:</p> <ul style="list-style-type: none"> She committed suicide [1] She fled [1] 	1 (AO1)	Do not credit "she got killed"

16a	<p>Identify two ways that the Romans were suspicious of Cleopatra's background and origins.</p> <p>Two from:</p> <ul style="list-style-type: none"> • She was a female queen (must mention queen) /sidelined her brother to rule [1] • She was a foreigner [1] • Virgil's accusation of 'barbarian' [1] • Caesar's statue of her as the goddess Isis [1] • Her worship of the Egyptian gods [1] • Virgil's suggestion of her powers 'seen to call upon the winds' [1] • She had married her brother [1] 	2 (AO1)	<p>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Not enough to say she was female Answers must be linked to her origin or her background</p>
16b	<p>Why was Cleopatra seen as such a threat to Rome?</p> <p>One from:</p> <ul style="list-style-type: none"> • Roman didn't trust monarchs/want a monarchy [1] • Romans were xenophobic [1] • Supported Antony in the civil war [1] • Potential for Rome to be ruled by a foreign queen [1] • Successful manipulation of Caesar/Antony [1] • Rival Mediterranean ruler [1] • Might move the capital to Alexandria [1] • Antony might move to Alexandria [1] • Acted like queen of Rome [1] • She was a woman with power [1] • Her son might have a claim to Roman rule [1] 	1 (AO2)	<p>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Do not credit that she was a foreigner/female</p>

	<ul style="list-style-type: none"> • Her association with Isis was a change to Roman religion/ruler worship [1] 		
17.	What feminine quality does this statue show? One from <ul style="list-style-type: none"> • (Sexual) modesty [1] • Chastity [1] • Pudicitia [1] 	1 (AO1)	
18.	Identify two ways that a Roman woman was expected to look when appearing in public. Two from: <ul style="list-style-type: none"> • Long dress/skin covered [1] • Covered head/veil [1] • Hair carefully arranged [1] • Pale [1] • Modest/respectable [1] 	2 (AO1)	Do not credit that she wasn't supposed to look at other men
19.	What two things were needed for a woman to be allowed to make sacrifices in the Cult of Patricia Pudicitia? Two from: <ul style="list-style-type: none"> • They had to be a matrona/Had to be from the patrician (noble) class [1] • Married only once/univira [1]. 	2 (AO1)	

20.	<p>What rights did a husband have that his wife did not have. Make two points</p> <p>Two from</p> <ul style="list-style-type: none"> • Voting [1] • Standing for election [1] • Making a will [1] • Signing contracts [1] • Selling property [1] – accept buying and selling property • Freeing a slave [1] • Taking a case to court [1] • Control of children [1] 	2 (AO1)	<p>Do not credit attending the senate</p> <p>Do not credit having affairs</p> <p>Do not credit buying and selling (i.e. shopping/trading)</p> <p>Whilst women could not serve in the army, this is not felt to be a right.</p>
21.	<p>What political position had Catiline failed to achieve?</p> <ul style="list-style-type: none"> • Consul/consulship [1] 	1 (AO1)	
22.	<p>Identify three things about Sempronia that a Roman audience would have admired.</p> <p>Three from:</p> <ul style="list-style-type: none"> • Beautiful [1] • Well-educated (in Greek and Latin literature) [1] • Accomplished/elegant in music [1] • Accomplished/elegant in dancing [1] • Had the privileges of birth and family [1] • Luxury/wealth [1] 	3 (AO1)	<p>Do not credit elegant on its own</p> <p>Do not credit that she had children – must refer to her lineage/nobility of her children</p>

23. (a)	<p>State two things mentioned in the lines after this passage that Sempronia did to disgrace herself.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Not concerned about modesty/honour • Careless of money/reputation • Lustful/pursued men/adultery • Betrayed someone's trust • Not paid her debts • Known about a murder • She had fallen headlong into both luxury/poverty 	2 (AO1)	<p>Do not credit murder (implication that she murdered people)?</p> <p>Do not credit getting help from slaves or other ideas that come before the passage</p>
23. (b)	<p>Why would Sempronia's involvement in the plot of the Catiline have been seen by Romans as a dangerous thing?</p> <p>One from:</p> <ul style="list-style-type: none"> • It showed that women had some <u>political</u> influence [1] (not just she might influence others) • Sempronia had influence in high places [1] • Could inspire other women/men <u>as she was noble</u> [1] • She was respected (?) so would have had support [1] • It undermined the usual passive matrona role in Rome [1] • ('Manly audacity' and 'she pursued men') showed Sempronia straying outside gender norms [1] • Women were immune from prosecution under treason laws [1] 	1 (AO1)	<p>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately</p> <p>Do not credit ideas that she could manipulate people/inspire people unless it mentions how her social class would have helped her do this</p>

