



GCSE (9–1)

Classical Civilisation

J199/12: Women in the ancient world

General Certificate of Secondary Education

Mark Scheme for June 2019

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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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Annotations

Annotation	Meaning
BP	Blank Page
SEEN	Seen
✓	Tick
~~~~	Questionable idea
---	Incorrect
?	Unclear
^	Omission
REP	Repetition
BOD	Benefit Of Doubt
TV	Too Vague
S	Spelling
Highlight	Cross credit answer to another question

## Subject Specific Marking Instructions

### Introduction

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

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

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

### Using the Mark Scheme

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

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

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

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

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

Question		Answer	Mark	Guidance
1	a	<p><b>Where was Helen from?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• Sparta (1)</li> <li>• Greece (1)</li> </ul>	1	If candidates give the wrong city, but correct country (e.g. Mycenae, Greece), do not award the mark.
	b	<p><b>Which city is Helen in during this conversation?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• Troy (1)</li> <li>• Ilium (1)</li> </ul>	1	
2	a	<p><b>Who was Helen's former husband?</b></p> <ul style="list-style-type: none"> <li>• Menelaus (1)</li> </ul>	1	
	b	<p><b>Who did she leave her former husband for?</b></p> <ul style="list-style-type: none"> <li>• Paris (1)</li> </ul>	1	Accept Alexandros Do not accept a Trojan prince
3	a	<p><b>What point does Homer make in this source about Helen's respectability?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• Respectable (1)</li> <li>• High status (1)</li> </ul>	1	<i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>
	b	<p><b>How do you know this from the source? Make two points.</b></p> <p><b>Two from:</b></p> <ul style="list-style-type: none"> <li>• She is white-armed suggesting she didn't go out (1)</li> <li>• She is in the palace rather than outside (1)</li> <li>• She is doing a very feminine task in weaving (1)</li> <li>• The purple cloth shows she is rich (1)</li> </ul>	2	<i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>  Candidates should ideally say why the points they are making show she is respectable, but if they simply pick out a correct phrase, this is enough for each mark.  Do not accept ideas about why she is responsible for the war.

4	a	<p><b>Who is the speaker talking to, and why would she have said this?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• The speaker is addressing her husband or son or male relative (1)</li> <li>• Spartan soldier (1)</li> </ul> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• It would have been said as he was arming before he went to battle. (1)</li> <li>• To encourage/remind him to be brave (1)</li> </ul>	2	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>If candidates discuss the ideas of cowardice or honour that are given in part b) of the mark scheme, credit it here, but candidates will need to give an extra idea in part b).</p>
	b	<p><b>How do you know? Give one reason.</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• It was a Spartan saying (1)</li> <li>• Returning from battle with your shield was a mark of honour, to lose it was a sign of cowardice. (1)</li> <li>• The women would prefer her husband/son to die rather than run away and drop his shield. (1)</li> </ul>	1	
5	a	<p><b>Where in Greece is this girl from?</b></p> <ul style="list-style-type: none"> <li>• Sparta (1)</li> </ul>	1	
	b	<p><b>How can you tell this from the source? Make two points.</b></p> <p><b>Two from:</b></p> <ul style="list-style-type: none"> <li>• Running pose (only Spartan women exercised) (1)</li> <li>• Short dress (other Greek women were covered up) (1)</li> <li>• One breast exposed (Plutarch says women exercised naked) (1)</li> <li>• Legs exposed (Spartan girls known as 'thigh flashers') (1)</li> </ul>	2	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Candidates should ideally say why the points they are making show she is Spartan, but if they simply pick out a correct feature of the image, this is enough for each mark.</p>

		<ul style="list-style-type: none"> <li>• She is muscular/athletic as Spartan women exercised (1)</li> <li>• Hair not covered (other Greek women would often be veiled in public) (1)</li> </ul>		
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Question		Answer	Mark	Guidance
