

**GCSE**

**Classical Greek**

Unit **B405** Sources for Classical Greek

General Certificate of Secondary Education

**Mark Scheme for June 2015**

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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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These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

<b>Annotation</b>	<b>Meaning of annotation</b>
Green plus sign	Valid point
Green tick	Good reference to source
Red omission mark	Omission / detail missing
BOD	Benefit of Doubt

Question	Answer	Marks	Guidance
1 (a(i))	An altar	[1]	
1 (a(ii))	The bloodshed from a sacrifice would be a pollution of a sacred temple. The bloodshed would be extremely messy inside the temple – hygiene. To allow smoke to go up to the sky. Fire risk to have open fires inside Visibility	[2]	
1(b)	Hermes	[1]	
1(c)	Pouring a libation from a wine cup – offering of wine Pouring liquid onto the altar Making a liquid offering / libation Officiating at a sacrifice	[1]	Libations could also be made of milk, olive oil or sacred water Vague answers such as praying or singing hymns are not acceptable here
2(a)	<p><b>Source B</b></p> <p>The involvement of young girls in religious worship:</p> <ul style="list-style-type: none"> <li>• Carrying offerings to the deity: peplos to Athena (Panathenaia) / carrying baskets</li> <li>• Performing rituals as part of worship: <i>'I was a corn grinder for Artemis'</i></li> <li>• Participating in processions: <i>'I was a bear of the founder'</i> (arktoi for Artemis)</li> <li>• Wearing items of religious significance: saffron robes, necklace/garland of dried figs</li> </ul> <p><b>Source C</b></p> <ul style="list-style-type: none"> <li>• Prayer: <i>'Everyone prays to the gods'</i></li> <li>• Singing hymns of praise to gods <i>'I sing their praises'</i></li> <li>• Making offerings (wine, cake, animal sacrifice): <i>'I always give them back a share of all they give me'</i></li> </ul>	[3]	<p>Candidates are not expected to know the names of specific festivals</p> <p>Any <b>three</b> points</p> <p>Points must come specifically from the two sources</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Good behaviour: <i>'I avoid bad language'</i>; telling the truth &amp; not invoking name of the gods falsely (<i>'I never willingly tell lies where I call them to be witnesses'</i>)</li> </ul>		
2(b)	<ul style="list-style-type: none"> <li>• Guidance for actions: <i>'to ask the gods what they ought and ought not to do'</i></li> <li>• Warning &amp; advice for future via messengers: <i>'in the form of noises or dreams or birds'</i></li> <li>• Blessings: <i>'...and grant them blessings'</i></li> <li>• Protection: <i>'everyone prays to the gods to save them from harm'</i></li> <li>• Attention and recognition from the gods: <i>'they never forget me...wherever I go and whatever I'm engaged in...'</i></li> <li>• Prosperity: speaker gives thanks for what he has been granted by the gods: <i>'a share of all they give me'</i></li> </ul>	[3]	
3	<p><b>Source A</b></p> <ul style="list-style-type: none"> <li>• Sacrifices offered the chance for worshippers to eat meat, which they would not normally do on a regular basis.</li> <li>• Sociable, communal occasion – vase shows several men standing together, and there would have been numerous other celebrants.</li> <li>• Opportunity for decoration / embellishing the place of worship (herm is garlanded) – adds to the sense of celebration</li> <li>• The ornate altar and intricately carved herm suggest public wealth and glorification of the gods – adds to the sense of importance and communal pride; the cost of the sacrificial victims would have been high, which would make the occasion all the more special.</li> <li>• The smell of the meat shown burning on the spit in the painting would have added to the atmosphere of festivities.</li> </ul> <p><b>Source B</b></p> <ul style="list-style-type: none"> <li>• Wide range of different festivals &amp; rituals.</li> <li>• Celebrating different deities for various reasons.</li> <li>• Festivals provided women and girls with the chance to leave the <i>oikos</i> and socialise as part of a much wider community.</li> <li>• Even young children could take a significant part in the worship.</li> </ul>	[4]	<p>Either two well developed points or four less well developed</p> <p>If the candidates focuses only on differences and does not mention similarities, they cannot access Level 4.</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Festivals enabled worshippers to feel as if they were furthering the good of society and supporting their <i>polis</i> by taking part.</li> <li>• Sense of the beauty of the festivals – ‘<i>saffron gown</i>’, ‘<i>a beautiful girl with a necklace of dried figs</i>’ &amp; wider reference to the ‘<i>luxury &amp; splendour</i>’ in which the Chorus were brought up.</li> </ul> <p><b>Source C</b></p> <ul style="list-style-type: none"> <li>• Widespread communal worship: ‘<i>all cities use seers...</i>’, ‘<i>everyone prays to the gods...</i>’</li> <li>• Singing: ‘<i>I sing their praises</i>’ – different forms of worship incorporating music, poetry etc.</li> <li>• Sense of protection &amp; security offered by the gods: ‘<i>the gods know everything about the present and the future.</i>’</li> <li>• Sense of personal connection with the gods ‘<i>it is these gods...that are my friends</i>’, ‘<i>they never forget me day or night...</i>’ as well as favour on a wider-reaching society level; real, personal contact: the gods send direct messages and warnings: ‘<i>the gods send me messengers...</i>’</li> <li>• Sense of control over events &amp; well-being: the speaker clearly feels that a close bond with the gods will promote his own security and happiness.</li> </ul>		
