

**GCSE**

**Classical Greek**

**J292/06: Literature and culture**

General Certificate of Secondary Education

**Mark Scheme for June 2024**

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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 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 available in RM Assessor.
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of 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 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 the via RM Assessor 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. There is a NR (No Response) option. Award NR (No Response)

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
- OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.

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

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:

- 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 – 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 style point
	Unclear/dubious point
	Benefit of doubt
	Consequential error
	Incorrect interpretation or factual error
	Major error
	Minor error / SPAG
	Harmful addition
	Good point / Use of sources outside the Insert
	Omission mark
highlight	Harmless addition
	Good point supported by evidence
	Good point but unsupported by evidence

**12. 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>	<input type="checkbox"/> detailed knowledge with good interpretations of the ancient sources and a good understanding of their limitations (AO2) <input type="checkbox"/> well-argued response to the question which is supported by a range of well-selected examples (AO3)  <i>The response is logically structured, with a well-developed, coherent line of reasoning.</i>
<b>3</b>	<b>7–9</b>	<input type="checkbox"/> some knowledge and with some interpretations of the ancient sources and some understanding of their limitations (AO2) <input type="checkbox"/> a good response to the question which is supported by a range of relevant examples (AO3)  <i>The response is well structured with a clear line of reasoning.</i>
<b>2</b>	<b>4–6</b>	<input type="checkbox"/> limited knowledge and with limited interpretations of the ancient sources and limited understanding of their limitations (AO2) <input type="checkbox"/> a reasonable response to the question which is supported by a few relevant examples (AO3)  <i>The response presents a line of reasoning which is mostly relevant but may lack structure</i>
<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> <i>The information is communicated in an unstructured way.</i>



Question			Answer	Mark	Guidance
1			<ul style="list-style-type: none"> <li>• Diaulos</li> </ul>	AO2 1	
2			<ul style="list-style-type: none"> <li>• Runners line up side by side at the start of the race</li> <li>• There is a turning post as there would have been for 200m races</li> <li>• Highly competitive atmosphere</li> <li>• Dusty surface to run on</li> <li>• Spectators cheering on the competitors</li> <li>• Competitors praying to the gods for luck and victory</li> <li>• Runners are competing for a prize</li> <li>• Asking for divine help</li> <li>• Race involved jeopardy and risk</li> <li>• The competitors work hard to win their races</li> </ul>	AO2 3	Accept any 3 reasonable answers
3			<ul style="list-style-type: none"> <li>• He bred horses that were famous around the world</li> <li>• He owned a huge number of racing chariots</li> <li>• He entered seven chariots in the Olympic Games</li> <li>• He was very wealthy</li> <li>• He was very energetic</li> <li>• He had victory odes composed for him</li> <li>• He was admired by many different cities around Greece</li> <li>• He was successful at the Olympics, coming 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>/4<sup>th</sup></li> </ul>	AO2 3	Accept any reasonable point from Source B
4			<p><b>Assess against criteria in the 6-mark AO3 grid</b></p> <ul style="list-style-type: none"> <li>• The enormous Doric <b>Temple of Zeus</b> with its elaborate architectural sculptures – <b>pediments &amp; metopes</b></li> <li>• The colossal chryselephantine <b>statue of Zeus of Olympia</b> inside the temple sculpted by Pheidias (Pausanias C4.iv)</li> <li>• The sacred atmosphere within the temple – extremely expensive artefacts made of jewels, ebony, gold and ivory and sculptures of mythical subjects (Pausanias C4.iv)</li> <li>• The hole left by a supposed thunderbolt of approval from Zeus near the statue – mystical evidence of the god's presence (Pausanias C4.iv)</li> </ul>	AO3 6	<p>Accept any reasonable response with direct reference to the source</p> <p>Candidates are expected to respond to the question by evaluating what it was about specific features of the site that visitors may have found attractive.</p> <p>Simply copying the names of parts of the sanctuary will not achieve marks higher than Level 1.</p>