6	a	<p><b>What were the most important duties of a Spartan woman? Make two points.</b></p> <p>Two from:</p> <ul style="list-style-type: none"> <li>• To keep fit/healthy (1)</li> <li>• To have babies or to give birth to sons (1)</li> <li>• To provide food for the community (1)</li> <li>• Look after estate or slaves in her husband's absence (1)</li> <li>• Instil obedience in sons (1)</li> <li>• Send sons to Agoge (1)</li> <li>• Uphold the Spartan ethos (1)</li> </ul>	2	<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 any ideas about managing finances.</p>
	b	<p><b>Explain why one of these duties was significant for Sparta.</b></p> <p>One from:</p> <ul style="list-style-type: none"> <li>• To raise more soldiers (1)</li> <li>• To help keep the helots under control (1)</li> <li>• To help defend Sparta (1)</li> </ul>	1	
7		<p><b>This source shows part of a frieze. On which temple was this frieze placed originally?</b></p> <ul style="list-style-type: none"> <li>• Parthenon (1)</li> </ul>	1	
8	a	<p><b>What object is shown being handed over by the child to the man? Make two points.</b></p> <p>Two from:</p> <ul style="list-style-type: none"> <li>• Peplos/dress (1)</li> </ul>	2	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

			<ul style="list-style-type: none"> <li>For the statue of Athene/to dress the statue (1)</li> <li>Gift for Athena (1)</li> <li>It had scenes from mythology woven into it (1)</li> <li>It was woven by the women (1)</li> <li>It was usually made from purple/yellow cloth (accept either colour) (1)</li> </ul>		
	b		<p><b>Why was this object important?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>Kept the favour of Athena/honour her (1)</li> <li>Patron god of Athens (1)</li> <li>As a gift for Athene (1)</li> </ul>	1	
9	a		<p><b>What festival is shown on this frieze?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>Panathenaia (1)</li> <li>Great Panathenaia (1)</li> </ul>	1	
	b		<p><b>How can you tell?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>Shows peplos being handed over which was part of the festival</li> <li>From Parthenon frieze</li> </ul>	1	
10			<p><b>Which festival was more important to women in Athens: the Panathenaia or the Thesmophoria? Use Source D as a starting point and your own knowledge in your answer.</b></p> <p>Reasons Panathenaia was important to women might include:</p> <ul style="list-style-type: none"> <li>Involvement in manufacture of peplos</li> <li>Participation in the procession</li> <li>Roles as Ergastinai</li> <li>Day off work</li> <li>Chance to get out and meet friends</li> </ul>	8	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>The marks for this question must be determined by reference to the marking grid for the question and not by the number of ticks awarded.</i></p> <p>To achieve full AO2 marks it would be expected that a two-sided response would point out the differences of the two festivals and the relative experience of women. If candidates do not explicitly compare, they should not be awarded more than 3 marks for AO2.</p>

		<ul style="list-style-type: none"> <li>• Pride in the city</li> <li>• Importance of ritual for placating Athena</li> <li>• Pride in husbands/sons' roles in the competitions</li> <li>• Chance to get out and meet friends</li> </ul> <p>Reasons Thesmophoria was important to women might include:</p> <ul style="list-style-type: none"> <li>• Pride in status of membership of the cult owing to being married and/or having children</li> <li>• Participation in various rituals (including covering in ashes, joke telling, sacrifice of piglets)</li> <li>• Chance to get out and meet friends</li> <li>• Pride in physical occupation of the Pnyx representing women's takeover of the city</li> <li>• Three day break from routine/work</li> </ul> <p>The Panathenaia involved men whereas the Thesmophoria was strictly for [married] women only. Responsibility for pleasing Athene was the role of all citizens of Athens, and women played a key part by producing the peplos. Thesmophoria crucial to the city as it ensured the return of Persephone and the growth of crops and encouraged fertility – a task that was entrusted solely to women, as men were excluded.</p>		
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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"> <li>consistently accurate and detailed knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1)  <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i></li> <li>a well-argued response to the question which is supported by a range of well-selected evidence (AO2)  <i>includes critical analysis, interpretation and evaluation</i></li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>accurate knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1)  <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>a focused response to the question which is supported by a range of evidence (AO2)  <i>includes relevant analysis, interpretation and evaluation</i></li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>sound, mostly accurate, knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1)  <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>engages with the general topic of the question, and is supported by limited range of evidence (AO2)  <i>includes some analysis, interpretation and evaluation</i></li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1)  <i>shows limited understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2)  <i>includes isolated analysis, interpretation and evaluation</i></li> </ul>