4	<p><b>Similarities between ancient Greek and modern religious practices:</b></p> <p><b>Source A</b></p> <ul style="list-style-type: none"> <li>• Priest (older figure on the far left) presiding over the proceedings.</li> <li>• Sense of ritual involving food &amp; the offering of wine (such as Christian communion).</li> <li>• Expensive nature of the offerings.</li> <li>• Expensive nature of the environment for the sacrifice – altar and herm are ornately carved in stone (similar to Hindu temples, churches, mosques &amp; synagogues).</li> <li>• Garland on the herm – similar to flowers used as decoration in modern weddings, funerals and services.</li> </ul>	[6]	<p>Candidates are not expected to give a personal answer to this question based on their own experience.</p> <p>Any forms of worship of any religion are acceptable.</p> <p>The question is focusing on similarities between ancient and modern religious <i>practice</i>, not belief.</p> <p>Accept some references to differences between ancient and modern religious practice, but the</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• The prominent position of the herm as integral part of the sacrificial process suggests the use of statues /stylised images of the gods as an object of worship – like statues of Jesus, images of different Indian gods, Russian icons etc</li> </ul> <p><b>Source B</b></p> <ul style="list-style-type: none"> <li>• The role of processions in many festivals – similar to many festivals in Spain, Italy, France &amp; South America.</li> <li>• The existence of different types of festivals is similar to many Catholic countries that enjoy many festivals sacred to different saints etc, or the festivals of different gods in India.</li> <li>• The important role of young children in certain festivals – such as St Lucia festival as part of advent in Scandinavian countries or Christingle / Nativity services in the UK – children are seen as having a special closeness to God through their youth, vulnerability &amp; innocence.</li> <li>• Sense of communal worship as being an important and viable means of influencing the public good</li> <li>• The prominent status of those who hold positions of responsibility within a religious context: here, the Chorus demonstrate their importance by saying what roles they have fulfilled, and this entitles them to give advice to the city; nowadays Archbishops, the Pope, the Chief Rabbi, the Imam and other prominent church figures are entitled to pass judgement and offer advice to the community, and vicars / priests hold a certain position of authority by virtue of their roles.</li> </ul> <p><b>Source C</b></p> <ul style="list-style-type: none"> <li>• The widespread use of prayer to ask for guidance &amp; support in how to act on a daily basis</li> <li>• The power of prayer to influence the future.</li> <li>• The power of the gods as a force for good or punishment: <i>‘the power of blessing and cursing’</i></li> <li>• Offering special gifts and sacrifices (of whatever kind – not necessarily living victims) as a mark of honour to the gods</li> </ul>		<p>focus of the question is on similarities.</p> <p>Mark according to established levels (see separate sheet for 6-mark questions)</p> <p>Level 4: 5-6 Level 3: 3-4 Level 2: 1-2 Level 1: 0</p> <p>Comments should be based on all three sources to access Level 4 marks</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• A desire to be more acceptable to the gods by behaving well – cf. following the Ten Commandments and the Beatitudes is a fundamental part of Christianity; bearing false witness (as mentioned in source C) is breaking the ninth commandment.</li> </ul> <p><b>Differences between ancient Greek and modern religious practices</b></p> <ul style="list-style-type: none"> <li>• Greeks were polytheistic, whereas Christianity, Islam, Judaism are all monotheistic religions.</li> <li>• Ancient Greeks enjoyed frequent festivals; modern Christianity involves relatively few by comparison – Christmas, Easter etc.</li> <li>• Ancient Greeks performed many different rituals for different gods – sacrificing particular victims for specific deities (eg. black dogs for Hecate etc)</li> </ul>		
5(a)	<ul style="list-style-type: none"> <li>• Many women would relish to opportunity to leave the <i>oikos</i> and be outside – the fountain depicted on the vase is clearly outdoors.</li> <li>• They might like to spend time with other women that were not members of their own families.</li> <li>• The vase shows 7 figures on one side, which suggests that fountains would be busy places, full of women.</li> <li>• Although they were expected to fetch water, they would also have time to chat/gossip with friends – the vase painting shows women in pairs talking.</li> </ul>	[1]	
5(b)	<p>Candidates might prefer <b>Source D</b> because:</p> <ul style="list-style-type: none"> <li>• It is very intricate, full of different figures, animals</li> <li>• It is decorated with numerous designs and motifs</li> <li>• The figures of the women are varied, doing different things but show a common purpose</li> <li>• The women are elaborately dressed in different types of robes</li> <li>• The painting shows various differently-shaped hydria vases, and these are themselves painted on a hydria</li> <li>• The story shown in the lower register of the vase shows animals &amp; men, and is clearly on a different subject to the main scene above</li> </ul>	[1]	<p>Candidates should pick one or other of the two vases and give a personal response.</p> <p>Allow reference to the actual vase itself (not just the painting on it) – some candidates might prefer source E because it is unbroken.</p>



Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• The shoulder of the vase depicts yet another scene (that is not visible in the picture here) but adds to the dynamism of the whole.</li> <li>• The painter has made use of different colours and slips - the paleness of the women's skin is emphasised by the use of white slip, which would have stressed the wealth of the figures shown.</li> <li>• It provides us with evidence for the ancient world.</li> </ul> <p>Candidates might prefer <b>Source E</b> because:</p> <ul style="list-style-type: none"> <li>• The image is far less stylised than Source D and tells a single story.</li> <li>• The use of the key pattern motif is effective and serves to focus the eye on the figures within.</li> <li>• The horizontal lines in the painting draw the eye to the centre of the image, and the man's hand gesture.</li> <li>• There is clearly some degree of emotion / pathos depicted in this scene: the man is demonstrating his authority with his right hand, and the young girl is looking down in a subservient manner and having to entertain him;</li> <li>• The clothing of both figures is simple, yet attractive to look at.</li> <li>• The use of red slip for the garlands emphasises the celebratory nature of the occasion.</li> <li>• The figures are attractively and realistically portrayed.</li> <li>• It provides us with evidence for the ancient world.</li> </ul>		
5(c)	<ul style="list-style-type: none"> <li>• The furniture is appropriate for the occasion: a couch with a cushion on it, plus a small low table for wine and snacks.</li> <li>• The room includes features typical of a symposium: a large wine cup (<i>skyphos</i>) is at the man's elbow, and he is holding a set of double pipes (<i>diauloi</i>) that may have been used to provide musical accompaniment for the entertainment; the case for the pipes is hanging on the wall behind the couch.</li> <li>• The girl, who is young (she is much smaller than the man), is most probably a slave (her hair is short); she is providing entertainment for the man by dancing; she is not a member of his immediate</li> </ul>	[3]	<p>Accept any <b>three</b> features</p> <p>The vase in front of the man in the painting is not a krater (mixing bowl)</p>

