

Classics - Classical Civilisation

Advanced Subsidiary GCE AS H041

Mark Schemes for the Units

June 2009

HX-CLAS/MS/R/09

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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MARK SCHEMES FOR THE UNITS

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F381 Archaeology: Mycenae and the classical world

| Section A | | |
|-----------------|---|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 1 | Study the photograph and answer the questions. Photograph of the Kakavatos frog. | |
| 1 (a) | <p>Briefly describe the type of artefact shown above and its decoration.</p> <p>Your description should include:</p> <ul style="list-style-type: none"> • what the object could originally have been used for; • its method of manufacture; • other methods of decorating metal objects used by the Mycenaeans. <p>Answers might include:</p> <ul style="list-style-type: none"> • the name given to this artifact, the Kakavatos frog (naming it is not essential); • it was moulded then the spotting effect was created using granulation; • it could have been used as a toy or as part of a larger group, but it is most likely that it was used for some kind of costume jewellery; • there must be reference to other techniques, such as cloisonné and inlay, as well as repoussé. <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 1 (b) | <p>Explain how small objects can be used to teach us about the everyday life of an ancient society.</p> <p>In your answer you should include discussion of both the Mycenaeans and any Classical society that you have studied. You should discuss at least three artefacts.</p> <p>Answers might include</p> <ul style="list-style-type: none"> • the object in the picture which gives us information about fashion in the Bronze Age; • the gold face masks found at Mycenae by Schliemann – these demonstrate respect for the dead, as well as artistic ability and metalworking skills; • several other objects from the Mycenaean period, such as pottery, inlay daggers or metal jewellery; • information from other cultures; such evidence as the Gresham St waterwheel fragments, Roman oil lamps, jewellery and everyday objects from Pompeii. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |

| Question Number | Answer | Marks |
|------------------------|--|-------------|
| 1 (c) | <p>What methods can archaeologists use to find buried buildings and artefacts without excavation? What are the advantages and disadvantages of each?</p> <p>In your answer you should include discussion of both Mycenaean archaeology and at least one Classical site that you have studied.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • magnetometry and electrical resistivity, such as at Wroxeter; • the use of old maps and documents to find evidence of earlier finds and excavations which might suggest locations – this may include discussion of Schliemann’s work at Troy; • metal-detecting; • aerial photography, as was carried out along Hadrian’s Wall; • evaluation of the pros and cons of the techniques discussed. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section A | | |
|-----------------|---|-------------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 2 | Study the drawing and answer the questions. Drawing of the Ivory Trio from Mycenae | |
| 2 (a) | <p>Briefly describe this drawing of an artefact.</p> <p>Your description should include:</p> <ul style="list-style-type: none"> • what the artefact depicts; • how the artefact was made; • how the artefact could have been originally used. <p>Answers might include:</p> <ul style="list-style-type: none"> • decoration of room; • depiction of two women in typical Mycenaean period clothing, and small child; • it was carved from ivory; • pottery phi, chi, psi goddess, ivory/clay toys – any other valid example. <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 2 (b) | <p>Using this artefact as a starting point, explain how art can be used to teach us about an ancient society.</p> <p>In your answer you should include discussion of both the Mycenaeans and any Classical society that you have studied.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • discussion of what has been learnt about Mycenaean fashion, religion and trade from rings, wall-paintings, seal-stones and sarcophagi; • discussion of other art such as; the wall art from the various houses in Pompeii, statues and vases from Classical Athens and other places, moulded Samian pottery from Romano-British sites. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |

| Question Number | Answer | Marks |
|------------------------|--|-------------|
| 2 (c) | <p>Explain what sorts of information can be presented in the forms of diagrams and drawings such as the one above. How can they help archaeologists?</p> <p>In your answer you should include discussion of diagrams and drawings depicting both Mycenaean archaeology and at least one Classical period.</p> <p>Answers might include:</p> <ul style="list-style-type: none">• discussion of specific archaeological diagrams and drawings;• the reasons why archaeologists produce diagrams and drawings;• discussion of technical diagrams such as geophysical surveys, pie charts, showing finds frequencies within a site, typological diagrams, pottery section drawings, finds recording forms, any of the reconstructive diagrams taught as part of this course. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section B | | |
|-----------------|--|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 3 | <p>Explain the different methods of providing dates for archaeological artefacts and sites. In your opinion, which is the most useful?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider dating techniques; • include discussion of the advantages and disadvantages of each method; • support your answer with evidence from any of the sites you have studied. <p>Answers will vary considerably according to the choice of site, so any particular sites referred to here are suggestions only.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • modern day scientific analysis, including radiocarbon dating, such as that carried out to test the authenticity of the Turin Shroud; • more traditional and time-consuming, yet more reliable forms of dating, such as dendrochronology, such as at the Gresham St dig, or typology, such as the comprehensive work carried out by Penelope Mountjoy or Diana Wardle on producing paradigms for Mycenaean pottery; • more global methods of dating such as ice core dating, as long as it is related to relevant events such as the eruptions of Vesuvius or Thera; • stratification to look for evidence of different levels of occupancy, such as that which caused confusion for Schliemann at Troy. <p>Evidence can be provided from any valid sites or finds.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| 4 | <p>Describe the different methods of excavation available to archaeologists. In your opinion, which is the most useful?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider the different methods of excavation; • include an analysis of the usefulness of these methods in different situations such as rescue/salvage archaeology and underwater archaeology; • support your answer with evidence from any of the sites you have studied. <p>Answers will vary considerably according to the choice of site, so any particular sites referred to here are suggestions only.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • box trenches as carried out by Sir Mortimer Wheeler or at Epidavros; | [45] |