0	0	<ul style="list-style-type: none"> <li>No response or no response worthy of credit</li> </ul>

Question		Answer	Mark	Guidance
11	a	<p><b>Who was Sextus Tarquinius' father?</b></p> <ul style="list-style-type: none"> <li>• Lucius Tarquinius Superbus (1)</li> </ul>	1	<p>Accept Lucius, Lucius Tarquinius, Tarquinius Superbus, Superbus</p> <p>Accept Tarquinius Priscus as this is given in the textbook</p> <p>Accept 7th king of Rome / last king of Rome</p>
	b	<p><b>Where was Sextus Tarquinius' father king of?</b></p> <ul style="list-style-type: none"> <li>• Rome (1)</li> </ul>	1	
12	a	<p><b>What did Sextus Tarquinius do to Lucretia after the incident described in the passage?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• He raped her (1)</li> <li>• He threatened her by saying that he would place a dead slave by her to make it look like she was unfaithful (1)</li> </ul>	1	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
13	a	<p><b>What did Lucretia do as a result of Sextus Tarquinius' actions? Make two points.</b></p> <p><b>Two from:</b></p> <ul style="list-style-type: none"> <li>• She sent for her husband and father (1)</li> <li>• She told her husband and father what had happened (1)</li> <li>• She killed herself (1)</li> <li>• Asked her male relatives to seek revenge (1)</li> </ul>	2	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Ideas should be a physical act or comment she made rather than a perception of her.</p>
	b	<p><b>What does her action tell us about how Roman women were expected to behave?</b></p> <p><b>One from:</b></p> <p>Women were expected to be:</p> <ul style="list-style-type: none"> <li>• Modest (1)</li> <li>• Chaste (1)</li> <li>• Self-disciplined (1)</li> <li>• Responsible for what happened to them (1)</li> </ul>	1	

14	a	<p><b>State two things that Lucretia's actions led to</b></p> <p><b>Two from:</b></p> <ul style="list-style-type: none"> <li>• Her husband raised an army (1)</li> <li>• Her husband and father swore they would get justice (1)</li> <li>• Her suicide sparked a revolt against the king (1)</li> <li>• It saw the expulsion of kings from Rome. (1)</li> <li>• Public demonstration of grief (1)</li> </ul>	2	
	b	<p><b>Suggest one way that one of these events was significant to the history of Rome.</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• This led to the creation of the Republic / a new government (1)</li> <li>• It meant the Romans didn't want to have kings (1)</li> </ul>	1	<i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>
15	a	<p><b>What event is being described in the source?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• (Battle of) Actium (1)</li> <li>• Defeat of Mark Anthony and/or Cleopatra by Augustus/Octavian (1)</li> <li>• The battle between Cleopatra/Anthony and Octavian (1)</li> </ul>	1	More needed than Cleopatra leading the Egyptians in a naval battle
	b	<p><b>Who is the queen referred to in the source?</b></p> <ul style="list-style-type: none"> <li>• Cleopatra (1)</li> </ul>	1	
	c	<p><b>Where is she from?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• Egypt (1)</li> <li>• Alexandria (1)</li> </ul>	1	

	<b>d</b>	<p><b>How can you tell this from the source? Make three points.</b></p> <ul style="list-style-type: none"> <li>“native <i>sistrum</i>” refers to an Egyptian symbol of power (1)</li> <li>“Barking Anubis” refers to an Egyptian god (1)</li> <li>Nile is the river in Egypt (1)</li> </ul>	3	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Candidates should ideally say why the points they are making show she is from Egypt, but if they simply pick out a correct phrase, this is enough for each mark.</p>
16	<b>a</b>	<p><b>Which group of Roman women lived here?</b></p> <ul style="list-style-type: none"> <li>Vestal virgins (1)</li> </ul>	1	
	<b>b</b>	<p><b>How many of these women were there?</b></p> <ul style="list-style-type: none"> <li>Six (1)</li> </ul>	1	
17	<b>a</b>	<p><b>What event is being described in Source H?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>Execution of a Vestal Virgin (Vestal Virgin must be mentioned) (1)</li> <li>Underground room is being prepared in which she will be buried alive (1)</li> <li>A Vestal Virgin is being punished for being unchaste (1)</li> </ul>	1	Do not accept punishment of Vestal Virgin unless a reason is given for her punishment.