Question	Answer	Marks	Guidance
	<p>family, as no young well-born girl would be present at such an occasion.</p> <ul style="list-style-type: none"> <li>• The body language suggests that he is brusquely instructing her to do something, as one would command a slave. The presence of slave girls and hetairai were normal at a symposium.</li> <li>• She is wearing thin, diaphanous clothing which would have been attractive to men as it reveals the girl's figure beneath. Her clothing stresses her slave / hetaira status.</li> <li>• The man is only partially dressed, as one might expect at a more informal symposium.</li> <li>• His robes are decorated with stripes and spots, suggesting his wealth – symposia tended to be enjoyed by more wealthy citizens who could afford the costs involved in such hospitality.</li> <li>• Each figure is shown wearing a red garland of foliage, and there are more garlands on the small table, which are in keeping with the worship of Dionysus at a symposium.</li> <li>• The man is reclining on the couch in the typical pose of a symposiast.</li> </ul>		
6 (a)	<ul style="list-style-type: none"> <li>• It was the responsibility of every Athenian citizen to attend the regular meetings of the <i>Ekklesia</i> (Assembly) and participate fully in debates on the running of the city.</li> <li>• Citizens would be selected by lot to perform specific tasks as jurors, magistrates, members of the <i>Boule</i> for specified periods of time.</li> <li>• Wealthy citizens over the age of 40 would be expected to pay (from their own personal wealth) for Liturgies, such as the training of a chorus for dramatic festivals, the hosting of foreign envoys, financing the gymnasia, equipping a trireme and its crew for a year.</li> </ul>	[2]	Candidates should either make two separate points, or one point and explain it fully to gain the full 2 marks
6(b)	<ul style="list-style-type: none"> <li>• Even poor citizens would expect to have at least one slave who could run the farm, workshop or other business in the master's absence.</li> <li>• From late 5<sup>th</sup> Century, all citizens would be paid compensation for the time they spent away from their work completing their citizen</li> </ul>	[2]	Candidates should either make two separate points, or one point and explain it fully to gain the full 2 marks

Question	Answer	Marks	Guidance
	<p>duties as jurors / magistrates and attending meetings of the <i>Ekklesia</i>.</p> <ul style="list-style-type: none"> <li>Male citizens would expect all domestic work and child-rearing to be done by the women in the <i>oikos</i>, and would not be under any obligation to play their own part in the running of the household. This would free up considerable time for other work.</li> </ul>		
6(c)	<p>Draught animals – oxen Ploughing – oxen Leather goods ('skins' for shoemaking) - cows Fleeces – sheep</p>	[2]	
7	<p><b>Source D</b></p> <ul style="list-style-type: none"> <li>The vase itself is large &amp; very ornately decorated with three separate registers telling different stories; it is clearly an expensive piece of artwork, whilst also being potentially practical as a water jar.</li> <li>Vases were one of the most significant exports from Athens, and demonstrate the city's flourishing trade throughout the Mediterranean.</li> <li>There are several differently-shaped water vases in the painting, which reflects the skills of the craftsmen at the time, as well as the money paid for pots such as these. This suggests that buyers had a choice of vessels.</li> <li>The seven women on this side of the vase are socialising and chatting with each other, suggesting that when women left the <i>oikos</i> they enjoyed meeting other women and made the most of the occasion.</li> <li>The clothing that each woman is wearing is ornate, differs from the others and is clearly expensive, which suggests prosperity.</li> <li>The pale skin of each figure reflects the fashion of the time, suggesting that the women were wealthy enough not to have to work outside all day, getting tanned in the hot sunshine.</li> <li>The women are fetching clean water from a municipal fountain, which suggests that the society in which they live is efficient and</li> </ul>	[6]	<p>Mark according to established levels (see separate sheet for 6-mark questions)</p> <p>Level 4: 5-6 Level 3: 3-4 Level 2: 1-2 Level 1: 0</p> <p>All four sources need to be credited to access Level 4</p>

