

## GCSE (9–1) Classical Civilisation

### J199/22 Roman city life

#### Sample Question Paper

## Date – Morning/Afternoon

Time allowed: 1 hour 30 minutes

You must have:

- the Insert



First name											
Last name											
Centre number							Candidate number				

### INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Write your answer to each question in the space provided.
- In section A answer questions 1 – 8 and **either** question 9 **or** question 10. In section B answer questions 11 – 18 and **either** question 19 **or** question 20.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.

### INFORMATION

- The total mark for this paper is **90**
- The marks for each question are shown in brackets [ ].
- Quality of written communication will be assessed in this paper.
- This document consists of **12** pages.

**Section A**

**Culture**

Answer **all** of questions 1 – 8

**Study Source A.**

1. What shape are Roman amphitheatres?

.....[1]

2. Give **two** different materials used in the building of amphitheatres, and describe how they were used in the construction.

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.....  
.....  
.....  
.....[4]

3. From the images in Source A, select **two** features of an amphitheatre, and suggest how each helped to ensure the safety of the crowd.

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.....  
.....  
.....  
.....[4]

**Study Source B.**

4. Select **one** feature and suggest how it shows Augustus using the games to emphasise his power.

.....  
.....  
.....[2]

5. In Source B, Augustus mentions African beasts. Give **two** examples of these and describe how they might have been used to entertain the crowds.

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.....  
.....[4]

**Study Source C**

6. Select **two** items of Thracian equipment shown in Source C, and suggest what each tells us about the combat style of the Thracian.

.....  
.....  
.....  
.....[4]

7.

a) Other than another Thracian, name and describe a suitable gladiator to fight a Thracian.

.....  
.....[2]

b) Give one reason a fight between this gladiator and a Thracian might be especially enjoyable for the audience

.....  
.....[1]







**Section B**

**Literature**

Answer *all* of questions 11 to 18

**Study Source D.**

11. Select **three** words or phrases from the passage which show that the country mouse lived a 'rough life'.

.....  
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.....[3]

12. Give **four** ways that Horace's story goes on to show that life in the town is more luxurious.

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.....[4]

13. Select **two phrases** from Source D, and suggest what they tell us about the message of Horace's story about the town mouse and the country mouse.

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.....[4]

**Study Source E.**

14. *'We took our places...'*

Describe how the guests would have 'taken their places' for the dinner party.

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.....[2]

15. How does Petronius make the scene in the passage vivid? Make **two** points and support your points with reference to Source E.

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.....[4]

**Study Source F.**

16. a) Give **two** details from the letter which show the disadvantages of the patron-client relationship.

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.....[2]

b) Why do you think people entered into these relationships anyway?

.....  
.....[1]

17. In Source F, how does Pliny project a positive image of himself?

.....  
.....  
.....[2]





Answer **one** of the following questions.

**EITHER**

19. 'City life in Roman Italy was dangerous for everybody.' How far does the literature you have studied support this view? Justify your response.

[15]

**OR**

20. 'In the Roman world, life as a slave could be good, but it depended on the character of your master.' Based on the literature you have read, how far do you agree with this statement?

[15]

