

## A Level Classical Civilisation

### H408/22 Imperial Image

Sample Question Paper

Version 3.1

## Date – Morning/Afternoon

Time allowed: 1 hour 45 minutes

#### You must have:

- Answer Booklet



#### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the Answer Booklet with your name, centre number and candidate number.
- Answer **all** of Section A and **one** question from section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write your answer to each question in the space provided.
- Write the number of each question answered in the margin.
- Do **not** write in the bar codes.

#### INFORMATION

- The total mark for this paper is **75**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in questions marked with an asterisk (\*).
- This document consists of **8** pages.

## Section A

Answer *all* questions in this section.

Source A: Gold coin (*aureus*), 2 BC–4 AD



**Inscriptions on coins:**

CAESAR AVGVSTVS DIVI F PATER PATRIAE – *Caesar Augustus, Son of a god, father of the nation*

AVGVSTI F COS DESIG PRINC IVVENT, C L CAESARES – *Sons of Augustus, consuls designate, first amongst the young, Caius and Lucius Caesar*

- 1 On this coin, Augustus is called 'Son of a god.' Which god is Augustus the son of? [1]
- 2 Name **one** of Augustus' adopted sons, other than Caius and Lucius Caesar. [1]
- 3 Explain how this coin creates an image of the Imperial family as role models for the Roman people. [10]

**Source B: Horace Odes 4.15**

Caesar, this age has restored rich crops to the fields, and brought back the standards, at last, to Jupiter, those that we've now recovered from insolent Parthian pillars,	
and closed the gates of Romulus' temple,	5
freed at last from all war, and tightened the rein on lawlessness, straying beyond just limits, and has driven out crime, and summoned the ancient arts again, by which the name of Rome and Italian power grew great,	10
and the fame and majesty of our empire, were spread from the sun's lair in the west, to the regions where it rises at dawn. With Caesar protecting the state, no civil disturbance will banish the peace, no violence,	15
no anger that forges swords, and makes mutual enemies of wretched towns	

- 4 a) In what year were the Roman standards retrieved? [1]
- b) Other than in literature, give **one** way in which Augustus commemorated this retrieval. [1]
- 5 To which god was 'Romulus' temple' dedicated? (line 5) [1]
- 6 Explain how Horace conveys the benefits of Augustus' reign for Rome in this source. [10]
- 7\* Evaluate how effectively Augustus legitimized his wars. You may use Source B as a starting point. [20]

**Section B**

Answer **one** of the following questions

*Use classical sources, and secondary sources, scholars and/or academic works to support your argument. You should also consider possible interpretations of sources by different audiences.*

**Either**

**8\*** Assess the extent to which the public image created by Augustus endured beyond his own lifetime.

**[30]**

**Or**

**9\*** Evaluate which was more effective in conveying Augustus' public image to the citizens of Rome, literature or visual/material culture.

**[30]**

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## Summary of updates

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Date	Version	Details
May 2022	3.1	Updated copyright acknowledgements.

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**...day June 20XX – Morning/Afternoon**

**A Level Classical Civilisation**

**H408/22 Imperial Image**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 45 minutes

**MAXIMUM MARK 75**

**SPECIMEN**

**This document consists of 24 pages**

**MARKING INSTRUCTIONS****PREPARATION FOR MARKING ON SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *Scoris Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>.
3. Log-in to Scoris and mark the **required number** of practice responses ('scripts') and the **required number** of standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the Scoris 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 via the Scoris 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. Where candidates have a choice of questions across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)
8. There is a NR (No Response) option. Award NR (No Response) if:
  - there is nothing written at all in the answer space
  - OR there is a comment that does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
9. The Scoris **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 Scoris messaging system, or e-mail.

10. 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.