Question	Answer	Marks	Guidance
	<p>provides important resources for its citizens.</p> <ul style="list-style-type: none"> <li>• The fountain house is beautifully decorated: it has a Doric column at the front, a pitched roof with a swirling <i>acroterion</i>, and the two fountains themselves are in the form of lions' heads spouting water: these features suggest architectural advancement and decorative skill. There are also two Doric columns in the scene below.</li> <li>• The lower register on the vase is telling another story, which may be mythical. This hints at a wealth of cultural stories and ideas shared by a wide number of people.</li> </ul> <p><b>Source E</b></p> <ul style="list-style-type: none"> <li>• The vase itself is carefully hand-painted and decorated, and tells some form of story.</li> <li>• It would have been a painted wine cup, which itself demonstrates two of Athens' greatest exports, vases and wine; the scene itself includes a large drinking cup as well.</li> <li>• It depicts a scene from a symposium, an event particularly suited to the dynamic exchange of ideas as well as a chance for men to show off their intellect, political opinions, musical &amp; poetic talents and wealth in the form of a wide range of entertainments.</li> <li>• The clothing worn by both figures is ornate and fluid, and reflects different purposes: the slave girl's dress is designed to be thin and revealing; the man's clothing serves to show his wealth and status.</li> <li>• The striped cushion on the couch reflects the skill of the women that would have woven such patterned fabrics, emphasising the interest that the Athenians had in material comforts.</li> <li>• The presence of garlands reflects the importance of religion even in social events like symposia, showing that the Athenians had a lively and practical view of religion that permeated all aspects of their lives.</li> <li>• The presence of the double pipes and the fact that the girl is dancing suggests that music and dance were important features in the lives of ancient Athenians, and that cultural pursuits were held in high esteem.</li> </ul>		

Question	Answer	Marks	Guidance
	<p><b>Source F</b></p> <ul style="list-style-type: none"> <li>• The fact that the philosophical discussion about society is taking place at all suggests that Athenians has sufficient time away from menial labour to focus on more cerebral issues. There is time to consider the true nature of issues such as justice and virtue</li> <li>• The use of discussion and argument as a means of reaching a conclusion reflects a broad interest in the contrasting views of different people, which is reflected throughout Greek society in politics, theatre, law etc</li> <li>• Athens is a sufficiently prosperous city that the speaker assumes that craftsmanship, farming and manual labour will be done by other people; there is no doubt that it will happen.</li> <li>• The source stresses the important role demanded of all Athenian citizens in politics, which is both ambitious and particularly dynamic.</li> </ul> <p><b>Source G</b></p> <ul style="list-style-type: none"> <li>• There are eleven different trades and skills listed in the extract, which suggests real diversity. The list is not exhaustive.</li> <li>• The different skilled craftsmen show that there was sufficient wealth in the city for citizens to employ specialists to complete work</li> <li>• There is the opportunity to specialise according to one's strengths '<i>each individual does one job, to which he is naturally fitted...</i>' rather than individual citizens struggling to do everything themselves.</li> <li>• The different people required to cover all the needs of the imaginary city suggests that the ideal city is a vibrant and inclusive one, rather than exclusive: the more the merrier.</li> <li>• The phrase '<i>become partners</i>' gives the impression of tradesmen and craftsmen working together for a shared, common good, which adds to the sense of prosperity and harmony.</li> <li>• '<i>...to bring the needs for another city</i>' implies a dynamic interest in the wider world and a vibrant interest in trade.</li> <li>• The reference to bronze-smiths suggests wealth: bronze was not mined in Attica and had to be imported. The other resources –</li> </ul>		