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

**GCSE (9–1) Classical Civilisation**

**J199/22 Roman city life**

**SAMPLE MARK SCHEME**

**Duration:**1 hour 30 minutes

**MAXIMUM MARK 90**



**This document consists of 28 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.

### **Using the Mark Scheme**

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

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

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

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Question	Indicative Content	Marks (AO)	Guidance
<b>Section A</b>			
<b>1</b>	<p><b>What shape are Roman amphitheatres?</b></p> <p>One from:</p> <ul style="list-style-type: none"> <li>• Oval (1)</li> <li>• Elliptical (1)</li> </ul>	<b>AO1 1</b>	<b>Not</b> circle or round
<b>2</b>	<p><b>Give two different materials used in the building of amphitheatres, and describe how they were used in the construction.</b></p> <p>Two from:</p> <p>Brick (1)</p> <ul style="list-style-type: none"> <li>• To face pillars and arches (1)</li> </ul> <p>Concrete(1)</p> <ul style="list-style-type: none"> <li>• Used for infill inside pillars (1)</li> <li>• Used for speed of construction/quick drying for speed (1)</li> <li>• Used to construct arches (1)</li> </ul> <p>Marble (1)</p> <ul style="list-style-type: none"> <li>• Used to face exteriors and line pillars for impressive look (1)</li> </ul> <p>Travertine rock (1)</p> <ul style="list-style-type: none"> <li>• Used for the outside walls (1)</li> </ul>	<b>AO1 4</b>	<p>Marks should be awarded:</p> <ul style="list-style-type: none"> <li>• two marks for identification of material (1+1)</li> <li>• two marks for identification of correct uses (1+1)</li> </ul>
<b>3</b>	<p><b>From the images in source A, select two features of an amphitheatre, and suggest how each helped to ensure the safety of the crowd?</b></p> <p>Examples might include any two of:</p> <ul style="list-style-type: none"> <li>• <i>Tiered seating</i> (AO1) <ul style="list-style-type: none"> <li>○ Steep tiers in the Colosseum allowed clear view and stopped people having to stand or climb to have a good view (AO2)</li> </ul> </li> <li>• <i>Smooth wall around arena</i> (AO1) <ul style="list-style-type: none"> <li>○ Protected the audience from the gladiators and wild beasts/prevented the animals escaping (AO2)</li> </ul> </li> <li>• <i>Arches</i> (AO1) <ul style="list-style-type: none"> <li>○ Allowed swift evacuation/avoided crushes (AO2)</li> </ul> </li> </ul>	<b>AO1 2  AO2 2</b>	<i>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</i>



Question	Indicative Content	Marks (AO)	Guidance
	<ul style="list-style-type: none"> <li>○ Bore the weight of the massive building (AO2)</li> <li>● <i>External staircase</i> (AO1) <ul style="list-style-type: none"> <li>○ On the outside of the amphitheatre at Pompeii, it allowed quick access and exit to a from the upper tiers (AO2)</li> </ul> </li> </ul>		
4	<p><b>Select one feature and suggest how it shows Augustus using the games to emphasise his power.</b></p> <p>Examples might include any one of:</p> <ul style="list-style-type: none"> <li>● He is able to provide a vast number of animals/many gladiators provided to entertain the crowds (AO2) <ul style="list-style-type: none"> <li>○ <i>At which about 3500 beasts were killed</i> (AO1)</li> <li>○ <i>Ten thousand fighters</i> (AO1)</li> </ul> </li> <li>● He has the ability to put on many games which must have been expensive (AO2) <ul style="list-style-type: none"> <li>○ <i>Three times...five times...twenty-six times</i> (AO1)</li> </ul> </li> <li>● He has the power to order gladiators to come from all over the empire (AO2) <ul style="list-style-type: none"> <li>○ <i>Summoned from all places</i> (AO1)</li> </ul> </li> </ul>	<p><b>AO1</b> <b>1</b></p> <p><b>AO2</b> <b>1</b></p>	<p><i>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</i></p>
5	<p><b>In source B, Augustus mentions African beasts. Give two examples of these and describe how they might have been used to entertain the crowds.</b></p> <p>Two from:</p> <ul style="list-style-type: none"> <li>● Elephants (1) were taught to perform tricks (1)</li> <li>● Lions / panthers (1) fought by Special animal fighters (Bestiarius) (1)</li> <li>● Wolves/lions (1) used to re-enact nature (the food chain) in the arena (1)</li> </ul>	<p><b>AO1</b> <b>4</b></p>	<p>Marks should be awarded:</p> <ul style="list-style-type: none"> <li>● two marks for identification of animal (1+1)</li> <li>● two marks for identification of correct uses (1+1)</li> </ul>
6	<p><b>Select two items of Thracian equipment shown in Source C, and suggest what each tells us about the combat style of the Thracian.</b></p> <p>Examples might include any two of:</p> <ul style="list-style-type: none"> <li>● a broad-rimmed, full face helmet (AO1) <ul style="list-style-type: none"> <li>○ protected his the entire head, so clearly at risk of heavy blows to it (AO2)</li> </ul> </li> </ul>	<p><b>AO1</b> <b>2</b></p> <p><b>AO2</b> <b>2</b></p>	<p><i>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</i></p>