## 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.

### Information and instructions for examiners

The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

### 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.

### Information and instructions for examiners

The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

Question	Indicative Content	Marks (AO)	Guidance
<b>Section A</b>			
1	<p><b>On this coin, Augustus is called ‘Son of a god.’ Which god is Augustus the son of?</b> Julius Caesar (1)</p>	1 (AO1)	
2	<p><b>Name one of Augustus’ adopted sons, other than Caius and Lucius Caesar.</b> One from: Tiberius (1) Agrippa Posthumous (1)</p>	1 (AO1)	
3	<p><b>Explain how this coin creates an image of the Imperial family as role models for the Roman people.</b></p> <ul style="list-style-type: none"> <li>• Conveys the importance of father-son relationships (AO2) <ul style="list-style-type: none"> <li>○ <i>Augustus is displayed on the obverse, and reverse shows his two adopted sons (AO1)</i></li> <li>○ <i>Repetition of father and son – ‘son of a god’, ‘father of the nation’, ‘sons of Augustus’ (AO1)</i></li> </ul> </li> <li>• Shows the younger generation emulating their father (AO2) <ul style="list-style-type: none"> <li>○ <i>Lucius and Caius are surrounded by priestly paraphernalia, mirroring Augustus’ role as Pontifex Maximus and the religious connotation of his name “Augustus” (AO1)</i></li> <li>○ <i>‘consuls designate’, depicted togate – mirrors Augustus’ many consulships (AO1)</i></li> <li>○ <i>‘first amongst the young’ mirrors Augustus’ title ‘Princeps’ (AO1)</i></li> </ul> </li> <li>• The image on the coin would be seen by many Roman people, encouraging comparisons and possible emulation (AO2) <ul style="list-style-type: none"> <li>○ <i>coins would have been in everyday possession by a broad cross-section of the populace (AO1)</i></li> </ul> </li> </ul>	<p>5 (AO1)</p> <p>5 (AO2) (See LoR page 6)</p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</i></p> <p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

### Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners 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 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• AO1: Shows very good knowledge and understanding of the provided source through a range of well selected, accurate and precise material from it</li> <li>• AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed</li> </ul>
4	7–8	<ul style="list-style-type: none"> <li>• AO1: Shows good knowledge and understanding of the provided source through a range of well selected, mostly accurate, material from it</li> <li>• AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed</li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>• AO1: Shows reasonable knowledge and understanding of the provided source through use of a range of mostly accurate material from it</li> <li>• AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development</li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>• AO1: Shows basic knowledge and understanding of the provided source through use of some material from it with some degree of accuracy</li> <li>• AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development</li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>• AO1: Shows limited knowledge and understanding of the provided source through little use of accurate material from it</li> <li>• AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance</li> </ul>
0	0	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit</li> </ul>

Question	Indicative Content	Marks (AO)	Guidance
4a	<b>In what year were the Roman standards retrieved?</b> 20 BC (1)	<b>1</b> <b>(AO1)</b>	
4b	<b>Other than in literature, give one way in which Augustus commemorated this retrieval.</b> One from: minting of new coins (1) built a new temple (to house the standards) (1) the breastplate scene on the statue Augustus of Prima Porta (1)	<b>1</b> <b>(AO1)</b>	
5	<b>To which god was ‘Romulus’ temple’ dedicated?</b> Janus (1)	<b>1</b> <b>(AO1)</b>	
6	<b>Explain how Horace conveys the benefits of Augustus’ reign for Rome in this source.</b> <ul style="list-style-type: none"> <li>• Prosperity (AO2) <ul style="list-style-type: none"> <li>○ <i>rich crops (AO1)</i></li> </ul> </li> <li>• Safety for the Roman people (AO2) <ul style="list-style-type: none"> <li>○ <i>driven out crime (AO1)</i></li> <li>○ <i>tightened the rein on lawlessness (AO1)</i></li> <li>○ <i>positions Rome at the centre of a safe and secure empire that stretches from ‘the sun’s lair in the west to the regions where it rises at dawn’ (AO1)</i></li> </ul> </li> <li>• Safety from civil war (AO2) <ul style="list-style-type: none"> <li>○ <i>no civil disturbance (AO1)</i></li> <li>○ <i>no anger...mutual enemies of wretched towns (AO1)</i></li> </ul> </li> <li>• Superiority over other peoples (AO2) <ul style="list-style-type: none"> <li>○ <i>fame and majesty of our empire (AO1)</i></li> <li>○ <i>brought back the standards... from insolent Parthian pillars (AO1)</i></li> </ul> </li> <li>• All benefits stem from Augustus himself (AO2) <ul style="list-style-type: none"> <li>○ <i>Caesar, this age has restored (AO1)</i></li> <li>○ <i>brought back the standards (AO1)</i></li> <li>○ <i>freed at last (AO1)</i></li> <li>○ <i>driven out crime (AO1)</i></li> </ul> </li> </ul>	<b>5</b> <b>(AO1)</b>  <b>5</b> <b>(AO2)</b>	<i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</i>  <i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

### Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners 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 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• AO1: Shows very good knowledge and understanding of the provided source through a range of well selected, accurate and precise material from it</li> <li>• AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed</li> </ul>
4	7–8	<ul style="list-style-type: none"> <li>• AO1: Shows good knowledge and understanding of the provided source through a range of well selected, mostly accurate, material from it</li> <li>• AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed</li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>• AO1: Shows reasonable knowledge and understanding of the provided source through use of a range of mostly accurate material from it</li> <li>• AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development</li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>• AO1: Shows basic knowledge and understanding of the provided source through use of some material from it with some degree of accuracy</li> <li>• AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development</li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>• AO1: Shows limited knowledge and understanding of the provided source through little use of accurate material from it</li> <li>• AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance</li> </ul>
0	0	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit</li> </ul>

Question	Indicative Content	Marks (AO)	Guidance
7	<p><b>Evaluate how effectively Augustus legitimised his wars. You may use Source B as a starting point.</b></p> <p><u>AO1</u></p> <p>Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• A range of Augustus' campaigns, including wars against Julius' Caesar's assassins, against Marc Antony, against Sextus Pompeius and at the edges of the empire to extend and secure boundaries</li> <li>• The presentation of these campaigns in both literature and visual/material culture. <ul style="list-style-type: none"> <li>○ Campaign against Sextus Pompeius (the "pirate") – <i>Res Gestae</i></li> <li>○ Civil war against Marc Antony (who had been bewitched by his dangerous foreign queen, Cleopatra) – Propertius 3.11, Horace <i>Epodes</i> 9</li> </ul> </li> <li>• The presentation of the benefits of Augustan Rome as being dependent on a series of defensive, expansionist and/or vengeful wars.</li> <li>• The prominent place of Peace in Augustus' iconography: <ul style="list-style-type: none"> <li>○ the Ara Pacis, coinage displaying the goddess Pax</li> <li>○ Symbolic closing of the gates of Janus' temple – <i>Res Gestae</i></li> <li>○ Campaigns as a banishment of strife and lawlessness – Horace Odes 4.15 (Source B)</li> </ul> </li> <li>• Military iconography and literature in praise of his successes <ul style="list-style-type: none"> <li>○ "Spinning" certain battles to seem more grandiose than history will support (e.g. Actium)</li> <li>○ Augustus' triple triumph</li> <li>○ The Prima Porta statue</li> <li>○ Seeking revenge for past slights e.g. the Parthian standards – Horace Odes 4.15 (Source B)</li> </ul> </li> <li>• Augustus' relationship with Julius Caesar stressed, for example, through coinage</li> </ul>	<p><b>10 (AO1)</b></p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Question	Indicative Content	Marks (AO)	Guidance
	<p><u>AO2</u></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Augustus' presentation of civil wars as conflicts against foreign enemies and thus legitimate</li> <li>• Augustus' presentation of his wars as necessary to ensure peace and prosperity for Rome and the empire</li> <li>• Augustus' presentation of himself as a capable military leader who could be trusted to safeguard Rome and her army, and therefore his decisions carried weight and legitimacy <ul style="list-style-type: none"> <li>○ the public involvement of Agrippa in planning and executing Augustus' wars could be seen as tainting or undermining this image</li> </ul> </li> <li>• The use of wars to assert Roman superiority over the people of the empire, giving them legitimacy and importance</li> <li>• Augustus' use of his relationship with Julius Caesar to sell his early campaigns against Julius Caesar's assassins as being motivated by filial duty <ul style="list-style-type: none"> <li>○ Failure to mention Julius Caesar in the <i>Res Gestae</i> could undermine this aspect</li> </ul> </li> <li>• The difference between how well he legitimized his actions to his contemporaries, how his wars were viewed later and also possibly how we respond today</li> </ul>	<p><b>10</b> <b>(AO2)</b></p>	

### Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	9– 10	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7– 8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	7– 8	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	5 – 6	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

<b>2</b>	<b>3 – 4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>3 – 4</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources <i>the response presents a line of reasoning but may lack structure</i></li> </ul>
<b>1</b>	<b>1 – 2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1 – 2</b>	<ul style="list-style-type: none"> <li>• little engagement with the question, any points or conclusions made are of little relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i></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>	<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• no response or no response worthy of credit</li> </ul>