24.	<p>‘A Roman wife’s relationship with her husband was a romantic one.’ How far do you agree with this statement? Use Source H as a starting point, and your own knowledge in your answer.</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> • Source H shows Calpurnia ‘not a little affected’ by being away from Pliny. • Source H says that she ‘longs for him’ and her letters ‘contain so much sweetness’. • Paterfamilias selected an appropriate husband. • Marriage often arranged when the daughter was very young • A wife may have had little contact with her husband before marriage • Role of the dowry. • Matrona’s key role was child-bearing and child-rearing. • Laudatio Turiae suggests a love connection. • Men could visit prostitutes. • Sabine women suggest at the start that there was no romance, though it does develop. • Lucretia does show love for her husband. <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"> • Pliny’s letter expresses authentic passion for Calpurnia. • There are plenty of examples where love exists in Roman marriage. 	8 (see LoR)	<p>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately</p> <p>Do not credit non-marital relationships (e.g. Catullus and Lesbia). Do not credit discussion of Cleopatra as she is Egyptian.</p>
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	<ul style="list-style-type: none"> • The purpose of Roman marriage was not driven by romantic considerations. • The more important consideration in marriage was the production of children, not romance. • Most Roman marriages were arranged for social advantage or financial benefit. • The predominance of sine manu marriages suggests that families were more interested in maintaining their wealth than pursuing romance for their daughter. • Other marriages were often done for political reasons (e.g. of political leaders and emperors) or for business reasons. • Sources written by men who might wish to give the impression of romantic love. Less information from women on how they felt. 		
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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) shows very good understanding of the sources' cultural contexts and possible interpretations a well-argued response to the question which is supported by a range of well-selected evidence (AO2) includes critical analysis, interpretation and evaluation
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) shows good understanding of the sources' cultural contexts and/or possible interpretations a focused response to the question which is supported by a range of evidence (AO2) includes relevant analysis, interpretation and evaluation
2	3-4	sound, mostly accurate, knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) shows some understanding of the sources' cultural contexts and/or possible interpretations <ul style="list-style-type: none"> engages with the general topic of the question, and is supported by limited range of evidence (AO2) includes some analysis, interpretation and evaluation
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) shows limited understanding of the sources' cultural contexts and/or possible interpretations little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2) includes isolated analysis, interpretation and evaluation
0	0	<ul style="list-style-type: none"> No response or no response worthy of credit

Section C			
25.	Explain how Aristophanes highlights the cunning of Athenian women in Source I. One from: <ul style="list-style-type: none"> They distress their husbands [1] They take lovers inside their homes [1] 	1 (AO1) 2 (AO2)	<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> Do not credit aspects of being skilful or capable

	<ul style="list-style-type: none"> • They buy themselves treats [1] • They are accustomed to deception [1] • Reference to my good man [1] • Resourceful at getting money [1] <p>Two from:</p> <ul style="list-style-type: none"> • The speech is articulate [1] • The women are disguised as men [1] • The ability to outsmart their husbands [1] • Trick the assembly [1] • The use of resources for their own pleasure [1] • The emphasis on their adulterous behaviour [1] • The ability of women to get their own way is highlighted [1] • Aristophanes' suggestion that women are more useful than men [1] 		If candidates refer to the disguise of women, but without a reference to the passage, award one mark.
26.	<p>Explain how both sources show that women were skilful and capable. Use Source I and Source J.</p> <p>Source I one from:</p> <ul style="list-style-type: none"> • They cook [1] • They carry things on their heads [1] • They send rations [1] • They were able to dominate their husbands [1] • The city should be given over to them [1] • They are mothers <u>so will be eager to protect soldiers</u> [1] – needs the full reference for the mark 	<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 2 marks for analysis of one source

	<p>Source J one from:</p> <ul style="list-style-type: none"> • She is holding a pen [1] • She is using wax tablets [1] • She has a thinking pose [1] <p>Source I two from:</p> <ul style="list-style-type: none"> • Women are hailed as more skilful than men [1] • They show effective running of the household [1] • They show resourcefulness in times of trouble [1] • The evidence in the speech is being put forward to justify women's capacity to run the city [1] • Women's vital role in wartime [1] • They have many talents [1] • They use reason to make good points/good at public speaking [1] <p>Source J two from:</p> <ul style="list-style-type: none"> • The fresco demonstrates the woman was educated [1] • Writing tablets suggest literacy [1] • And an ability to run household accounts/business [1] • Her pose suggests a reflective and intelligent character [1] • The style of the source is probably commissioned to display the woman's literacy [1] 		<p>Do not credit aspects of being cunning (see q25) or the fact that they are mothers</p> <p>Do not credit ideas on the wealth of the woman in Source J</p>
27.	Explain which of the two sources is more reliable in portraying the lives of Greek and Roman women. Use Source I and Source J.	2 (AO1)	<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</i>