Question	Indicative Content	Marks (AO)	Guidance
	<ul style="list-style-type: none"> <li>• a short sword (AO1)               <ul style="list-style-type: none"> <li>○ implies a close combat fighter (AO2)</li> </ul> </li> <li>• and two thigh-length greaves (AO1)               <ul style="list-style-type: none"> <li>○ implies he was at risk of being hamstrung or having leg broken by a heavier opponent (AO2)</li> </ul> </li> </ul>		
<b>7a</b>	<p><b>Other than another Thracian, name and describe a suitable gladiator to fight a Thracian.</b></p> <p>One from the following, one mark for the identification of a type of gladiator, and one for an element of description:</p> <ul style="list-style-type: none"> <li>• Murmillo (1): Wore a helmet with a stylized fish on the crest (1), as well as an arm guard (manica) (1). They carried a gladius (1) and an oblong shield in the Gallic style (1).</li> <li>• Hoplomachus (heavily armed) (1) or Samnite (1): Fully armoured (1), and based on Greek hoplites (1). They wore a helmet with a stylized griffin on the crest, (1) woollen quilted leg wrappings, (1) and shin-guards. (1) They carried a spear in the hoplite style (1) with a small round shield. (1)</li> <li>• Retiarius (they commonly fought murmillones but allow Thracian): (1) Carried a trident, a dagger, and a net (1), a larger arm guard (manica) extending to the shoulder and left side of the chest. (1) Occasionally a metal shoulder shield was added to protect the neck and lower face (1)</li> </ul>	<b>AO1 2</b>	A <b>bestiarius</b> is not an opponent for a Thracian and should <b>not</b> be credited.
<b>7b</b>	<p>Give one reason a fight between this gladiator and a Thracian might be especially enjoyable for the audience.</p> <ul style="list-style-type: none"> <li>• a murmillo; fight would last a long time due to heavy armour (1)</li> <li>• hoplomachos: reasonably evenly matched, offer a fair fight (1)</li> <li>• retiarius; interesting combination of weapons used by the two (1)</li> </ul>	<b>AO2 1</b>	Answers should have specific analysis rather than general statements such as “bigger” “braver”.

Question	Indicative Content	Marks (AO)	Guidance
8	<p><b>How far do you agree that gladiator shows were the best form of entertainment in the Roman world? Use sources A, B, and C as a starting point and your own knowledge in your answer.</b></p> <p><u>AO1</u> Candidates might show knowledge and understanding of: <i>Source A:</i></p> <ul style="list-style-type: none"> <li>• Impressiveness of the Colosseum with detail and the size of the crowd</li> </ul> <p><i>Source B</i></p> <ul style="list-style-type: none"> <li>• Animal fights; Staged hunts</li> </ul> <p><i>Source C</i></p> <ul style="list-style-type: none"> <li>• Gladiatorial contests</li> </ul> <p><i>Own knowledge:</i></p> <ul style="list-style-type: none"> <li>• Morning parade of gladiators</li> <li>• Execution of criminals</li> <li>• Musical performances</li> <li>• Other forms of entertainment given in the specification; the theatre, baths, races</li> </ul> <p><u>AO2</u> Candidates should assess how sustained the level of entertainment would be, this may include:</p> <ul style="list-style-type: none"> <li>• Crowd participation on whether a gladiator should survive</li> <li>• Opportunity to see exotic animals</li> <li>• Admiration of fighting skill, chance to support a favourite gladiator</li> </ul> <p>However, there are other parts of the day which may not be so appealing:</p> <ul style="list-style-type: none"> <li>• Animals may not perform</li> <li>• Games going wrong (Pompeii)</li> <li>• Clearing up after events</li> </ul> <p>They will also likely assess this level of entertainment against that offered by other activities</p> <ul style="list-style-type: none"> <li>• They might argue that less violent entertainment such as the theatre</li> </ul>	<p><b>8</b> <b>(See</b> <b>LoR</b> <b>page 9)</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>would be preferable</p> <ul style="list-style-type: none"><li>• The races may be seen as more enjoyable due to the identification with a team or races being inherently more exciting for some people than a fight</li></ul>		
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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 <b>and</b> 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 <b>and/or</b> 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 <b>and/or</b> 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 <b>and/or</b> 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	Indicative Content	Marks (AO)	Guidance
9	<p><b>To what extent do you think a Roman boy’s education prepared him for life? Justify your response.</b></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• The content of a Roman boy’s education: <ul style="list-style-type: none"> <li>○ litterator– basic maths, letters, reading</li> <li>○ grammaticus – the learning of Latin and Greek, reciting passages, commentating about literature, philosophy, poetry, drama, medicine, science</li> <li>○ rhetor – art of public speaking, debates, comparisons of characters.</li> </ul> </li> <li>• The nature of Roman society and the place a Roman boy would have in it, for example political roles or trade</li> </ul> <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• essentially education taught things necessary for what Romans considered to be civilised living; the ability to read and write and do simple arithmetic, an appreciation of literature, the ability to speak and argue convincingly</li> <li>• it also provided the necessary foundation for embarking on certain careers, for example a knowledge of Greek was useful in business, the ability to speak well was essential for a career in politics or the law courts</li> <li>• it might be argued that the education didn’t fully prepare a boy for future life in terms of its realities: <ul style="list-style-type: none"> <li>○ it could be argued that education doesn’t prepare one to negotiate trade deals in practice or deal with difficult customers</li> <li>○ in terms of politics it might be argued that connections and political friendships (<i>amici</i>) are so important that really the best preparation is spending time in the political sphere</li> <li>○ a boy who became a soldier might not feel prepared for battle by his youthful education</li> </ul> </li> </ul>	<b>15</b> <b>(See</b> <b>LoR</b> <b>grid)</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>Some candidates may identify that the elements of formal education outlined in the indicative content would only apply to the rich, and may mention the difference between this experience and that of poorer boys. Whilst not expected this would be legitimate and creditworthy.</p>