			<ul style="list-style-type: none"> <li>The huge <b>altar</b> to Zeus (bomos) at the centre of the Altis precinct made of ash and the remains of sacrificial offerings to reinforce the power and value of the god</li> <li>The <b>Temple of Hera</b>, particularly significant for the female winners of the Games of Hera held at Olympia</li> <li>Temple housed the discus with the conditions of the sacred Olympic truce on it</li> <li>Oldest temple on the Altis site</li> <li>The row of <b>11 treasuries</b> designed to look like miniature temples filled with offerings and sacred emblems from different Greek colonies in the wider Mediterranean, suggesting the widespread popularity of the Games. They would also be used for the safe-keeping of particular sums of money belonging to the colonies</li> <li>The <b>Zanes</b> in front of the treasuries, statues of Zeus erected as a penalty by athletes caught cheating – visitors may consider the humiliation of these statues a warning against further attempts at cheating in the games</li> <li>The <b>Stadium</b>, where spectators raised on banks along each side would watch athletes compete in foot races of varying distances – the setting of these iconic races would be fascinating for many visitors, much like fans visiting Old Trafford Stadium, the All England Lawn Tennis Club at Wimbledon or The Oval cricket ground</li> <li>The length of the track was believed to have been established by Heracles himself which would have added a mythical element to the track</li> <li><b>Palaestra</b>: visitors would like to see the area where athletes trained</li> </ul>		
5			<p>Candidates should be credited for any reasonable response to this question that considers the values that may have motivated Olympic athletes, provided that they support their arguments with examples</p> <p>Source A</p> <ul style="list-style-type: none"> <li>This source shows that competitors were driven by a desire for excellence (<i>'he was desperate to win'</i>)</li> <li>We also see Odysseus showing respect towards Athena in the hopes that she will help him to beat Ajax</li> </ul>	8 made up of AO2 = 4 & AO3 = 4	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.