| Question Number | Answer | Marks |
|-----------------|--|-------------|
| | <ul style="list-style-type: none"> • slit trenches as favoured by Dörpfeld on Lefkas; • keyhole trenches such as at Dichin in Bulgaria; • step trenches; • open-area stripping, such as at Wroxeter or Leicester's Jewry Wall; • salvage archaeology such as the City of London or Zeugma; • the fact that most modern excavations incorporate a number of different methods; • adaptation to local conditions of these techniques; • underwater archaeology, such as Alexandria and the Pharos project or Kas and Gelidonya; • the advantages and disadvantages of the different methods; • health and safety concerns. <p>Evidence can be provided from various sources and sites.</p> | |
| | [AO1 = 20 + AO2 = 25 = 45 marks] | |
| 5 | <p>'Archaeology has changed for the better since the days of treasure hunting in the eighteenth century.' How far do you agree with this statement?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider the difference between treasure hunting and modern day, scientific, archaeology; • include a discussion of the aims and purposes of archaeology; • support your answer with evidence from any of the sites you have studied. <p>Answers might include:</p> <ul style="list-style-type: none"> • the example of Pompeii as a site where new techniques and methodologies have been developed, such as the discovery of the need to excavate both sides of a wall concurrently, or the realisation by Fiorelli that underground holes in porous ground might signify decomposition of organic remains; • the development of modern day excavation techniques so as to limit potential damage on sites; • the significant change in methodology and hypothesising, with the effect that excavation is only executed if there is a strong reason for doing so; • the increasing role played by geophysics and prospecting in modern-day excavation, and the impact of increased communications so that archaeologists have greater access to information and resources; • the arrival of scientific analysis such as DNA sequencing and microscopic analysis; • the major importance of aerial photography. <p>Evidence can be provided from various sources and visits to sites.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| | Section B Total | [45] |

F382 Homer's *Odyssey* and Society

| Section A | | |
|-----------------|---|-------------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 1 | Read the passage and answer the questions. With this, Noemon went back ... my prudent son's inheritance. Homer, <i>The Odyssey</i> , Book 4, Lines 657-676 and 684-687 [trans E.V. Rieu; Penguin] | |
| 1 (a) | What did Telemachus learn about Odysseus at Menelaus' palace? Answers might include: <ul style="list-style-type: none"> • Helen's story about Odysseus entering Troy in disguise as a beggar; • Menelaus' story of Odysseus in the wooden horse; • Menelaus' story from Proteus, which gave the news that Odysseus was alive but kept captive by Calypso. • Telemachus is like Odysseus in appearance. <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 1 (b) | What impression of Antinous and the other suitors does Homer give in this passage? How vivid do you feel this impression is? In your answer you should include discussion of what they say and how they are described. Answers might include: <ul style="list-style-type: none"> • Antinous' authority: he (and Eurymachus) made the others leave their game, and they all approved his scheme; • vivid description of Antinous' fury, including 'seething with black passion', 'eyes like points of flame'; • no other physical/visual description; • direct speech gives vivid insight into Antinous' personality and feelings, eg 'Damnation take it'; • disdainful attitude towards Telemachus is clearly conveyed: 'young puppy', 'I hope Zeus clips his wings before he reaches manhood'; • ruthless/violent plan to murder Telemachus is a strong indication to the audience of Antinous' character; • other suitors are portrayed as a group 'whole gang', not individualised; • 'swarm around' suggests insects; • Penelope's view of them ('if I could stop them', 'fleecing us of our livelihood') gives a more vivid impression than straight narrative might. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |

| Question Number | Answer | Marks |
|------------------------|--|-------------|
| 1 (c) | <p>‘The suitors deserved their punishment.’ Using this passage as a starting point, explain how far you agree with this statement. In your answer you should consider both this passage and the rest of the poem.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Penelope as (apparently) a widowed queen was an appropriate subject for their attentions; • Penelope might be said to have encouraged them by failing to give a definite answer; • the suitors abused Penelope’s hospitality; • they plotted to kill Telemachus and committed rape and blasphemy; • they had been well-treated by Odysseus, so their behaviour is particularly treacherous; • they treated Odysseus badly when he was disguised as a beggar; • they were perhaps not all equally guilty; • violent death may be considered too harsh a punishment. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section A | | |
|-----------------|--|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 2 | Read the passage and answer the questions. “It was not that the keen-eyed ... so that one day you can tell your wife.” Homer, <i>The Odyssey</i> , Book 11, Lines 198-223 [trans. E.V. Rieu; Penguin] | |
| 2 (a) | <p>Briefly describe what Odysseus had to do in order to speak to the spirits of the dead, and summarise what Teiresias has told him about his future.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Odysseus follows the instructions of Circe. • He sails to the edge of the ocean, where there is never light. • He digs a trench, pours libations, sprinkles barley, promises to make sacrifices on his return to Ithaca. • He sacrifices sheep and tells his comrades to burn them. • Teiresias drinks the sacrificial blood, then prophesies a hard but successful journey home for Odysseus. • Teiresias says that Odysseus’ men may reach home if he can control their appetites on the island of Thrinacie. • If not, Odysseus will reach home alone, on a foreign ship, and find suitors in his house. • Odysseus will take revenge on these suitors, but must then travel carrying an oar until someone calls it a winnowing fan. <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 2 (b) | <p>How does the passage arouse sympathy for Odysseus and his mother? In your answer you should include discussion of what happens and the language used to describe it.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Anticleia missed Odysseus bitterly: ‘heartache’. Homer conveys the love and pride she feels towards her son: ‘my glorious Odysseus’; ‘your wise and gentle ways’. • Our sympathy for Anticleia is increased by the reference to her loss of life ‘with all its sweetness’: death is not a pleasant alternative. • We sympathise with Odysseus’ wish to hug his mother, which was so great that he tried even though he did not know whether it was possible, and repeated his attempt. The repetition of the phrase ‘three times’ emphasises this. • Homer helps the audience to imagine Odysseus’ disappointment by the comparison with a shadow or a dream. • Odysseus’ direct speech, especially the appeal ‘Mother!’ shows his anguish. Even if he had been able to embrace her, it would have given him only ‘cold comfort’. • Anticleia’s description of Odysseus as ‘ill-fated above all men’ increases our sympathy for him. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |

| Question Number | Answer | Marks |
|------------------------|---|-------------|
| 2 (c) | <p>Using this passage as a starting point, discuss how important his family is to Odysseus. In your answer you should consider both this passage and the rest of the poem.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • the passage shows the intense love Odysseus felt for his mother; • yet he was able to delay talking to her until after he had met Teiresias; • his emotional reunions with Telemachus, Penelope and Laertes; • in the passage, Anticleia looks forward to his return to Penelope; this is the focus of Odysseus' attention in the second half of the poem; • on Calypso's island, Odysseus is consumed with longing for Penelope; • yet on many occasions he extends his journey out of curiosity, greed, or even through enjoying the company of another woman (Circe). <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section B | | |
|-----------------|--|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 3 | <p>How important is Odysseus' disguise as a beggar to the success of the <i>Odyssey</i>?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • consider what happens as a result of this disguise and the revealing of the disguise; • include an analysis of the importance of this disguise to the success of the poem; • support your answer with evidence from the second half of the <i>Odyssey</i>. <p>Answers might include:</p> <ul style="list-style-type: none"> • Athene provides the disguise to protect Odysseus. Without it, he would probably have failed to take revenge on the suitors, and the final confrontation would have happened much sooner; • the disguise provides tension and delay as it is gradually revealed to characters, and we are anxious it may be discovered too soon; • on the other hand, some may argue that the retardation occasioned by the disguise is excessive and that it reduces excitement; • the disguise allows Odysseus to test loyalty, eg Eumaeus, Philoetius; • recognition scenes add excitement and pathos (Telemachus, Argus, Eurycleia, Laertes); • the gradual revealing of Odysseus' identity leads to the climax in the recognition scene with Penelope. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| 4 | <p>'Like father, like son'. How far do you feel that Telemachus was a worthy son of Odysseus?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • consider what Telemachus says and does; • include an analysis of the way a hero should behave; • support your answer with evidence from the <i>Odyssey</i>. <p>Answers might include:</p> <ul style="list-style-type: none"> • in the early books, Telemachus behaves with a mixture of mature, heroic behaviour and childishness, eg he calls an assembly and speaks well, but bursts into tears at the end of his speech; • he makes a successful expedition to Pylos, though he is presented as gauche and tongue-tied at Pylos and Sparta; • like Odysseus, he receives help from Athene; • he is aware of the rules of xenia (eg with Athene/Mentes and Theoclymenus); • he fights heroically in the hall, though he lacks the experience/thoughtfulness to remember to close the door after fetching the weapons; • he makes brutal decisions about the punishment of the unfaithful maids and Melanthius; • he intercedes successfully for Phemius and Medon; • he lacks some of Odysseus' qualities, such as readiness with false stories. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |

| Question Number | Answer | Marks |
|------------------------|--|-------|
| 5 | <p>‘The <i>Odyssey</i> portrays a society in which slaves were valued and loyal.’ How far do you agree with this statement?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • consider what happens to maidservants and servants and what they do and say; • include an analysis of their relationships with other members of the household; • support your answer with evidence from the <i>Odyssey</i>. • <p>Answers might include:</p> <ul style="list-style-type: none"> • Eurycleia’s extreme loyalty to Odysseus, Penelope and Telemachus. Her relationship with Penelope is portrayed almost as friendship, as in the conversation after the battle in the hall - though Penelope says that she would have sent another slave away in tears. • Eumaeus’ similar loyalty, keeping Odysseus’ farm prosperous for him, even after his prolonged absence. Odysseus seems to trust him. His standard of living seems adequate; • Odysseus promises rewards to Eumaeus and Philoetius; • Dolius, Phemius and Medon are loyal; • The status of some characters (eg Demodocus) is not clear; • Melanthius is disloyal - but he may believe that his master is dead; • Melantho and some maids are disloyal and disrespectful to Penelope; • The punishment for disloyalty was extremely harsh (Book 22); • Nausicaa treats her maids as friends, but inferior to her; • Many servants, such as the fifty maids in the Phaeacian palace, do not assume individual personalities. This may suggest that they were not treated as individuals. The named slaves may be exceptions; • Homer’s original audience would have had different expectations from us. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| Section B Total | | [45] |

F383 Roman Society and Thought

| Section A | | |
|-----------------|--|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 1 | Read the passage and answer the questions. Vibídius turned to Bálatro ... the shell-fish is better than brine. Horace, <i>Satires</i> 2.8 lines 39-53 [trans N. Rudd; Penguin] | |
| 1 (a) | Briefly describe the event at which Vibídius is talking to Bálatro. Answers might include: <ul style="list-style-type: none"> Names of those present; Accept a seating plan; Answers should include details from the dinner party. <ul style="list-style-type: none"> Accept reference to attitudes Accept any detail of food or wine; Accept detail after the passage such as the collapse of the awning. <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 1 (b) | To what extent do you think 'his lordship' (line 11) is showing off in this passage? In your answer you should refer to Horace's use of language. Answers might include: <ul style="list-style-type: none"> His lordship is the host Nasidienus; The use of this word implies that the host has a high opinion of himself; He adds detail about the lamprey caught while pregnant; He shows off his knowledge after spawning the flesh is inferior; He knows all the ingredients of the sauce; There is emphasis on white; of course; I; Exotic words underline the effort in obtaining the best: Methymnaean; <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |

| Question Number | Answer | Marks |
|------------------------|---|-------------|
| 1 (c) | <p>To what extent do you think that Horace was sorry to miss the event?</p> <p>In your answer you should refer to other <i>Satires</i> of Horace you have read.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Horace is well known in Rome and would have enjoyed the company of Maecenas whom he praises in Satire 1.1; • He portrays himself as living simply (2.2); He comments on dining simply; • In 1.1 he criticises gluttony so would not enjoy the food; • Discussion of Epicureanism should be credited as it is a set theme; • In 2.6 he is delighted with the villa he has been given by Maecenas so would probably prefer life in the country; • Discussion of the characters at the dinner – Horace may not like some other guests and may be critical. Characters Horace would prefer to spend time with might be people like Ofellus; • The story of Town Mouse/Country Mouse implies he would not like the dinner. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section A | | |
|-----------------|---|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 2 | Read the passage and answer the questions. <i>Pliny to Trajan</i> , While I was visiting ... on my instructions. Pliny, <i>Letters</i> 10.33 [trans. B Radice; Penguin] | |
| 2 (a) | Briefly explain who Trajan was and Pliny's purpose in writing this letter. Trajan was Emperor; Briefly explain should lead to some expansion in detail on Trajan which may include: <ul style="list-style-type: none"> • relevant detail of Pliny's governorship of Bithynia; • detail of Trajan's principate eg Dacian Wars/Column Pliny is asking for permission to set up a company of firemen/fire brigade. [AO1 = 10 marks] | [10] |
| 2 (b) | How does Pliny use language to achieve what he wants? How successful was he in persuading Trajan? In your answer you should make reference to Trajan's reply. Answers might include: <ul style="list-style-type: none"> • He tries to arouse Trajan's sympathy by emphasising the scale of the fire – widespread, destroyed; • He uses descriptive phrases – fanned by the strong breeze to build up the picture; • He uses the Elderly Club/Temple of Isis to underline the fact that public buildings were involved; • He uses the word apathy; • He repeats the negative not ... not ... nor to emphasise the lack of fire equipment; • He is not really successful as Trajan is more concerned with political factions (which had already been a problem in Bithynia); • Trajan picks up on the word apathy and tells Pliny to get the owners to press the bystanders into action. [AO1 = 10 + AO2 = 10 = 20 marks] | [20] |