**Guidance on applying the marking grids for the 15-mark extended response**

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
5	13 – 15	<ul style="list-style-type: none"> <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>

Question	Indicative Content	Marks (AO)	Guidance
10	<p><b>How far do you agree that the Roman people lived a comfortable life in their homes? Justify your response.</b></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• details of design and decoration from houses listed in the specification in Ostia, Pompeii and Herculaneum such as: <ul style="list-style-type: none"> <li>○ House of the wooden partition – preserved objects such as beds</li> <li>○ House of Menander – wall paintings and bath area</li> <li>○ House of Octavius Quartio – detail of the garden</li> <li>○ Insula of Diana</li> </ul> </li> <li>• other sources which reflect the nature of life in Roman houses such as domestic artifacts or inscriptions</li> <li>• knowledge and understanding of Roman home life, for example dinner parties</li> <li>• the different lives and living conditions of the rich and the poor</li> </ul> <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• candidates might consider the nature of life and experiences in large houses and <i>insulae</i>, this might include evaluation and analysis of <ul style="list-style-type: none"> <li>○ cramped conditions in blocks of flats and issues of privacy</li> <li>○ decoration and lavish furnishings being evidence of luxury and comfort</li> <li>○ dangers of <i>insulae</i></li> </ul> </li> <li>• candidates may also discuss the different experiences of different individuals, for example <ul style="list-style-type: none"> <li>○ men and women</li> <li>○ rich and poor</li> <li>○ adults and children</li> </ul> </li> <li>• some candidates might discuss whether what the Roman's thought of as luxury would also seem luxurious to us today</li> </ul>	<b>15 (See LoR)</b>	<i>The following 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 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
5	13 – 15	<ul style="list-style-type: none"> <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>