		<ul style="list-style-type: none"> <li>• However, he does not show a great deal of camaraderie towards Ajax – his focus is entirely on winning at all costs</li> </ul> <p><b>Source B</b></p> <p>This extract suggests that there are a range of motives involved in participating in the ancient Olympics, not all of which would align with the modern values of friendship, respect and excellence</p> <ul style="list-style-type: none"> <li>• Alcibiades appears to be so wealthy that he can enter seven racing chariots which had never been done before, and the source indicates that much of his wealth comes from gifts from other cities - clearly they are generous towards him in order to receive in return his support or favour, which may mirror some of the modern corruption around the Olympic Games (or other major world sporting events) and is not in keeping with the nominal values of 'friendship, respect and excellence'</li> <li>• Plutarch indicates that Alcibiades' success is remarkable – '<i>his coming off first, second and fourth victor....</i>' which would tie in with the value of 'excellence'</li> <li>• The fact that Plutarch gives two different opinions on Alcibiades' final rankings – 3<sup>rd</sup> (Euripides) or 4<sup>th</sup> (Thucydides) stresses the remarkable nature of his achievements</li> <li>• Plutarch highlights Alcibiades' greatness and fame by directly quoting the victory ode by Euripides</li> <li>• The ode, traditional in tone, highlights the value of excellence and shows respect for the gods '<i>wreathed in the olive of Zeus</i>'</li> <li>• However, Plutarch details the extent to which other cities offer gifts to Alcibiades, showing the degree of competition between them to win his attention) '<i>the rivalry of the cities on his behalf</i>'</li> </ul> <p><b>Source C</b></p> <p>This source cannot tell us about human interactions <i>per se</i>, but can give us ideas about the aspects of the Olympics and the site of Olympia that the Greeks considered important</p> <ul style="list-style-type: none"> <li>• We can see the considerable effort put in to worshipping the gods at Olympia - the temples and the huge altar shown on the plan would have been visually stunning to visitors in the ancient world</li> <li>• The atmosphere around the Altis during the Games would have been particularly buzzing – sacrifices, victims, competitors and their</li> </ul>		
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			<p>trainers, family members all worshipping at the temples or dedicating offerings to attempt to secure a win for a particular athlete or city – all of this could tie in with the values of excellence and friendship, as well as respect for the gods</p> <ul style="list-style-type: none"> <li>• Spectators would also have been present in their thousands, watching the sport but also admiring the setting and the sights and taking part in the religious processions and other forms of organised worship</li> <li>• The presence of the Zanes would have added a sombre warning to athletes and their supporters – perhaps giving a clue to the extent to which some would have been prepared to go to achieve the excellence expected of them as Olympic victors</li> <li>• We can see the emphasis placed upon both religion and sport at the site – the gymnasium, stadium and other sporting venues all promote the drive for sporting commitment as a means of worshipping and glorifying the gods</li> <li>• The work that Pheidias put into creating the chryselephantine statue of Olympian Zeus indicates an attention to detail and endeavour that promotes respect for the gods and artistic excellence</li> </ul> <p><b>Other sources</b></p> <ul style="list-style-type: none"> <li>• C1(ii): the extent to which the Games were organised suggests a careful attention to detail and a desire for fairness between different states; the Olympics had to be well run if they were to be a fitting offering to the gods</li> <li>• C1(iii): the Ekecheiria indicates the importance of sporting friendship and respect imposed in times of war for the sake of the Games</li> <li>• C2(i) Isocrates' speech indicates the amounts of money and effort that Alcibiades put into his Olympic entries and highlights his physical prowess. However it also shows the effort that was put into promoting one's own 'wealth, strength of body and training' – much of Alcibiades' motivation is driven by a desire to assert his own brand and demonstrate his own power; Isocrates points out that Alcibiades doesn't consider entering the gymnastic contests because of the social status of the other competitors</li> <li>• C2(ii) The Zanes highlight both the desperation of some athletes to achieve the excellent fame and success they craved and link to the theme of respect as the way in which cheats were punished was by making them pay for these statues to be erected</li> </ul>		
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			<ul style="list-style-type: none"> <li>• C2(iii) The training scene on this vase may indicate a degree of camaraderie but also shows the trainer beating them with his stick - perhaps in the pursuit of excellence</li> <li>• C2(iv) Victory crowns and athlete</li> <li>• C2(v) Pindar's Olympian Ode</li> <li>• C3(ii) Epictetus on the rigours of training</li> <li>• C3(iv) Pausanias on the fame enjoyed by athletes</li> <li>• C4(i) Indicates that respect for the laws of the Games and for the gods was fundamental to the Olympics</li> <li>• C4(iv) The lavish decoration of the statue of Zeus reflects a desire to impress and respect the gods by means of artistic endeavour – excellence is shown in the quality of the workmanship as well as the value of the materials that Pheidias used</li> </ul>		
6			<ul style="list-style-type: none"> <li>• So that the girls may be better able to withstand the demands of pregnancy (1)</li> <li>• To help them develop their strength for childbirth (1)</li> <li>• To enable the girls' babies to develop as much strength as possible in the womb (1)</li> <li>• So that babies would mature better (1)</li> </ul>	AO2 2	
7			<ul style="list-style-type: none"> <li>• Spartan girls were positively encouraged to participate in a range of outdoor sports to build strength – <i>'running, wrestling, casting the discus and hurling the javelin'</i></li> <li>• By contrast, Athenian girls were expected to remain in the oikos helping with the housework and would not be encouraged to spend much time outside unless <b>they needed to</b>.</li> <li>• Spartan girls were <i>'freed... from softness and delicacy and all effeminacy...'</i> and encouraged to participate naked in religious procession; although Athenian girls took part in a variety of religious processions and festivals, they would not have been allowed to behave in such a way in public and would be expected to wear demure clothing that did not show off the contours of their bodies;</li> <li>• While Spartan girls were used to influence boys' behaviour by publicly teasing them or singing songs in their honour, <i>'they would sing the praises of those who had shown themselves worthy...'</i> Athenian girls were expected to keep themselves separate from boys in daily life</li> </ul>	AO2 4	<p>Accept any two reasonable responses</p> <p>Responses must focus on Source D</p>