| Question Number | Answer | Marks |
|------------------------|---|-------------|
| 2 (c) | <p>To what extent to you feel that Roman society relied on people such as Pliny? You should refer to your knowledge of Roman society including the letters of Pliny that you have read.</p> <p>Roman society relied on people such as Pliny in various ways:</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Those who relied on Pliny in his role as governor of Bithynia; accept references to support in the provinces; • Pliny in his senatorial/political role; • Pliny as Patron; • Pliny as father of the household; • Accept discussion of Pliny setting moral standards. <p>Society knowledge might include:</p> <ul style="list-style-type: none"> • Pliny belonged to the senatorial class; • There was no welfare state or charity; The passage indicates that there was little help from the state and that people such as Pliny were NHS, DSS/Social Services; • understanding of duties expected of a patron/client; • reference to the sportula/dole; <p>Answers should refer to other letters of Pliny for example:</p> <ul style="list-style-type: none"> • Reference from Pliny and his support to society: Regulus who hunts down legacies from the rich (2.20); Zosimus (5.19) Ummidia Quadratilla (7.24) and his attitude concerning the illnesses of his slaves; <p>Accept the argument that Society did not rely on people such as Pliny provided that there is supporting reference to the <i>Letters</i>.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section B | | |
|-----------------|---|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 3 | <p>Discuss the advantages and disadvantages of being a freedman in Roman society.</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider who freedmen were in Roman society; • include analysis of the advantages and disadvantages of being a freedman; • support your answer with evidence from the works of at least two of Juvenal, Pliny and Petronius. <ul style="list-style-type: none"> • Freedmen were ex-slaves; • knowledge of how slaves became free; • contrasts between the relative freedom of freedmen compared to slaves; for example they could vote, they could marry, they could own property; • restrictions placed upon them; they could not stand as a candidate; • they could not become a high ranking officer in the army; • they remained tied to their former master and became their clients; • freedmen could and did make huge sums of money; • Trimalchio is an example of the very rich; • many ways in which Trimalchio shows off his wealth – silver pissing bottle, 31-ass, 33 pieces in silver/gold, Falernian wine, Scintilla's jewellery, does not know all his staff; • Accept reference to his display of riches; • There are other freedmen who are not so wealthy; • Accept comment on the lack of education or manners; • appreciation of the criticism of the nouveaux riches; • the themes of money and fame. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |

| Question Number | Answer | Marks |
|------------------------|--|-------------|
| 4 | <p>According to Juvenal, life in Rome was very dangerous. What were the dangers of living in Rome, and to what extent do you think that Juvenal was telling the truth?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider a range of dangers of life in Rome; • include some analysis of how reliable Juvenal's information is; • support your answer with evidence from Juvenal's <i>Satires</i>. <p>Answers might include: Evidence can be provided from Juvenal's Satire 3 but also Satire 1:</p> <ul style="list-style-type: none"> • Rome is dangerous; • corrupt; • busy; • housing is poor; • foreigners; • freedmen; • the theme of living in the city; • accept any relevant point which should be supported with reference to the text. <p>There should be some literary appreciation related to the theme of humour; appreciation that Juvenal wrote satire; and the understanding that this could be exaggeration.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| 5 | <p>'The Romans were obsessed with money and wealth.' To what extent do you agree with this statement?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider how the Romans displayed their wealth; • include analysis of the Romans' use of money; • support your answer with evidence from the works of at least two of Juvenal, Pliny, Petronius and Horace. <p>Answers might include:</p> <ul style="list-style-type: none"> • Juvenal: <i>Satire</i> 1 – abuse of the daily hand-out; • Pliny: 7.24 Ummidia Quadratilla's 'toadies' and legacies, 2.6 – degradation at dinner but also 5.19 – Zosimus sent to Forum Iulii for his health; • Petronius: 45 – dinner/money/show/votes and 26 (opening line) – 'prospect of a free dinner'. <i>Accept Trimalchio's generosity as a patron;</i> • Accept any reference to display of wealth – or even bling! • Horace: 1.1 Maecenas several references and 2.6 – villa as a gift, • The theme of Epicureanism may be offered; • The theme of nouveaux riches/social climbers. <p>As many of the texts are satire some awareness of this genre could be considered.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| Section B Total | | [45] |