Question	Answer	Marks	Guidance
	wood, building supplies, wool, livestock and boats (implied in 'imports') demonstrate a real wealth of opportunity and quality of life.		
8	<p><b>Source A</b></p> <p><i>Context:</i></p> <p>Vase painting showing a scene from a public sacrifice</p> <p><i>What the source reveals about the importance of community life for the ancient Greeks:</i></p> <ul style="list-style-type: none"> <li>• Religion played an integral part in ancient Athenian community life: There are three figures on this side of the vase participating in the sacrifice, suggesting that religious worship was a shared experience, rather than a solitary one.</li> <li>• A sacrifice was a chance for communal enjoyment as well as worship: the garland on the herm suggests celebration.</li> <li>• Public sacrifices were held on a grand scale: ornate altar &amp; carved herm; vast quantities of meat were offered up and subsequently eaten. Sacrifices could take the form of roasted meat or poured wine, both of which suggest wealth and value.</li> <li>• Sacrifices represented the worshippers' side of the deal with the gods, and in return they could expect support and prosperity for the city. Inhabitants of Athens relied heavily on the support of the gods as well as that of the state for their well-being. Shared worship would give celebrants the sense that they were acting for a common good.</li> <li>• The role of an ancient priest would not be one of pastoral guidance or care, as it is today, which may perhaps suggest a lack of emotional support.</li> </ul>	[12]	<p>Mark according to established levels (see separate sheet for 12-mark questions)</p> <p>Level 4: 10-12 Level 3: 6-9 Level 2: 3-5 Level 1: 0-2</p> <p>Candidates must refer to a choice of <b>three</b> sources</p> <p>Candidates are not expected to know the detailed context of each source, but the insert gives information on the type of evidence in each case (tragic play / comic play etc)</p>

Question	Answer	Marks	Guidance
	<p><i>Limitation of the source:</i></p> <ul style="list-style-type: none"> <li>• Stylised image: the fact that the scene is one of worship means that the potter is unlikely to depict a realistic scene of blood &amp; mess, but rather makes the scene look calm &amp; perfect.</li> <li>• It is merely a picture of a ritual, and does not explore the deeper issues of religious worship.</li> </ul> <p><b>Source B</b></p> <p><i>Context:</i></p> <p>A part of a speech from a fantasy comedy by Aristophanes written in 411BC about women staging a sex strike to bring an early end to the war being waged by their husbands. A chorus of elderly ladies justify their right to give advice to the city about how to end the war.</p> <p><i>What the source reveals about the importance of community life for the ancient Greeks:</i></p> <ul style="list-style-type: none"> <li>• The festivals that the chorus refer to enabled girls and women to leave the confines of the oikos and participate in festivals in a way that they would not be able to do in any other civic context.</li> <li>• Young girls played a significant role in public worship; the sense of pride here is evident. Purity in young girls was absolutely paramount, and provided a close connection to the gods;</li> <li>• Festivals were clearly enjoyable and involved considerable public expenditure, lavish offerings &amp; accoutrements which the celebrants could also enjoy.</li> <li>• Religious ritual and festivals were genuinely considered to be a practical means of directly influencing the future, and even young children could play a practical role in this, which would make all the citizens involved feel as if they were exerting some form of control over their own futures.</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• The state took on the role of supporting the young girls who were specially selected to take part in particular rituals (<i>'since the city brought me up in luxury and splendour...'</i>), which would have been an honour.</li> <li>• Women's opinions could only be given if they justified their right to offer them first; their advice would not be sought otherwise. The extent of their self-justification suggests that the opinions of women who had played less of a role in the state's religious worship would not have been welcomed.</li> <li>• It was a citizen's duty to contribute ideas for the common good (<i>'I am obliged to offer good advice to the city...'</i>); it seems as though a good idea could be acted upon by the state, which is why the Chorus feel honour-bound to suggest it.</li> <li>• The assumption that women are not worth listening to is very clear: <i>'If I am a woman, don't hold it against me if I introduce some ideas that are better than the present situation...'</i>, but what the Chorus says suggests that women took a very close interest in the running of the city nonetheless.</li> <li>• <i>'I have a share in the national wealth – I contribute men'</i>: The role of women as providers of the next generation is made very clear; bearing legitimate heirs to the oikos and the wider city was a wife's primary purpose in life, but it was very much a shared experience with other women.</li> </ul> <p><i>Limitations of the source:</i></p> <ul style="list-style-type: none"> <li>• The extract comes from a comedy, and may be exaggerating facts for comic effect.</li> <li>• The play is a fantasy, and therefore what is said in it cannot be taken as an entirely accurate representation of reality.</li> <li>• The playwright was a man, the actors would have been entirely male, as would the audience. This does not give a balanced view of women or an accurate indication of what they would have said or thought.</li> </ul>		