Question	Indicative Content	Marks (AO)	Guidance
<b>Section B</b>			
<b>8</b>	<p><b>Assess the extent to which the public image created by Augustus endured beyond his own lifetime.</b></p> <p><u>AO1</u></p> <p>Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• Augustus' positioning of himself as Julius Caesar's son and heir</li> <li>• Augustus' distancing of himself from Julius Caesar's dictatorial connotations</li> <li>• Augustus' presentation of his military victories as glorious and himself as a successful military leader <ul style="list-style-type: none"> <li>○ The Battle of Actium</li> </ul> </li> <li>• The reality of Augustus commanding from a distance through a series of gifted generals</li> <li>• Augustus' presentation of himself as a religious leader and restorer of traditional religious practices</li> <li>• Augustus' presentation of himself and his family as moral role models for the Roman people</li> <li>• Augustus' presentation of himself as the embodiment of traditional Roman values of <i>virtus</i>, <i>clementia</i>, <i>pietas</i> and <i>iustitia</i>.</li> <li>• The presentation of Augustus in later sources, the Sebasteion at Aphrodisias and/or Suetonius' <i>Lives of the Twelve Caesars</i>. <ul style="list-style-type: none"> <li>○ Seizing the consulship at the age of twenty by parking an army outside Rome</li> <li>○ Using proscriptions to eliminate enemies and accumulate wealth</li> <li>○ The indiscretions of Julia his daughter and Julia his granddaughter</li> <li>○ Accusations of effeminacy and moral indecency by his political enemies, Sextus Pompeius and Marc Antony</li> </ul> </li> </ul>	<b>10 (AO1)</b>	<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>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

Question	Indicative Content	Marks (AO)	Guidance
	<p><u>AO2</u></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• The extent to which representations of Augustus in later sources agree with all aspects of his self-presentation during his lifetime.</li> <li>• The style and content of literature and visual/material culture and whether this effectively conveys Augustus' public image outside of the context of Augustan Rome.</li> <li>• How different aspects of Augustus' self-presentation conflicted with one another, limiting the extent to which they could make a clear and lasting image: <ul style="list-style-type: none"> <li>○ Son and heir of Julius Caesar, but anti-dictatorial champion of the Republic</li> <li>○ Military commander, but bringer of peace to Rome</li> </ul> </li> <li>• How the presentation of Augustus' military campaigns in art and literature compare with historical reality and the impact this has on Augustus' legacy to a modern student</li> <li>• Whether the scandals revealed in Suetonius' <i>The Lives of the Twelve Caesars</i> are entirely damaging to Augustus' image</li> <li>• Candidates may also argue that Augustus' legacy could have been affected by the quality of his successors</li> <li>• How well his legacy and image has lasted down to modern times</li> </ul>	<p>20 (AO2)</p>	

### Guidance on applying the marking grids for the 30-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	17 – 20	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7– 8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	13 – 16	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	9 – 12	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources, scholars and/or academic works</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

<b>2</b>	<b>3 – 4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>5 – 8</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
<b>1</b>	<b>1 – 2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1 – 4</b>	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• no response or no response worthy of credit</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>



Question	Indicative Content	Marks (AO)	Guidance
	<ul style="list-style-type: none"> <li>○ The wide distribution of coinage</li> <li>○ The positioning of public monuments such that they would have been visible to the masses</li> <li>○ The original context of certain works of art in private residences limiting their reach and influence</li> <li>○ The exclusive and elitist nature of the Roman literary scene.</li> <li>○ Issues of literacy when considering the lower, uneducated classes of Rome</li> <li>● How effectively different forms of “media” would have been in clearly and unambiguously conveying Augustus’ public image: <ul style="list-style-type: none"> <li>○ Issues of symbolic and iconographical literacy in the reading of images and the extent to which this could have limited the impact of visual/material culture</li> <li>○ The capability of literature to put forward a message in clear, unambiguous terms</li> <li>○ Whether the literature of the Augustan period did, in fact, convey Augustus’ message in clear and unambiguous terms</li> </ul> </li> <li>● Candidates may conclude that different aspects of Augustus’ public image were conveyed more successfully by literature whereas others were conveyed well by visual/material culture.</li> <li>● Similarly, they may conclude that certain social classes were reached more successfully by one type of media than another.</li> </ul>		

### Guidance on applying the marking grids for the 30-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	17 – 20	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7– 8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	13 – 16	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	9 – 12	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources, scholars and/or academic works</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

<b>2</b>	<b>3 – 4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>5 – 8</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
<b>1</b>	<b>1 – 2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1 – 4</b>	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• no response or no response worthy of credit</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>

## Assessment Objective Grid

	<b>AO1</b>	<b>AO2</b>
<b>1</b>	1	
<b>2</b>	1	
<b>3</b>	5	5
<b>4</b>	2	
<b>5</b>	1	
<b>6</b>	5	5
<b>7</b>	10	10
<b>8/9</b>	10	20
<b>Total</b>	<b>35</b>	<b>40</b>

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