F384 Greek Tragedy in its context

| Section A | | |
|------------------------|---|-------------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 1 | Read the passage and answer the questions. A man so noble ... fight beside us to the end!, Sophocles, <i>Oedipus the King</i> , lines 293-314, [trans. R. Fagles; Penguin] | |
| 1 (a) | Briefly describe the events in the play leading up to this passage. Answers might include: <ul style="list-style-type: none"> • Oedipus has emerged from the palace to talk to his people; • the priest asks him for help; • Oedipus tells the people that he has sent Creon to Delphi; • Creon returns and wishes to speak in private; • Creon tells Oedipus that the plague is caused by the murderer of Laius; • Oedipus asks about the murder, and is told it happened long ago; • after a Choral Ode, Oedipus discusses his plans to discover the killer. <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 1 (b) | Analyse in detail Sophocles' use of dramatic irony in this passage. How effectively do you feel he uses dramatic irony in this passage? Answers might include: <ul style="list-style-type: none"> • Oedipus' references to being king; • references to a shared wife and shared children; • Oedipus' wanting to fight for Laius as if he was his father; • Oedipus' curse on the killer; • Oedipus' reference to Justice. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |
| 1 (c) | How is Oedipus portrayed in this passage? How consistent is this with his portrayal elsewhere in the play? Answers might include: <ul style="list-style-type: none"> • his willingness to help his people in the passage and elsewhere; • his willingness to be banished to save his city at the end of the play; • his determination to succeed in the passage and elsewhere; • his determination to gain the truth, despite advice from Teiresias etc.; • his confidence in his abilities in the passage and elsewhere; • his despair after he discovers the truth. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section A | | |
|------------------------|---|-------------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 2 | Read the passage and answer the questions. You abomination! ... I shall never see them alive again, Euripides, <i>Medea</i> , lines 1322-1350, [trans. P. Vellacott; Penguin] | |
| 2 (a) | Briefly describe the events in the play since Medea has informed the Chorus of her decision to kill her Children. Answers might include: <ul style="list-style-type: none"> • Jason is summoned and agrees to the children staying; • the children take the gifts into the palace; • they return with the Tutor who tells Medea they have been saved from exile; • a messenger comes out and describes the deaths of Creon and his daughter; • Medea kills her children; • Jason comes in looking for Medea; • Medea appears in her dragon-chariot. <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 2 (b) | How does Euripides make this passage dramatically effective? In your answer you should include discussion of the situation here, and the language used. Answers might include: <ul style="list-style-type: none"> • this is a long speech in a dialogue; • the situation, with Jason on the ground and Medea in her chariot; • the dead children; • Jason's language (abomination, pollution, curse...); • the imagery used (Sun and Earth, Tuscan Scylla...); • pathos. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |
| 2 (c) | What is Jason's attitude towards Medea in this passage? How typical is this of his attitude towards her elsewhere in the play? Answers might include: <ul style="list-style-type: none"> • Jason hates Medea and curses her; • he acknowledges that he cannot do anything; • elsewhere, he considers he has done her a favour by bringing her to Greece; • he blames her for her problems and he offers to help her in her exile; • he is patronising; • he thinks she has finally seen sense. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section B | | |
|-----------------|---|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 3 | <p>Would <i>Clytemnestra</i> be a better title for Aeschylus' play than <i>Agamemnon</i>?</p> <p>In your answer, you should</p> <ul style="list-style-type: none"> • consider the roles of the two characters; • include an analysis of the themes of the play; • support your answer with evidence from Aeschylus' <i>Agamemnon</i>. <p>Answers might include:</p> <ul style="list-style-type: none"> • Clytemnestra is on stage for the majority of the play, whereas Agamemnon appears only briefly; • Clytemnestra dominates the speaking, and drives the action of the play onwards; • Clytemnestra kills Agamemnon, so he suffers more than she does; • Although he is not on stage for very long, Agamemnon is constantly being mentioned by all the characters, especially the Chorus; • the main event in the play is the death of Agamemnon; • the main theme of the play seems to be Justice, as envisaged by Clytemnestra as being the murder of Agamemnon in revenge for his sacrifice of Iphigeneia. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| 4 | <p>What contribution do characters other than Pentheus and Dionysus make to Euripides' <i>Bacchae</i>? How important do you feel the other characters are to the play?</p> <p>In your answer, you should</p> <ul style="list-style-type: none"> • consider the contribution of characters other than Pentheus and Dionysus to the plot; • include an analysis of the dramatic effectiveness of the play; • support your answer with evidence from Euripides' <i>Bacchae</i>. <p>Answers might include:</p> <ul style="list-style-type: none"> • other characters are needed for the play to succeed. Without them, it would be only Pentheus and Dionysus; • Cadmus is a contrast to Pentheus. He advocates worshipping Dionysus. He also brings the play to a conclusion by collecting the pieces of Pentheus' body and bringing Agave to her senses; • Agave adds to the tragedy by her killing of her son, and her horror at discovering the truth; • Tiresias shows how a god-fearing man should behave; • the two messengers demonstrate the power of the god; • the Chorus enliven the play through their odes, as well as interacting with Dionysus. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |

| Question Number | Answer | Marks |
|------------------------|--|-------|
| 5 | <p>‘There are no normal family relationships in Greek Tragedy.’ Explain how far you agree with this statement.</p> <p>In your answer, you should</p> <ul style="list-style-type: none"> • consider how family relationships are portrayed in the plays you have studied; • include an analysis of the extent to which these relationships are normal; • support your answer with evidence from at least two of the following plays: Aeschylus’ <i>Agamemnon</i>, Sophocles’ <i>Oedipus the King</i>, Euripides’ <i>Medea</i> and <i>Bacchae</i>. <p>Answers might include:</p> <ul style="list-style-type: none"> • In <i>Agamemnon</i>, Agamemnon sacrifices his daughter to gain a fair wind to Troy. He returns home to be murdered by his wife. Both he and Clytemnestra commit adultery; • In <i>Oedipus the King</i>, Oedipus kills his father without realising it, and marries his mother having four children by her; • In <i>Medea</i>, Medea kills her sons as revenge against Jason, who has abandoned her in favour of another woman; • In <i>Bacchae</i>, the reaction of Semele’s family to her claims of an affair with Zeus result in the divine offspring of that affair having his aunt kill his cousin, and then punishing the rest of the family. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| Section B Total | | [45] |