	<b>b</b>	<p><b>Using Source H, explain why this event was carried out in the way described. Make two points.</b></p> <p><b>Two pairs from</b></p> <ul style="list-style-type: none"> <li>The ritual is led by the chief priest (1) – shows importance of the event (1)</li> <li>“Basic necessities” (1), so they weren’t seen to murder her (1)</li> <li>“no sight so terrifying” (1), so it has a deterrent effect (1)</li> </ul>	4	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Each opinion and each reference to the passage are worth one mark.</p> <p>Answers should focus on particular aspects of the killing</p>

		<ul style="list-style-type: none"> <li>“veiled” (1) so people do not have to look on her face (1)</li> <li>“she is bound with straps and muffled” (1) so she cannot curse them (1)</li> <li>In chains (1) so she can't touch anyone or escape (1)</li> <li>Room is hidden (1) so no one can reach here (1)</li> <li>Paraded through the forum (1), so everyone could see her treatment (1)</li> <li>Buried under a pile of earth (1) mirrors Tarpeia's death (1)</li> </ul>		
18		<p><b>Who were the most important women in Roman state religion: the Vestal Virgins or the other priestesses? Explain your answer.</b></p> <p>Vestals important because they:</p> <ul style="list-style-type: none"> <li>Tended the sacred fire of Vesta</li> <li>Baked mola salsa (sacred salt cake)</li> <li>Were guardians of legal documents</li> <li>Participated in public festivals esp. the <i>Bona Dea</i></li> <li>They could pardon criminals if they saw them going to their death</li> <li>They had reserved seating at games</li> <li>They were held in the highest esteem</li> <li>The fact that they could be put to death for having an affair shows how seriously indiscretions were taken.</li> </ul> <p>Importance of other priestesses included:</p> <ul style="list-style-type: none"> <li>The Flaminica Dialis was the wife of priest of Jupiter, but she did not have a major responsibility. Her duties included the sacrifice of a ram to Jupiter on a regular basis.</li> </ul>	8	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>The marks for this question must be determined by reference to the marking grid for the question and not by the number of ticks awarded.</i></p> <p>To achieve full AO2 marks it would be expected that a two-sided response would point out the differences of the roles and the relative importance of women. If candidates do not explicitly compare, they should not be awarded more than 3 marks for AO2.</p>

			<ul style="list-style-type: none"><li>• The priestess of the <i>Bona Dea</i> – responsible for the <i>Bona Dea</i> festival</li><li>• The Sibyl – the priestess of Apollo who was thought to predict the future. The Romans would consult the Sibylline books in times of crisis</li></ul> <p>Candidates might conclude that the duties of the Vestal Virgins, and the fact that they oversaw other priesthoods were seen as more important to the overall prosperity of Rome.</p>		
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**Guidance on applying the marking grids for the 8-mark detailed response**

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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.

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

19	<p><b>In Source I, what is the artist trying to suggest about the woman by the clothing she is wearing?</b></p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• Style of dress (covers the whole body) (1)</li> <li>• Hair neatly arranged (1)</li> <li>• Hair covered (1)</li> </ul> <p><b>Two from:</b></p> <ul style="list-style-type: none"> <li>• She is respectable/modest (1)</li> <li>• She has traditional values (1)</li> <li>• She is married or eligible for marriage (1)</li> <li>• She is not sexually available (1)</li> </ul>	3	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>For each idea, there is one mark for use of the source, and two marks for opinions on this.</i></p> <p>Ideas must refer to her clothing and not her activity.</p>
20	<p><b>Explain how the activities of the women portrayed in Sources I and J give very different impressions of the women they describe.</b></p> <p>Source I</p> <p><b>One from:</b></p> <ul style="list-style-type: none"> <li>• She is weaving (1)</li> <li>• She is spinning wool (1)</li> </ul> <p><b>Two from:</b></p> <p>Weaving demonstrates traditional virtues and values (1) such as:</p> <ul style="list-style-type: none"> <li>• domestic management (1)</li> <li>• good nature (1)</li> <li>• hard working (1)</li> <li>• being indoors (1)</li> <li>• duty to family (1)</li> <li>• not spending unnecessary money on clothing (1)</li> <li>• well educated (1)</li> </ul>	6	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Both sources must be discussed and marks should be awarded as follows:</i></p> <p><i>AO1: 1 mark only awarded for a detail from each source.</i></p> <p><i>AO2: Max 3 marks for analysis of one source.</i></p> <p>Ideas must refer to her activity and not her clothing.</p>