8	(a)		The groom's home / oikos (1) or the bride's new home (1)	AO2 1	
8	(b)		The evening	AO2 1	
9			<ul style="list-style-type: none"> <li>• Guests and friends would walk in a procession, accompanying the married couple</li> <li>• The bride would be driven by her new husband in a chariot or wagon to her new home</li> <li>• Marriages were clearly a time when Athenian families would spend a great deal of money – the chariots in this vase are being drawn by four expensive mules, clothing is shown to be very ornate</li> <li>• The bride would be accompanied by a matron of honour</li> <li>• The groom's mother would wait at the door of her house for the arrival of the bride to welcome her in</li> <li>• The mother of the groom and the matron of honour would carry lit torches</li> <li>• The shoulders of the vase depict girls dancing, accompanied by musicians playing a pipe and a lyre</li> <li>• Weddings were important to society which is why they were a common theme on celebratory vase paintings</li> <li>• The axle of the wagon would be ceremonially burned to represent the bride staying in her new home</li> <li>• The bride would wear a veil</li> <li>• We see the women in the vase with white skin – representations of contemporary beauty</li> <li>• Wedding guests carry torches as a means of warding off evil spirits</li> </ul>	AO3 3	<p>Accept any three reasonable responses to Source E</p> <p>Answers should make reference to the Source</p>
10			<p><b>Assess against criteria in the 6-mark AO3 grid</b></p> <ul style="list-style-type: none"> <li>• Lysistrata maintains that, <i>'thanks to our self-control'</i> women were able to put up with poor treatment from their husbands without revealing their true thoughts</li> <li>• The use of the pronoun <i>'our'</i> suggests that all wives were living similar experiences and understand each other's situations</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>• <i>'For you did not let us grumble'</i> suggests a degree of coercion within the marriage, even down to what they say around the oikos</li> <li>• <i>'But we knew perfectly well what you were up to'</i> indicates the wisdom and understanding that the women possess – they are fully aware of their husband's plans</li> <li>• For emphasis Lysistrata uses direct speech, quoting a conversation that she had with her husband where it is clear that Athenian women were not encouraged to voice their own political opinions</li> <li>• We see that the women, powerless and disenfranchised, grow increasingly frustrated at the men's political incompetence (<i>'though distressed within we would laugh and ask you ...'</i>)</li> <li>• The use of repetition and polyptoton in <i>'Keep quiet', my husband would say, and I kept quiet</i> shows the obedience expected of wives and a sense of fear about what would happen to her if she was not obedient</li> <li>• The 1<sup>st</sup> Woman states <i>'I would never have kept quiet'</i>, again echoing Lysistrata's speech but contrasting her attitude with that of the other wives</li> <li>• The male magistrate introduces further threatening language <i>'You'd have regretted it if you hadn't kept quiet'</i> reinforcing the importance of women remaining unobtrusive in their own homes and masking their own opinions</li> <li>• <i>'we would find out some even worse decision of yours'</i> suggests that the wives have a cynical attitude to their husbands' ability to secure a peace treaty; the phrase <i>'even worse decision'</i> shows that this is not the first poor decision that the Athenians have made</li> <li>• Lysistrata's direct question <i>'how is it that you are acting so stupidly?'</i> reinforces her incredulity – she has broken the silence that has been mentioned so many times</li> <li>• <i>'Scowl'</i> indicates that husbands and wives were often hostile towards each other and this is heightened by the ensuing threat <i>'he'd give me a good clout on the head'</i></li> <li>• The stock, Homeric statement <i>'War will be the responsibility of men'</i> indicates that husbands did not consider their wives capable of strategizing or even discussing the progress of the war, which contrasts with the reference to <i>'spinning'</i> – women's work.</li> </ul>		