Question	Indicative Content	Marks (AO)	Guidance
<b>Section B</b>			
11	<p><b>Select three words or phrases from the passage which show that the country mouse lived a ‘rough life’.</b></p> <p>Three from: humble hole (1) frugally (1) wild woods (1) pieces of nibbled bacon (1) barely surviving (1)</p>	<p><b>AO1</b> <b>3</b></p>	
12	<p><b>Give four ways that Horace’s story goes on to show that life in the town is more luxurious?</b></p> <p>Four from: They visit a wealthy house (1) scarlet dye used on the covers is expensive/red material is used (1) the couches are made of ivory (1) which is not found locally in Italy (1) there are several courses for dinner/one course after another is brought in (1)</p>	<p><b>AO1</b> <b>4</b></p>	
13	<p><b>Select two phrases from Source D, and suggest what they tell us about the message of Horace’s story about the town mouse and the country mouse.</b></p> <p>Examples might include any two of:</p> <ul style="list-style-type: none"> <li>• <i>all terrestrial creatures are mortal/no escape from death</i> (AO1) <ul style="list-style-type: none"> <li>○ Everyone must die, so it is best to enjoy oneself (AO2)</li> </ul> </li> <li>• <i>Live happily... Surrounded by joyful things</i> (AO1) <ul style="list-style-type: none"> <li>○ Surround yourself with good things (AO2)</li> </ul> </li> <li>• <i>mindful while you live How brief existence is.</i> (AO1) <ul style="list-style-type: none"> <li>○ Never forget that life is short (AO2)</li> </ul> </li> </ul>	<p><b>AO1</b> <b>2</b> <b>AO2</b> <b>2</b></p>	<p><i>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</i></p>
14	<p><b>17. ‘We took our places...’</b></p> <p><b>Describe how the guests would have ‘taken their places’ for the dinner party.</b></p> <p>Two from: the guests <i>reclined</i> at dinner (1) on <i>couches</i> (1) there was a <i>set ranking</i> for where people reclined (1)</p>	<p><b>AO1</b> <b>2</b></p>	

Question	Indicative Content	Marks (AO)	Guidance
15	<p><b>How does Petronius make the scene in the passage vivid? Make two points and support your points with reference to Source E.</b></p> <p>Examples might include any two of:</p> <ul style="list-style-type: none"> <li>• Very descriptive language making it easier to imagine the scene (AO2) <ul style="list-style-type: none"> <li>○ <i>a great flurry of kisses</i> (AO1)</li> <li>○ <i>iced water</i> (AO1)</li> </ul> </li> <li>• Use of colour making it easy to visualise (AO2) <ul style="list-style-type: none"> <li>○ <i>white and black</i> (AO1)</li> <li>○ <i>metals – silver and bronze</i> (AO1)</li> </ul> </li> <li>• references to sound and noise (AO2) <ul style="list-style-type: none"> <li>○ <i>singing as they went</i> (AO1)</li> <li>○ <i>shrill song</i></li> </ul> </li> <li>• literary techniques and their effect in making the language lively/vivid/easier to envisage (AO2) <ul style="list-style-type: none"> <li>○ range of exotic adjectives – <i>Corinthian, Alexandrian</i> (AO1)</li> <li>○ juxtaposition - <i>You would have believed it was the dining room of a troop of clowns not that of an upright gentleman</i> (AO1)</li> </ul> </li> <li>• meal appears lavish and vast due to long list of elements, creating a striking image (AO2) <ul style="list-style-type: none"> <li>○ <i>listing of the elements of the meal, all with some description e.g. ‘dormice sprinkled with honey and poppy seeds’</i> (AO1)</li> </ul> </li> </ul>	<p><b>AO1</b> <b>2</b> <b>AO2</b> <b>2</b></p>	<p><i>One mark is awarded for identification of a relevant feature (AO1), and one for suitable analysis of it(AO2).</i></p>
16a	<p><b>Give two details from the letter which show the disadvantages of the patron-client relationship.</b></p> <p>Two from:</p> <ul style="list-style-type: none"> <li>• <i>he has his friends graded.</i> (1)</li> <li>• <i>even the freedmen?</i> (1)</li> <li>• <i>cheap and measly food</i> (1)</li> <li>• <i>For I invite people to dinner, not to degradation</i> (1)</li> <li>• <i>lesser friends</i> (1)</li> <li>• <i>insulting others</i> (1)</li> <li>•</li> </ul>	<p><b>AO1</b> <b>2</b></p>	