F385 Greek Historians

| Section A | | |
|-----------------|--|-------------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 1 | Read the passage and answer the questions. In this way Sardis was captured ... pronounced Solon's name, Herodotus, <i>The Histories</i> , 1.86, [trans. A. de Selincourt; Penguin] | |
| 1 (a) | 'The oracle was fulfilled'. Describe the oracle Croesus received and how it was fulfilled. Answers might include: <ul style="list-style-type: none"> • 'If you cross the river Halys, a great empire will fall.' • that the oracle was from Delphi; • Croesus decided to attack the Medes, and Cyrus defeated him. In this way a great empire fell, but it was his own. <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 1 (b) | What features of Herodotus' interests are shown in this passage? How typical are they of his narration of events? Answers might include: <ul style="list-style-type: none"> • the oracle; • the focus on an individual, with Croesus himself destroying the empire; • the vivid nature of the picture, combined with the use of direct speech; • the idea of <i>hubris</i> or similar; • details of another incident from Herodotus for a comparison; • details of Herodotus' own statements on his aims as an historian; • whether or not this could have happened; • analysis of what is meant by 'typical' with reference to another passage; • what sources Herodotus might have had for such a passage (ie did he just make it up?); • how this passage relates to Herodotus' aims as an historian. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |

| Question Number | Answer | Marks |
|------------------------|--|-------------|
| 1 (c) | <p>Oracles and the supernatural are a very significant aspect of Herodotus' work.' Using this passage as a starting point, discuss how far you agree with this statement.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • details of the use of oracles – Croeses should not be over-credited; • the appearance of Pan before the battle of Marathon; • the earthquakes at Delos before the Persian Wars; • dreams and Xerxes; • the positioning of oracles and divine action within the text and its potential significance; • the idea of <i>hubris</i> and how this might shape some of Herodotus' thinking about the Persians; • Herodotus' emphasis on human rather than divine action (some candidates might be able to place this in the context of Homer, but this should not be expected). <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section A | | |
|-----------------|--|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 2 | Read the passage and answer the questions. And with regard to my factual reporting ... but was done to last for ever, Thucydides, <i>History of the Peloponnesian War</i> , 1.22, [trans. R. Warner; Penguin] | |
| 2 (a) | What has Thucydides said about war before this passage begins? Answers might include: <ul style="list-style-type: none"> • details of his statements on the Peloponnesian War vs Trojan War; • the account of the Trojan War and lack of Greek unity; • the role of Agamemnon; • outline the development of Greek warfare in the archaeology; • the role of Minos and the Cretan navy; • details of piracy in the Greek world; • early Athenian weapon-bearing; • developments in Corinth and Sparta; • details of the Persian conflict, especially Themistocles and the development of the navy. <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 2 (b) | What approach to the writing of history does Thucydides outline in this passage? Why do you think he wanted to explain this approach to his audience? In your answer you should consider Thucydides' aims in writing his work. Answers might include: <ul style="list-style-type: none"> • 'factual content' (line 1): his process for checking etc; • the emphasis he lays on eye-witness' accounts; • the difficulties he outlines in discovering the truth, including partiality and people's memories changing things; • Thucydides' aims, especially in relation to human nature; • Thucydides' relationship with Herodotus (not essential, but details of relative dates etc. should be credited); • consideration/analysis of the 'scientific', source-based nature of Thucydides writing; • analysis of how Thucydides sees the truth and tries to get at it, especially in relation to the development of the 'new science' of history; • analysis of 'to whom' Thucydides is writing, especially in his notion that his writing is not designed 'to meet the taste of an immediate public'. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |

| Question Number | Answer | Marks |
|------------------------|--|-------------|
| 2 (c) | <p>Using this passage as a starting point, discuss how useful Thucydides is as an historical source. In your answer you should include discussion of this passage and other parts of the text which you have read.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • details of some episodes from Thucydides which illustrate his ideas- eg the speeches in book 1 and the Funeral Oration; • some details of what Thucydides says in the passage, especially the looking for sources etc. as discussed in (a), but these should not form the majority of the answer; • details of the structure of his narrative, especially the opening chapters on the causes of the conflict; • analysis of what Thucydides may have meant by this idea at the time; • analysis of how Thucydides constructs his narrative so as to show how people come into conflict; • analysis of the historical method outlined; • analysis of Thucydides' relationship with Herodotus, in as far as it is known, might also be valid, but not essential. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section B | | |
|-----------------|---|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 3 | <p>How successful do you think Herodotus is as an historian?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider the events Herodotus describes; • include an analysis of Herodotus' aims; • support your answer with evidence from Herodotus' work. <p>Answers might include:</p> <ul style="list-style-type: none"> • a detailed account of a number of stories from Herodotus – Croesus and Lydia, the Battle of Marathon, and the other battles of the Persian Wars; • some idea of the nature of the narratives and their sources – often short, personal stories with details about the people; oral sources; • knowledge of Herodotus' opening statements and recall of his aims, including his distinctions between mythos and history; • discussion of the meaning of the work distinctive at the time (ie history as a new area for study and Herodotus' contribution to this); • discussion of the accuracy of his narrative, particularly in areas where his sources might have been less reliable; • credit should be given for discussion of how distinctive Herodotus' writing, including a contrast with Thucydides; • consideration of how Herodotus and others might have perceived his writing and how it might have been presented. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |

| Question Number | Answer | Marks |
|-----------------|--|-------|
| 4 | <p>How effectively does Thucydides use speeches in his work? In your answer, you should:</p> <ul style="list-style-type: none"> • consider how and when Thucydides uses speeches; • include an analysis of what Thucydides himself says about speeches and the choice of occasions when speeches are used; • support your answer with evidence from Thucydides' work. <p>Answers might include:</p> <ul style="list-style-type: none"> • a detailed account of a number of the speeches from Thucydides, including the debate at Corinth and Funeral Oration; • knowledge of where the speeches fall in Thucydides' narrative • knowledge of Thucydides' own statements on the nature of his speeches and where they are placed within his narrative; • discussion of how Thucydides' speeches relate to the over-all aims of his work and how he uses them to further these aims; • discussion of the 'dramatic' effectiveness of his speeches and how they are used to help portray individual characters (eg Pericles and Cleon) • consideration of how these speeches might have been received by the contemporary audience and how they are received today, including whether or not they can be given any historical credence; • credit should be given for any knowledge of the contemporary rhetorical scene with Gorgias et al. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |

| Question Number | Answer | Marks |
|------------------------|--|-------------|
| 5 | <p>To what extent does Plutarch’s interest in individuals make his work different from that of other Greek historians you have studied?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • consider how Plutarch describes individuals and their personalities; • include an analysis of the portrayal of individual personalities as opposed to historical events or other factors; • support your answer with evidence from at least one Plutarch <i>Life</i> and either Herodotus <i>The Histories</i> or Thucydides <i>History of the Peloponnesian War</i>. <p>Answers might include:</p> <ul style="list-style-type: none"> • a detailed account of incidents from the Lives of Pericles and Themistocles, combined with a knowledge of relevant parts of Thucydides or Herodotus; • some ideas of Plutarch’s own background and his interest in philosophy and biography, rather than history in the normal sense combined with a knowledge of his dates relative to the other two; • knowledge of Plutarch’s own statements on the characters and his emphasis on the detail about their lives – eg statements about their birth or details which seem to be of little consequence, but reflect their character; • knowledge of whether he is that different from Herodotus and Thucydides, both of whom also show a clear interest in individuals; • discussion of what Plutarch’s aims were in writing these lives and how they might have differed from those of Herodotus and Thucydides; this might include a consideration of how the works were perceived at the time they were written and what each does with his sources; • consideration of what is meant by ‘different’ and how these authors might be classified. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| Section B Total | | [45] |

F386 City Life in Roman Italy

| Section A | | |
|-----------------|---|-------------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 1 | Read the passage and answer the questions. Likewise, the house of bankers and tax collectors ... finished in a magnificent style, Vitruvius, <i>de Architectura</i> VI 5.3 [trans. L. Harrow] | |
| 1 (a) | <p>Describe what a citizen might see when visiting a reception room/atrium (line 5) of the wealthy in Herculaneum and Ostia.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Reception rooms / atria / vestibules were designed to make an impression; • visitors might be clients or guests; • a “typical” atrium – hall main room / reception room; • impluvium / compluvium / hole in roof / pool of rain water; • lararium / cupboard for lar / household god; • detail of furniture; • detail of decoration; <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 1 (b) | <p>To what extent do you think that the gardens in Herculaneum and Ostia were finished in a magnificent style (lines 6-7)?</p> <ul style="list-style-type: none"> • the passage makes reference to groves and peristylia; • the use of space is second to the habits of the owner; • accept discussion of summer dining room; <p>accept detail from:</p> <ul style="list-style-type: none"> • House of Stags • Samnite House – large open garden; • Garden Houses – water features / secret gardens – privacy. <p>Not everybody followed Vitruvius’ advice especially Herculaneum;</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |

| Question Number | Answer | Marks |
|------------------------|---|-------------|
| 1 (c) | <p>‘Wealthy citizens in Herculaneum and Ostia used decoration in their houses and gardens to reflect their interests and beliefs.’ How far do you agree with this statement?</p> <ul style="list-style-type: none"> • theme of definition of social identity; • theme of identity through gardens; <p>The home was a stage;</p> <ul style="list-style-type: none"> • accept statues of Hercules / Heracles and Satyr; • interest in hunting – House of Stags; • interest in the sea – House of Stags has terrace; • interest in drinking / love – Hercules / Heracles / Satyrs – House of Stags; • Interest in “sporting activities” House of Apuleius – Mosaics – Chariot / charioteer (lost) / wrestlers Nereids – by sea; <p>Mythological beliefs</p> <ul style="list-style-type: none"> • Samnite House – wall painting of rape of Europa. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section A | | |
|-----------------|--|-------------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 2 | Study the following image and answer the questions. Photograph of Mosaic from the house of Scaurus. | |
| 2 (a) | Briefly describe what we know about Scaurus. Cooley and Cooley offer some detailed information (p165) Answers might include: <ul style="list-style-type: none"> • Aulus Umbricius Scaurus; • traded in fish sauce / garum; • son died early; Cooley F91 to Scaurus <i>the Younger</i> duumvir; • Cooley: H 20a – the image of the fish sauce vessel found in his house; • 20b – reference to Scaurus' mackerel sauce. Advertisement inscription. <p style="text-align: right;">[AO1 = 10 marks]</p> | [10] |
| 2 (b) | In what ways did Scaurus try to show that he was an important citizen of Pompeii? How successful do you think he was? Answers might include: <ul style="list-style-type: none"> • details of House of Umbricius Scaurus – near Porta Marina; • theme of inscriptions – details; • personalised floor mosaic – detail from his atrium. Risky in a public area; <p>There should be some evaluation of the information offered</p> <ul style="list-style-type: none"> • had family working managing his workshops; • advertising self; • containers stamped with his name; • F91 in Cooley – the inscription to son. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p> | [20] |

| Question Number | Answer | Marks |
|------------------------|--|-------------|
| 2 (c) | <p>To what extent do you think that the citizens of Pompeii respected people who earned a living through trade.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • accept reference to freedmen but also others who traded; • attitude towards slaves used in trade; <p>Named references:</p> <ul style="list-style-type: none"> • Numerius Popidius Celsinus (restoration of the Temple of Isis); • Eumachia – there are inscriptions relating to her success; • Scaurus’ advertising probably vulgar – on view to visitors; F91 – town councillors voted for him a site and money and statue in respect; • accept references to Trimalchio. • Lauren Hackworth Petersen “there is more than a little Trimalchio in Scaurus” (the freedman in Roman art). An object of ridicule; • probably “tolerated” as a necessity rather than being welcomed warmly; • advantage in helping to restore Pompeii after the earthquake; • Cooley 38-47b – Freedmen affection shown in burial plot; <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p> | [25] |
| Section A Total | | [55] |

| Section B | | |
|-----------------|--|-------|
| Question Number | Answer | Marks |
| | Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited. | |
| 3 | <p>How useful have you found tombs to be in learning about the lives of the people of Pompeii?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider a range of tombs from Pompeii including inscriptions; • include analysis of the usefulness of the information available; • support your answer with reference to specific tombs from Pompeii. <p>Answers might include:</p> <ul style="list-style-type: none"> • theme of funerary monuments; • size and status; • basic details offered – name / rank; • could have extended use – Cooley G16-19; • informative artwork/relief G47a; Naevoeia Tyche's head looking from the window; • Tomb of Eumachia: G 15-19 • personal commemoration – ensuring that name lives on in building after death; • sadness in the details of children – G40-45; • rewards offered by town councils for tombs – Scaurus. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| 4 | <p>'Public baths were about more than getting clean.'</p> <p>How far does evidence from Ostia and Herculaneum support this view?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider the different activities which happened at the baths; • include analysis of the importance of these activities; • support your answer with evidence from Ostia and Herculaneum. <p>Answers might include:</p> <ul style="list-style-type: none"> • understanding and description of a typical bathing process ; • references to M. Gavius Maximus (Baths of the Forum); • M. Nonius Balbus – Herculaneum Suburban baths; • Baths of the Forum – Gymnasium Ostia; • Baths of Mithras; • latrines; • socialising and • business contacts. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |

| Question Number | Answer | Marks |
|------------------------|--|-------------|
| 5 | <p>In which Roman city do you think life would have been most enjoyable?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider what would have made life enjoyable in Roman cities; • include a comparison of the different cities; • support your answer with evidence from two or more of Pompeii, Ostia and Herculaneum. <p>Answers might include:</p> <p>Candidates may argue from the point of view of any member of society provided that this is supported with evidence:</p> <ul style="list-style-type: none"> • Amphitheatre Pompeii B10; • Tacitus riots in Pompeii/D37; • possible water performances at Ostia; • Baths in Ostia and Herculaneum (Pompeii not in specification); • Palaestra; • accept worship of Isis: E4-6; • accept comment on women – Eumachia; • actors – D70. <p>Credit also:</p> <ul style="list-style-type: none"> • Theatre – Pompeii Large theatre protected from sun by an awning; • Odeon, Pompeii – musical performances; <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p> | [45] |
| Section B Total | | [45] |

AS Classics Marking Grid for units CC1–CC6 and AH1–AH2: AO1

| <i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i> | <i>Max. mark and mark ranges</i> | | <i>Characteristics of performance</i> |
|--|----------------------------------|-----------|---|
| | <i>10</i> | <i>20</i> | <ul style="list-style-type: none"> • Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context. |
| Level 5 | 9–10 | 17–20 | <ul style="list-style-type: none"> • Specific factual knowledge, selected with care; • Fully relevant to the question; • Well supported with evidence and reference where required; • Strong awareness of context as appropriate. |
| Level 4 | 6–8 | 12–16 | <ul style="list-style-type: none"> • Generally well chosen factual knowledge; • Relevant to the question; • Usually supported with evidence and reference where required; • Awareness of context as appropriate. |
| Level 3 | 4–5 | 8–11 | <ul style="list-style-type: none"> • Some factual knowledge, not always well chosen; • At least partially relevant to the question; • Some supporting evidence and reference where required; • Limited awareness of context. |
| Level 2 | 2–3 | 4–7 | <ul style="list-style-type: none"> • Restricted selection of factual knowledge, possibly including some inaccurate detail; • Little evidence of relevance to the question; • Occasional use of appropriate supporting evidence; • Context occasionally or very superficially indicated. |
| Level 1 | 0–1 | 0–3 | Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level. |

AS Classics Marking Grid for units CC1–CC6 and AH1–AH2: AO2 (a and b)

| (a) <i>Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i> (b) <i>Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i> | <i>Max. mark and mark ranges</i> | | | <i>Characteristics of performance</i> |
|--|----------------------------------|-----------|-----------|---|
| | <i>10</i> | <i>15</i> | <i>25</i> | |
| Level 5 | 9–10 | 13–15 | 21–25 | <ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing. |
| Level 4 | 6–8 | 9–12 | 15–20 | <ul style="list-style-type: none"> • Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • Argument well structured and developed; technical terms accurately and effectively used; • Good control of appropriate form and register; • Legible and technically accurate writing, conveying meaning well. |
| Level 3 | 4–5 | 6–8 | 10–14 | <ul style="list-style-type: none"> • Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly. |
| Level 2 | 2–3 | 3–5 | 5–9 | <ul style="list-style-type: none"> • Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured. |
| Level 1 | 0–1 | 0–2 | 0–4 | Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level. |

AS Classics Marking Grid for units CC1–CC6 and AH1–AH2: notes

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

| | | AO1 | AO2 |
|---------------------------------------|----|-----|-----|
| <i>Section A Commentary Questions</i> | Qa | 10 | |
| | Qb | 10 | 10 |
| | Qc | 10 | 15 |
| <i>Section B Essays</i> | | 20 | 25 |
| <i>Total</i> | | 50 | 50 |
| <i>Weighting</i> | | 50% | 50% |
| <i>Total mark for each AS unit</i> | | 100 | |

Quality of Written Communication (QWC): In Section A, the (a) sub-question is limited to AO1. Quality of written communication (AO2b) will be assessed in the (b) and (c) sub-questions only. This is because the QCA Guidance for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences. For some AS units (eg Archaeology) the (a) sub-questions are likely to include single sentence or even one-word answers.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AOs 2a and 2b but, in assigning a mark for AO2, examiners should focus first on AO2(a) – ie bullet points 1 and 2 – to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

Grade Thresholds

Advanced Subsidiary GCE Classics - Classical Civilisation (H041)
June 2009 Examination Series

Unit Threshold Marks

| Unit | | Maximum Mark | A | B | C | D | E | U |
|------|-----|--------------|----|----|----|----|----|---|
| F381 | Raw | 100 | 67 | 58 | 49 | 40 | 32 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F382 | Raw | 100 | 74 | 66 | 58 | 50 | 42 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F383 | Raw | 100 | 73 | 64 | 55 | 46 | 37 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F384 | Raw | 100 | 73 | 64 | 55 | 47 | 39 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F385 | Raw | 100 | 68 | 61 | 54 | 48 | 42 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| F386 | Raw | 100 | 67 | 58 | 50 | 42 | 34 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |

Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

| | Maximum Mark | A | B | C | D | E | U |
|------|--------------|-----|-----|-----|-----|----|---|
| H041 | 200 | 160 | 140 | 120 | 100 | 80 | 0 |

The cumulative percentage of candidates awarded each grade was as follows:

| | A | B | C | D | E | U | Total Number of Candidates |
|------|------|------|------|------|------|-------|----------------------------|
| H041 | 23.9 | 48.1 | 69.0 | 83.6 | 93.7 | 100.0 | 1367 |

1367 candidates aggregated this series

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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