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11*		<p><b>'Women in ancient Greece were ignored by men and lived restricted lives.'</b></p> <p><b>Using the sources you have studied, discuss to what extent you agree with this statement.</b></p> <p><b>Access against criteria in the 12-mark essay grid</b></p> <ul style="list-style-type: none"> <li>The perception of the role of women in ancient Greece is that they lived a life of 'oriental seclusion' and performed the roles of housekeeper and mother out of the public gaze.</li> <li>However, the evidence suggests that there may be more nuance to this view, and perhaps the sources studied for this paper can give a broader picture</li> </ul> <p><b>Yes, they were ignored and oppressed</b></p> <ul style="list-style-type: none"> <li><b>Source F</b> shows women (not simply one wife) possessing a clear understanding of contemporary politics and the way in which the war is being conducted, but being told to keep quiet by their husbands on the grounds that <i>'War will be the responsibility of men'</i></li> <li>We see violence being threatened obliquely by the magistrate (<i>You'd have regretted it if you hadn't kept quiet</i>) and overtly by the husband (<i>If I didn't get on with my spinning, he'd give me a good clout on the head</i>) in order to force the women to keep silent</li> <li>Women were expected to perform household tasks (<i>'if I didn't get on with my spinning...'</i> but not to engage in the political life of their community</li> </ul> <p><b>Other sources in the Prescribed Sources Booklet</b></p> <ul style="list-style-type: none"> <li>1(i) Aristotle says <i>'the man rules over the female'</i> indicating that women were controlled / oppressed by their male relatives and that this was deemed normal</li> <li>A woman's <i>'deliberative faculty'</i> has no authority stressing the hierarchical nature of Athenian society as men were seen as superior</li> <li>1(ii) <i>'the greatest glory of a woman is to be least talked about by men...'</i> here, Pericles is showing the oppressed, subservient nature of the woman's role</li> </ul>	<p><b>12 made up of AO2=6 &amp; AO3=6</b></p>	<p><b>12 separate points are not required, provided that detail is given from the sources</b></p> <p><b>For higher levels, candidates should offer detail from specific sources</b></p> <p><b>Candidates that argue both sides of the question are likely to achieve higher marks in AO3 than ones who do not</b></p> <p><b>Reference to sources must be as detailed as possible; candidates are expected to use sources that are both in the Insert <i>and</i> others they have learned</b></p>
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			<ul style="list-style-type: none"> <li>• 2(i) Demosthenes discusses the purpose of marriage and of wives, citing their role as <i>'the procreation of legitimate children and to be the faithful guardians of our households...'</i> They are very much seen as domestic servants with little opportunity for personal development or enrichment, and their views are irrelevant in favour of their housekeeping and childrearing skills</li> <li>• 2(ii) <i>'A man has no better possession than a good wife and none more dreadful than a bad one'</i>: Hesiod's use of language shows the way in which women were considered to be their husband's property</li> <li>• 2(iv) Ischomachus focuses very much on the way in which he is able to train his new wife into good habits, and he indicates that when he married her she had very few skills – <i>'had been most carefully brought up to see and hear as little as possible, and to ask the fewest questions'</i>; her own needs and interests do not feature at all in his thinking</li> <li>• <i>'when she had become suitably domesticated, that is, she was tamed enough to take part in a discussion...'</i> The use of animalistic language suggests that the wife was seen as less than human and needed subjugation by her husband before she could even talk to him.</li> <li>• 3(i) The idea shown in 2(iv) of entrusting property to a wife as a token of closeness is highlighted in this source – as a husband <b>Euphiletos</b> <i>'neither harassed her nor gave her too much freedom to do whatever she liked, and watched over her as far as I could'</i> – this gives a sense of the wife being under constant supervision</li> <li>• The speaker is clearly motivated by the need to plead his innocence in the court case and is obviously very hostile to Eratosthenes. However, it is possible to wonder whether as a husband <b>Euphiletus</b> ignored and oppressed his new wife, while Eratosthenes showed her a degree of love and affection which she may have valued</li> <li>• 3(ii) Xenophon shows that wives were loaded with domestic chores and responsibilities that would make it difficult for them to get out of the house much</li> </ul> <p><b>No, women lived richer and more empowered lives:</b></p> <p><b>Source D</b></p> <ul style="list-style-type: none"> <li>• The degree to which Spartan girls were given physical freedom is surprising, particularly when compared with the secluded lives lived</li> </ul>		