16b	<p><b>Why do you think people entered into these relationships anyway?</b></p> <p>Answers might include one from:</p> <ul style="list-style-type: none"> <li>• status of clients could confer prestige on the patron (1)</li> <li>• patron protects client and his family (1)</li> <li>• patron might give legal advice to the client (1)</li> <li>• patron might give financial support to the client (1)</li> <li>• association with a powerful patron might confer prestige on a client (1)</li> </ul>	AO2 1	
17	<p><b>In Source F, how does Pliny project a positive image of himself?</b></p> <p>Examples might include any one of:</p> <ul style="list-style-type: none"> <li>• Pliny makes it clear he does not follow this practice (AO2) <ul style="list-style-type: none"> <li>○ <i>I said no</i> (AO1)</li> </ul> </li> <li>• He is polite in referring to his freedmen (AO2) <ul style="list-style-type: none"> <li>○ <i>dining companions</i> (AO1)</li> </ul> </li> <li>• He wants to appear fair and to treat all his freedmen the same (AO2) <ul style="list-style-type: none"> <li>○ <i>I serve the same things to everyone</i> (AO1)</li> </ul> </li> </ul>	AO1 1 AO2 1	<i>One mark is awarded for identification of a relevant feature(AO1), and one for suitable analysis of it(AO2).</i>
18	<p><b>In your opinion, why were food and dinner parties such a popular topic for Roman writers? Use sources D, E, and F as a starting point, and your own knowledge in your answer.</b></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <p><b>Source D</b></p> <ul style="list-style-type: none"> <li>• The types of food of the rich and poor</li> </ul> <p><b>Source E</b></p> <ul style="list-style-type: none"> <li>• The entertainment at dinner parties</li> </ul> <p><b>Source F</b></p> <ul style="list-style-type: none"> <li>• The guests at dinner parties</li> </ul> <p>From the prescribed material in the specification candidates could make reference to:</p> <ul style="list-style-type: none"> <li>• Horace Satires including 2.8 Nasidienus</li> <li>• 2.2 the virtues of plain living and Ofellus</li> <li>• Other chapters of Petronius</li> </ul>	8 (See LoR page 18)	<i>The following is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

	<p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"><li>• Food was used and abused in Roman times. The excesses of greed is a common theme. Horace advises simplicity.</li><li>• There is plenty of scope to mock the host (Trimalchio and Nasidienus).</li><li>• Answers might include an appreciation of the opportunity to criticise the nouveaux riches such as Trimalchio (e.g. the many ways in which Trimalchio shows off his wealth) - and Nasidienus (in his detailed account of the food he has provided).</li><li>• Food and dinner parties were a highly important part of Roman daily life and those who listened to/ read the account by satirists would have instantly identified with experiences of their own. This was an accessible way of communicating one's message.</li></ul>		
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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 <b>and</b> 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 <b>and/or</b> 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 <b>and/or</b> 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 <b>and/or</b> 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	Indicative Content	Marks (AO)	Guidance
19	<p><b>‘City life in Roman Italy was dangerous for everybody.’ How far does the literature you have studied support this view? Justify your response.</b></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• Horace <ul style="list-style-type: none"> <li>○ 2.8: the fancy dinner goes wrong when a canopy or hanging collapses</li> <li>○ 2.6 The dogs in Cervius’ tale represent the dangers of the city</li> </ul> </li> <li>• Juvenal, Satire 3 <ul style="list-style-type: none"> <li>○ housing is propped up on matchsticks</li> <li>○ lists endless dangers in the street such as wagons shedding their load</li> <li>○ tells how thieves operate throughout the city</li> </ul> </li> <li>• Pliny <ul style="list-style-type: none"> <li>○ 3.14 Macedo is attacked in his villa at Formiae</li> <li>○ 9.6 talks of rowdy crowds at the chariot racing</li> <li>○ 5.19 tells of illness of his freedman</li> </ul> </li> <li>• Sources describing the idyllic countryside might also be referenced</li> </ul> <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• comparisons might be made to the idyllic countryside to emphasise the dangers of the city</li> <li>• no one is immune; even Horace has to barge through crowds and Maecenas, Augustus’ top adviser, was at a dinner party where the canopy collapses</li> <li>• even within the home, masters needed to be watchful of their slaves in case of attacks such as the one on Macedo</li> <li>• everyone was subject to illnesses and lack of medical knowledge</li> </ul> <p>However</p> <ul style="list-style-type: none"> <li>• life in the poorer parts of Rome might have been considered more dangerous than those in the richer areas; the literature focuses on the lives of the rich and so its limitations as a source for ‘all’ Romans might be evaluated</li> </ul>	<b>15 (See LoR Grid)</b>	<p><i>The following 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>• might be seen as more (or less) dangerous to be a slave than a free person, and again it might be evaluated how useful the literary sources are in working out what life was like for such people</li></ul>		
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### Guidance on applying the marking grids for the 15-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are **not** equally weighted, as AO1 is worth 5 marks, and AO2 10. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 11 might reflect a balance of 3 (AO1) + 8 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 10 made up of 7 (AO1) + 3 (AO2).