Question	Answer	Marks	Guidance
	<p><b>Source C</b></p> <p><i>Context:</i></p> <p>A philosophical discussion by Xenophon between Socrates and a citizen about his belief in the gods.</p> <p><i>What the source reveals about the importance of community life for the ancient Greeks:</i></p> <ul style="list-style-type: none"> <li>• ‘<i>Greek and foreigners alike believe...</i>’ suggests that there is significant shared belief in the power of the gods to know about and influence the actions of men. The source includes several references to commonly-held beliefs.</li> <li>• Widespread use of seers by whole ‘<i>cities and peoples</i>’ as means of determining future</li> <li>• Widespread use of prayer to influence future: ‘<i>at any rate, everyone prays to the gods to save them from harm and grant them blessings...</i>’</li> <li>• Individuals performed their own personal worship as well as taking part in state festivals, as is shown by the speaker’s words. He takes comfort in the personal protection and support that he derives from the gods as an individual.</li> <li>• Gods would approve or disapprove of human behaviour: ‘<i>if you, with that character, have the gods’ friendship, it looks as if the gods approve of decent behaviour</i>’ and offer or withdraw their favour accordingly. This also suggests that wider society would benefit from the good behaviour of individuals.</li> </ul>		

Question	Answer	Marks	Guidance
	<p><i>Limitations of the source:</i></p> <ul style="list-style-type: none"> <li>• Xenophon was a soldier, historian and writer, who was a particular admirer of Socrates; he is unlikely to show Socrates in anything other than a favourable light.</li> <li>• The speech is a dramatization of a philosophical discourse at a symposium, rather than a genuine conversation; it would have been adapted and stylised to impress an audience rather than reflect the individuals' actual words.</li> </ul> <p><b>Source D</b></p> <p><i>Context:</i></p> <p>A black-figure vase painting of women collecting water at a public fountain.</p> <p><i>What the source reveals about the importance of community life for the ancient Greeks:</i></p> <ul style="list-style-type: none"> <li>• Going to the public fountain would enable women to spend time with friends outside the home: the vase shows a large group of women chatting and socialising.</li> <li>• Women were responsible for fetching water for their households; the number of figures present on this side of the vase suggests that this was a very common occurrence. The lack of any male figures at the fountain suggests that this would be deemed women's work.</li> <li>• The fact that women had access to clean fresh running water provided by the state would have been a valuable resource that is still not enjoyed by large numbers of the world's population today, and would have had a positive effect on life expectancy and the health of their families.</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• They clearly lived in a relatively well-run and affluent society that took the interests of its citizens seriously, as is shown by the ornate features of the fountain.</li> <li>• The women on the vase seem to be affluent, as is shown by their pale skin and highly decorated clothing, although they could be well-treated slave girls.</li> </ul> <p><i>Limitations of the source:</i></p> <ul style="list-style-type: none"> <li>• The vase painting is relatively early, so the figures are stylised. They are all shown standing with their faces in profile and are not particularly realistic.</li> <li>• The painter would most probably show an idealised scene rather than anything more honest.</li> <li>• The social status of the figures is unclear.</li> <li>• The three different registers on the vase could be construed by some as being rather crowded / busy and difficult to interpret.</li> </ul> <p><b>Source E</b></p> <p><i>Context:</i></p> <p>A red-figure vase painting of a slave girl entertaining a guest at a symposium.</p> <p><i>What the source reveals about the importance of community life for the ancient Greeks:</i></p> <ul style="list-style-type: none"> <li>• Symposia were important gatherings of (male) friends who enjoyed wine, food, entertainment and company. They provided the symposiasts with the chance to meet others and make contacts that could result in future business ventures or marriage arrangements. Symposia were also religious occasions where the guests would sing hymns and say prayers to Dionysus.</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• There are significant disadvantages of the traditional symposium if an individual is not an actual member of the party: the slave girl is being told what to do by the man on the couch. Her facial expression does not suggest that she is happy or has any choice in the matter. She is clearly a young girl, and would most likely have been bought as a slave and a small child and trained up either in a household as a domestic slave or as a hetaira.