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			<p>by Athenian girls: they were allowed to engage in a range of sports (<i>running, wrestling, casting the discus and hurling the javelin</i>) which would have enabled them to spend prolonged periods outside the home and to socialise with other girls</p> <ul style="list-style-type: none"> <li>• The emphasis on physical strength indicates that significant value was put on the wellbeing and capacity of women, and their ability to enjoy competitive sport; the fact that this was simply to enable them to produce stronger Spartan babies does not detract from the power and confidence they would have derived from participating and engaging in sport</li> <li>• <i>'He freed them from softness and delicacy and all effeminacy....'</i> Compared to the restrictions of life in Athens, this freedom to break away from the repressive expectations of femininity may have been particularly valuable for many women</li> <li>• <i>'accustoming the girls no less than the youths to go naked in processions'</i> This surprising statement runs counter to the traditional view of oriental seclusion; although a modern scholar may question the motives of the Spartans in this, at least it does indicate that girls and boys were treated equally and not <i>'ignored and oppressed'</i></li> <li>• Lycurgus encouraged girls to interact with the boys; once again his motive was to improve the boys' performance, but the way in which girls <i>'mocked and teased good-naturedly any youth who had misbehaved'</i> indicates a degree of equality within society that may be unexpected</li> <li>• On the theme of women's sporting excellence, <b>Source C</b> shows the Temple of Hera at Olympia, a focus for the Games of Hera where victorious women could dedicate paintings of themselves in the temple's colonnade</li> </ul> <p><b>Source E</b></p> <ul style="list-style-type: none"> <li>• The scene in Source E indicates wealth, prosperity and happiness</li> <li>• The bride is at the centre of the scene and her change in status is very much the focus of attention – she is certainly not being ignored, but is instead being treated as precious cargo</li> <li>• The mules, expensive clothing and lavish marble doorway indicate that marriage is a positive and desirable state, and that the celebration</li> </ul>		
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			<p>is one in which women play a vital role, as seen by the six female participants in the vase</p> <p><b>Other sources in the Prescribed Sources Booklet</b></p> <ul style="list-style-type: none"> <li>• 2(i) may suggest that although wives were kept carefully behind the scenes at home, concubines and hetairai lived lives that were more eventful, although they were still controlled by men in different ways and lacked the status &amp; freedom of citizen women</li> <li>• 2(iv) Although Ischomachus' wife in this source has no opportunity to voice her own opinions, we do see that she is given material and physical support in her new home: <i>'it is common property, for all that I possess goes into the common fund...'</i></li> <li>• 3(iii) Women may have valued spending time together on their weaving, and would have enjoyed some freedom within the domestic sphere running their households and supervising slaves where relevant</li> <li>• 4(ii) Aristotle is clearly horrified by the freedom and independence enjoyed by certain Spartan women <i>'they live decadently and luxuriously with every sort of self-indulgence ... and in the time of their empire many things were controlled by the women'</i>. He disapproves of the money spent on women's dowries and inheritances, which suggests that some Spartan women may have been less oppressed than their Athenian counterparts</li> <li>• 4(iii) The girl is wearing a much shorter skirt than usual to free herself up to run and race. The emphasis on strength, fitness and wellbeing must have been a very freeing experience for Spartan girls</li> </ul>		
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