Examples of specific issues or common unbalanced approaches to the question will be identified when finalising the mark scheme in preparation for standardisation. Details about how to deal with this will be included in the Guidance column for the question.

Level	Mark	Characteristics of Performance
5	13 – 15	<ul style="list-style-type: none"> <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>

Question	Indicative Content	Marks (AO)	Guidance
20	<p><b>‘In the Roman world, life as a slave could be good but it depended on the character of your master.’ Based on the literature you have read, how far do you agree with this statement?</b></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• Pliny 3.14: Macedo is described as arrogant and cruel; but Pliny approves of the punishment of his slaves.</li> <li>• Pliny 5.19: Pliny wishes to be ‘gentle as a father’ to his household</li> <li>• Petronius 29-33: painting shows a slave-market; the steward is Trimalchio’s senior slave with lots of privileges; but another slave is threatened with being beaten; slaves have duties at the dinner</li> <li>• Petronius 37-8: Trimalchio has so many slaves that most of them wouldn’t recognise him.</li> <li>• Petronius 49-50: the cook is threatened with torture, but it is revealed to be an elaborate hoax</li> <li>• Horace 2.8: slaves have to serve the meal and be correctly dressed and groomed.</li> <li>• Juvenal 3: slaves having to carry heavy loads in the streets; they have to prepare dinner for their master</li> </ul> <p><u>AO2</u> Candidates should assess the variety of different slaves mentioned in the literature and their masters, this may include:</p> <ul style="list-style-type: none"> <li>• that quality of life depended on the master’s character <ul style="list-style-type: none"> <li>○ Trimalchio’s steward clearly had the trust of the master and a lot of power; the cook is clearly in on a joke with Trimalchio; but other slaves in Trimalchio’s household were clearly less well treated</li> <li>○ Pliny claims to treat his own household slaves well</li> <li>○ some of Macedo’s slaves clearly could not bear to live with him any more</li> </ul> </li> <li>• that quality of life did not depend on the master’s character <ul style="list-style-type: none"> <li>○ some jobs are generic, such as serving at dinner parties or carrying</li> </ul> </li> </ul>	<b>15</b> <b>(See</b> <b>LoR</b> <b>grid)</b>	<p><i>The following is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

	<p>loads in the streets, so these things have nothing to do with who your master is</p> <ul style="list-style-type: none"><li>○ many slaves have to endure a slave-market before gaining a master, which is not an aspect of a 'good' life</li><li>○ most of Trimalchio's slaves don't know him, so will be managed by the steward and others, meaning the master is inconsequential</li></ul>		
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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>

**Assessment Objective Grid**

	AO1	AO2
Q1	1	0
Q2	4	0
Q3	2	2
Q4	1	1
Q5	4	0
Q6	2	2
Q7a	2	0
Q7b	0	1
Q8	4	4
Q9/10	5	10
Q11	3	0
Q12	4	0
Q13	2	2
Q14	2	0
Q15	2	2
Q16a	2	0
Q16b	0	1
Q17	1	1
Q18	4	4
Q19/20	5	10
Total	50	40

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Oxford Cambridge and RSA

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# **GCSE (9–1) Classical Civilisation**

## **J199/22 Roman city life**

Insert

Version 1.3

Time allowed: 1 hour 30 minutes

### **INFORMATION FOR CANDIDATES**

- The questions tell you which source you need to use.
- This document consists of **8** pages. Any blank pages are indicated.