		<p>Source J</p> <p><b>One</b> from:</p> <ul style="list-style-type: none"> <li>“opened her house to the passions of all”</li> <li>“established herself in the lifestyle of a harlot”</li> <li>attends the banquets of “men she does not know” suggests lack of respectable behaviour</li> <li>reference to Baiae</li> <li>“the way she walks/dresses”</li> <li>“the entourage which surrounds her “passionate glow of her eyes”</li> <li>“lack of restraint in her speech”.</li> <li>“embracing men and kissing them”</li> <li>Not only “a tart” but a “particularly shameful and promiscuous one</li> </ul> <p><b>One pair</b> from:</p> <ul style="list-style-type: none"> <li>Widespread references to her unchaste behaviour (1) which was seen as a very immodest quality for an ancient woman (1)</li> <li>She is seen in scandalous places (1) which would damage the reputation of a noble woman (1)</li> <li>suggests attendance at dissolute gatherings</li> <li>She associates with other scandalous women (1) which shows poor judgment in choosing respectable friends (1)</li> <li>She is outspoken (1) which would be seen as her being too powerful/masculine (1)</li> <li>She openly displays her affections (1) which suggests she does not have a sense of shame (1)</li> </ul>		
21		<p><b>Explain how the education of young women in Greece and Rome prepared them for adult life.</b></p> <ul style="list-style-type: none"> <li>Greece – <b>one</b> from:</li> </ul>	6	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

		<ul style="list-style-type: none"> <li>Girls taught skills including childcare, weaving, managing slaves, domestic tasks, preparation of food, preparations for the symposium – accept any one of these (1)</li> <li>Girls in Sparta taught how to run households (1)</li> <li><b>One pair from:</b> <ul style="list-style-type: none"> <li>Rich girls would have more to do in running household (1), so would have to learn about symposia, control of slaves etc. (1)</li> <li>Weaving would provide clothes for the families (1), which would mean money could be saved (1)</li> <li>Spartan women ran the city/estates in men's absence (1), so their education would be about learning authority and management (1)</li> </ul> </li> </ul> <p>Rome - <b>one</b> from:</p> <ul style="list-style-type: none"> <li>Girls taught to read and write if affordable (1)</li> <li>Some rich girls educated in business and philosophy (1)</li> <li>Learned how to control slaves (1)</li> <li>Learned how to spin and weave (1)</li> </ul> <p><b>One pair from:</b></p> <ul style="list-style-type: none"> <li>Rich girls would have more to do in running household (1), so would have to learn about symposia, control of slaves etc. (1)</li> <li>Weaving was seen as a very traditional task (1), which would show the family had traditional values (1)</li> <li>Roman women could inherit and run businesses (1), so needed quite advanced skills (1)</li> </ul>	<p>Do not insist that candidates separate Greek and Roman ideas as some ideas are very similar in both cultures, but candidates should make reference to both cultures.</p> <p>Do not accept statements about what a girl did not learn as part of her education.</p> <p>One mark is available for a fact about the education of a girl, which may come from the printed source, and two marks for opinions on each source.</p>
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22	<p><b>"The life of a female domestic slave in Rome was very similar to the life of a female slave in Athens." Explain how far you agree with this statement. You should refer to any appropriate Classical sources you have studied to support your argument and make comparisons between Greece and Rome.</b></p> <p>Answers might include reference to some of these contrasting factors:</p> <ul style="list-style-type: none"> <li>• Athens – almost impossible to gain freedom</li> <li>• Rome – many domestic slaves freed by master's will or before he died</li> <li>• Athens – slaves very unlikely to have families</li> <li>• Rome – possible that family unit stayed together</li> <li>• Athens – Limited range of jobs, many physical, farm labour</li> <li>• Rome – wider range of jobs</li> <li>• Athens – rare to marry owner (children would not be citizens)</li> <li>• Rome – reasonably common to marry owner (children would be citizens)</li> <li>• Athens - Slaves dressed differently from citizens</li> <li>• Rome - No clothing rules for slaves</li> </ul> <p>Similarities:</p> <ul style="list-style-type: none"> <li>• Open to abuse – physical and sexual – by masters</li> <li>• Could not choose partners or keep children</li> <li>• Bought and sold at will</li> <li>• Range of jobs</li> <li>• Roles as teacher/child-minder etc.</li> </ul>	15	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>The marks for this question must be determined by reference to the marking grid for the question and not by the number of ticks awarded.</i></p>