</li> <li>• The elements of luxury in the painting – soft furnishings, large quantities of wine, expensive wine cups, music and dancing, are all for the men’s benefit rather than that of the women who might have been present.</li> <li>• Any religious piety involved in the worship of Dionysus at the symposium would not extend to improved treatment of the entertainers.</li> </ul> <p><i>Limitations of the source:</i></p> <ul style="list-style-type: none"> <li>• Vase is designed to be attractive to potential buyers.</li> <li>• Stylised, rather than fully realistic.</li> <li>• Portrays an idealised view of a sympotic scene, rather than the reality.</li> </ul> <p><b>Source F</b></p> <p><i>Context:</i></p> <p>A philosophical dialogue discussing the philosophy of human affairs, focusing mainly on the nature of the ideal city state and its constitution.</p> <p><i>What the source reveals about the importance of community life for the ancient Greeks:</i></p> <ul style="list-style-type: none"> <li>• Aristotle clearly sees that an ideal city should be run by a large number of its citizens, rather than by any other form of government (oligopoly, monarchy etc)</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• The source suggests that citizens of the ideal state should be able to spend their time away from work. They need leisure time to focus on their personal sense of virtue, and only then can they run the ideal city effectively (<i>'the state which is best governed'</i>).</li> <li>• An ideal state should be made up of citizens who are just and virtuous, and therefore do not have to work.</li> <li>• Performing the political duties expected of every citizen is time-consuming and requires a significant amount of time away from the effort of work.</li> <li>• In this source, there is real stigma attached to manual labour and working in a trade (<i>'for such a life is degrading and the enemy of virtue'</i>), rather than having unlimited free time to enjoy oneself.</li> <li>• Working as farmers, skilled craftsmen and tradesmen is recognised as being very time-consuming.</li> </ul> <p><i>Limitations of the source:</i></p> <ul style="list-style-type: none"> <li>• Aristotle is making a philosophical point, and is not considering both sides of the argument.</li> <li>• He makes assumptions about the nature of the daily life for citizens that cannot reflect reality; the focus is very much on the ideal state rather than the real one, and there is no reference to the role of slaves and women, or the need for most people to work.</li> <li>• The more traditional picture of the virtues of hard work and honest toil do not feature here at all.</li> </ul> <p><b>Source G</b></p> <p><i>Context:</i></p> <p>Socrates discusses with Glaucon about the different kinds of craftsmen that the ideal city would need.</p> <p><i>What the source reveals about the importance of community life for the ancient Greeks:</i></p>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• People have individual strengths and should spend time doing things to which they are best suited; to make the ideal city state as effective as possible, tasks should be allocated evenly, according to people's strengths. Each of the individual skills then come together to form a cohesive and harmonious whole. There is no reference made to the reality of slavery.</li> <li>• Socrates gives the modern reader a good insight into the types of craftsmen and skills that were deemed to be integral to the well-being of an ancient city; they give a picture of wealth, comfort, efficiency and variety; all are factors which would point towards ease and plenty rather than hardship.</li> <li>• The reference to importing goods from elsewhere reflects an interest in the wider world and a willingness to trade with other communities; there is scope for contrast with the far more insular Spartan approach to the city.</li> <li>• The inclusive nature of Socrates' imaginary city suggests that encouraging imports from elsewhere and allowing foreigners into a city, with all the diversity of culture that they would bring with them, is deemed to be desirable.</li> <li>• Even though it is an ideal city, the atmosphere painted by Socrates is one of dynamism, noise and bustle with animals being used for fleeces, leather goods and food.</li> <li>• There is no implied criticism of citizens who work for a living, as can be seen in source F.</li> </ul> <p><i>Limitations of the source:</i></p> <ul style="list-style-type: none"> <li>• Plato is writing about an artificial philosophical discourse about the ideal city – it does not reflect reality.</li> <li>• Although it is a dialogue, the other speaker does not argue back or correct Socrates in any way.</li> <li>• The ideal city in this extract is only made up of skilled tradesmen providing worthy goods, supplies and services – there are no unnecessary luxuries.</li> <li>• Socrates' ideal city makes no reference to the realities of slavery.</li> </ul>		

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