	<p>Source I one from:</p> <ul style="list-style-type: none"> • The speaker suggests the city should be ‘given over to women’ [1] • It lists lovers [1] • Cooking [1] • Carrying items [1] • The drinking of neat wine [1] • Enjoying sex [1] • It also lists traditional female roles ‘just as they always have’ [1] • Their role in religion [1] <p>Source J one from:</p> <ul style="list-style-type: none"> • This fresco portrays a woman who has pen and tablets (1) • The woman is dressed in fine robes (1) • Woman is wearing expensive gold jewellery (1) <p>Source I two from:</p> <ul style="list-style-type: none"> • Praxagora is a woman posing as a man [1] • She makes a wide-ranging justification for women’s roles in the Athenian city [1] • The effect is clearly comic/the play is a comedy [1] • It claims female participation in areas from which women were actually excluded [1] • Though there is also a basis of fact in ordinary activities [1] • It shows that women have desires and passions not connected to child-rearing [1] • As well as the responsibility to be resourceful with money [1] • Shows the wide-ranging areas of expertise of women [1] 	<p>4 (AO2)</p>	<p><i>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 2 marks for analysis of one source <p>Candidates may make one point about Source I in one bullet point, and one about Source J in the other, or they may compare the sources in each bullet point.</p>
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	<p>Source J two from:</p> <ul style="list-style-type: none"> • The sitter for the picture wishes to project an image [1] • or it is a portrait of an educated person that the owner of the villa wishes to be associated with [1] • A relatively private image, with less reason to be inaccurate compared to a comic play [1] • It may have been intended to impress guests and visitors [1] • Limited in the range of activities that it portrays compared to source I [1] • The source only shows a rich woman [1] 		
28.	<p>‘Athenian and Spartan men were more worried about women than Roman men were.’</p> <p>To what extent do you agree with this statement?</p> <p>AO1</p> <p>Candidates might show knowledge and understanding of:</p> <p>Greece</p> <ul style="list-style-type: none"> • The nature of male authority in the home • Male fears over legitimacy and citizenship of children • Confinement of women to the house • Need for an escort when outside the house • Exclusion of women from public life and politics in Athens • Control of women in the home and through the oikos • Carefully prescribed ‘freedoms’ of women within religion • Spartan women were allowed out more and had more freedom to live as they pleased • Spartan women had rights (e.g. land ownership) 	<p>5 (AO1) 10 (AO2) (see LoR)</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Do not credit ideas about the lives of female children.</p>

	<ul style="list-style-type: none"> • Women did have a role within religion, e.g. priestesses, the Pythia • Neaira and Aspasia, and the evidence of hetairai • The story of Agnodice shows their concern about wives having affairs. • Treatment of female slaves <p>Rome</p> <ul style="list-style-type: none"> • Women's freedom in public life in Rome • Concerns over women's role as seen through, for example, the Oppian Law • Cytheris/Lycoris, Clodia/Lesbia and the views of Catullus and Cicero • Political roles reserved for men • Vestal virgins • Augustan marriage laws <p>AO2</p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • The life of women was much more closely controlled in Greece than in Rome, reflecting greater Greek fears • Fears about adultery and female sexuality were present in both Greece and Rome • The power demonstrated by sexual women. • Both societies gave women little role in political/civic life, suggesting an underlying fear • Home life for women was more free in Rome, though Spartan women had considerable responsibility 		
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	<ul style="list-style-type: none"> Female slaves in both Greece and Rome had very limited freedom, so posed little threat Male 'honour' was closely connected to a loyal wife/matrona, and so both societies were concerned about the behaviour of women Agnodice was allowed to carry on suggesting they were concerned about their wives' health. 		
29.	<p>'The portrayal of female figures in myths and legends set a much better example of good behaviour to Roman women than to Greek women'.</p> <p>To what extent do you agree with this statement?</p> <p>AO1</p> <p>Candidates might show knowledge and understanding of:</p> <p>Greece</p> <ul style="list-style-type: none"> The dangerous beauty and deceitfulness of Pandora. Helen's beauty and her initial role as a wife and princess. The manipulation of the gods in the beauty contest and Euripides' view that Helen is a pawn of the gods. Helen's possible complicity in fleeing with Paris. Helen lives a 'conventional' life, weaving while she is in Troy. Helen regrets the suffering that she has caused. The behaviour of Penthesilea and the Amazons Medea's love for Jason and her murders Agnodice's medical skills and her disguise <p>Rome</p>	<p>5 (AO1) 10 (AO2) (see LoR)</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Accept any figure from Greek and Roman myth (including goddesses).</p> <p>Accept historical figures in mythology contexts (e.g. the presentation of Cleopatra in Virgil by means of the language used).</p>

	<ul style="list-style-type: none"> • Sabine Women and how Roman citizenship placated them. • Tarpeia's treachery in betraying the city. • The ensuing intervention of the Sabine wives. • Lucretia's behaviour in initially resisting Sextus Tarquinius and then committing suicide. • The actions of Camilla. <p>AO2</p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> • Greek myths offer a warning of the dangers of female beauty, and Greek women were rarely seen outside the home • Mythical/legendary figures in Greece were dangerous when they strayed out of the control of men/left their proper place. • Greek female figures brought destruction, war and trouble, with few redeeming features. • The fact that Greek women were more controlled than Roman women might suggest that the example of the myths left Greek men more worried about women. • Roman women of legend demonstrate the value of obedience to men and to society. • The founding myth of the Sabines shows how good women gain benefits. • Lucretia's self-sacrifice is upheld as a model of good female behaviour. • Camilla is an anomalous example, but her fate demonstrates the danger of stepping outside gender norms. 		
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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