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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
<b>5</b>	<b>13 – 15</b>	<ul style="list-style-type: none"> <li>very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>very good analysis and interpretation of a wide range of well-selected evidence (AO2)</li> <li>coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)</li> </ul>
<b>4</b>	<b>10 – 12</b>	<ul style="list-style-type: none"> <li>good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts <b>and</b> possible interpretations (AO1)</li> <li>good analysis and interpretation of a wide range of relevant evidence (AO2)</li> <li>consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)</li> </ul>
<b>3</b>	<b>7 – 9</b>	<ul style="list-style-type: none"> <li>reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>reasonable analysis and interpretation of a range of relevant evidence (AO2)</li> <li>argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)</li> </ul>
<b>2</b>	<b>4 – 6</b>	<ul style="list-style-type: none"> <li>basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>basic analysis and interpretation of some relevant evidence (AO2)</li> <li>argument has some structure, some evaluation of sources, and some credible conclusions (AO2)</li> </ul>
<b>1</b>	<b>1 – 3</b>	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts <b>and/or</b> possible interpretations (AO1)</li> <li>limited analysis and interpretation of little relevant evidence (AO2)</li> <li>some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)</li> </ul>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>no response or no response worthy of credit</li> </ul>

23	<p><b>How far do you agree that the stories of Penthesilea and Camilla are both typical of women in Greek and Roman myth? You should refer to any appropriate Classical sources you have studied to support your argument and make comparisons between Greece and Rome.</b></p> <p>Arguments based on how 'Typical' the figures are might include reference to:</p> <p>Penthesilea:</p> <ul style="list-style-type: none"> <li>• Foreign/barbarian enemy (like Medea)</li> <li>• Grieving over death of Hippolyta (like Medea who grieves over the death of her children)</li> <li>• Seeking glorious death (like Lucretia or the Sabine Women who ventured into a battle)</li> <li>• Beautiful (like Helen, Lucretia)</li> </ul> <p>Camilla:</p> <ul style="list-style-type: none"> <li>• Beautiful (like Helen)</li> <li>• Chaste (like Lucretia)</li> <li>• Self-disciplined (like Lucretia)</li> <li>• Overcome by her womanly passion for jewels (Pandora described as being decorated with jewels)</li> </ul> <p>Arguments based on how 'A-typical' the characters are might include reference to:</p> <p>Penthesilea</p> <ul style="list-style-type: none"> <li>• Choosing to die on the battlefield</li> <li>• Amazon (female warrior) which was very rare compared to women in myth</li> </ul>	15	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>The marks for this question must be determined by reference to the marking grid for the question and not by the number of ticks awarded.</i></p> <p>If candidates do not refer to other mythological women, they cannot gain full marks for AO1.</p> <p>This is a question that allows a wide-ranging response depending on which other stories the candidate chooses to use. All relevant myths should be credited under AO1 and the analysis of 'typicality' should be credited under AO2.</p> <p>Candidates should not be credited for discussing how Penthesilea and Camilla were typical of everyday women in Greece and Rome. This is not the question.</p> <p>Accept sources from early Roman history as myth, but do not accept discussion of attested historical figures like Cleopatra.</p>
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			<ul style="list-style-type: none"><li>• Lived independently of men (unlike characters like Helen, Pandora, Lucretia etc who are foils for men)</li><li>• Ultimately overcome by a man (unlike Medea)</li></ul> <p>Camilla</p> <ul style="list-style-type: none"><li>• Rejects traditional roles of women, including marriage</li><li>• Warrior – trained in various military skills</li><li>• Leads an army</li><li>• Overcomes men (Amazons rarely shown to defeat men)</li></ul>		
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### Guidance on applying the marking grids for the 15-mark extended response

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

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