### **INSTRUCTION TO EXAMS OFFICER/INVIGILATOR**

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**Section A**

**Culture**

**Source A**

**Image 1** The Colosseum, Rome



**Image 2** Amphitheatre, Pompeii





**Source B**

Three times I gave gladiatorial games in my own name and five times in the name of my sons or grandsons. At these games there were about ten thousand fighters. Twice, in my own name, I presented to the people a show of fighters summoned from all places, and I presented a third show in the name of my grandson. I put on games in my own name four times and in place of other magistrates twenty-three times....

When I was consul for the thirteenth time I was the first to hold games in honour of Mars, which after that time and then in following years were held by the consuls by decree of the senate and by law. I gave to the people hunts of African beasts in my own name or in the name of my sons and grandsons in the Circus or the Forum or in amphitheatres twenty-six times, at which about 3,500 beasts were killed.

*Augustus, Res Gestae 22*

**Source C**

Thracian gladiator figurine.



## Section B

### Literature

#### Source D

It's said a country mouse welcomed a town mouse once  
 To his humble hole, the guest and the host were old friends:  
 He lived frugally, and was careful, but his spirit  
 Was still open to the art of being hospitable.  
 In short, he never grudged vetch or oats from his store,  
 And he'd bring raisins or pieces of nibbled bacon  
 In his mouth, eager by varying the fare to please  
 His guest, whose fastidious tooth barely sampled it.  
 At last the town mouse asks: 'Where's the pleasure, my friend,  
 In barely surviving, in this glade on a steep ridge?  
 Wouldn't you prefer the crowded city to these wild woods?  
 Come with me, I mean it. Since all terrestrial creatures  
 Are mortal, and there's no escape from death for great  
 Or small, then live happily, good friend, while you may  
 Surrounded by joyful things: mindful while you live  
 How brief existence is.'

*Horace Satires 2.6.79-97*

#### Source E

We were obliged by such a great favour, and when we entered the dining room that same slave ran up to us (the one on whose behalf we had asked) and to our amazement, and he pressed upon us a great flurry of kisses, giving thanks for our compassion. "Furthermore, you will know at once," he said, "to whom you have given kindness. The master's wine is the gift of the servant."

Finally, therefore, we reclined while Alexandrian boys poured iced water over our hands and others followed at our feet and removed hang-nails with great precision. And they were not silent even in so irksome a duty, but they were singing as they went. I wanted to test out whether the whole household would sing and so I demanded a drink. A boy, no less, was instantly ready to greet me with a shrill song, and anyone else who was asked to give something. You would have believed it was the dining room of a troop of clowns not that of an upright gentleman.

A very excellent entrée was brought in, for now everyone was reclined except for one man, Trimalchio, for whom a place was saved at the top, in a new fashion. And then, on a large dish, an ass of Corinthian bronze with a double pannier was served up; in one basket there were white olives, in the other black. Over the ass there were two dishes on the edges of which was written the name of Trimalchio and the weight of the silver. Some little bridges soldered onto the plate were even supporting dormice sprinkled with honey and poppy seeds. There were also roasting sausages placed above a silver grill, and below the grill there were Syrian plums along with the seeds of pomegranates.

*Petronius, Dinner with Trimalchio 31*

**Source F**

For, he placed before himself and a few others certain special foods, but before the others, cheap and measly food. He had even divided the wine in little flasks into three sorts, not so that there was an opportunity to choose but so that there was no chance of refusing. Some went to himself and us, some went to lesser friends (for he has his friends graded), and the other to his and our freedmen.

The man who was reclining next to me, noticed and asked whether I approved - I said no. "Well, what custom do you follow?". "I serve the same things to everyone. For I invite people to dinner, not to degradation". "Even the freedmen?". "Yes". "For I consider that they are then dining companions, not freedmen". And he said, "That's a great cost for you". "No". "How can that be?".

"Well, because my freedmen do not drink the same as I do, but I drink the same as the freedmen, and by god, if you restrain your appetite, it is not a burden to share with several what you enjoy. You must keep your greed under control, you must reduce your greed! If you cut down on the costs you could take care of the matter quite respectably by your self-control rather than by insulting others.

*Pliny, Letters 2.6*

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## Summary of updates

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Date	Version	Details
July 2022	1.3	Updated copyright acknowledgements.

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