



Oxford Cambridge and RSA

**GCSE**

**Classical Civilisation**

**J199/22: Roman city life**

General Certificate of Secondary Education

**Mark Scheme for June 2022**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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**MARKING INSTRUCTIONS****PREPARATION FOR MARKING  
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 **number of required** 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 40% 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 or the scoris messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

**Rubric Error Responses – Optional Questions**

Where candidates have a choice of question 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.)*

**Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

### **Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

### **Short Answer Questions** (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

### **Short Answer Questions** (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

### **Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

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. Award No Response (NR) if:
  - there is nothing written in the answer space

Award Zero '0' if:












- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. 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.
9. 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.
10. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## 11. Annotations

Annotation	Meaning
	Blank Page
	Seen
	Tick
	Questionable idea
	Incorrect
	Unclear
	Omission
	Repetition
	Benefit of Doubt
	Too Vague
	Spelling
<b>HIGHLIGHT</b>	Cross credit answer to another question

## 12. Subject Specific Marking Instructions

### Introduction

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

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

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

### Using the Mark Scheme

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

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

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

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

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

Question		Answer	Mark	Guidance
1		<p><b>Gladiator B is a <i>retiarius</i>. Name one piece of equipment he fought with.</b></p> <p>One of: net/trident/dagger</p>	1 (AO1)	<p>Accept 'fork' for 'trident'  Accept 'knife' for dagger  Don't accept 'sword'</p>
2		<p><b>Why might the Romans have enjoyed seeing a contest between a heavily armed gladiator and a <i>retiarius</i>, such as that shown in <u>Source A</u>?</b></p> <p>Make <b>two</b> points.</p> <p>The answers are likely to focus on the different fighting styles and equipment of the two fighters.</p> <p>The Heavily Armed Gladiator is weighed down by armour so would move more slowly across the arena, the <i>retiarius</i> has less armour so could move quickly.  The Heavily Armed Gladiator has a sword to strike the opponent and a shield to repel attacks, the <i>retiarius</i> has a net and a trident, so a contest of brute force vs skill.  The short sword means that the Heavily Armed Gladiator needed to attack from close quarters but the <i>retiarius</i> could attack from a distance with the trident</p>	4 (AO1 2, AO2 2)	<p>Allow any acceptable points which focus on the differences between the two types of gladiators</p>
3	(a)	<p><b>Gladiator B has raised his finger to surrender.</b></p> <p>Describe <b>two</b> things which would happen next, either in the crowd or in the arena.</p> <p>The crowd would pass judgement by 'turning the thumb'.  The sponsor/Emperor would make the final decision.  The gladiator would be killed/spared  Fighting stop/paused</p>	2 (AO1)	<p>Accept thumbs up/down to mean death/mercy for the gladiator.  Accept some form of crowd reaction.</p>



3	(b)		<p><b>Why was what happened in the crowd important for the Romans?</b></p> <p>It gave the crowd a chance to participate and show their love and support for their favourite gladiators. It gave the sponsor/Emperor a chance to show their power by making the final decision. It allowed successful gladiators who had fought well to be spared. It meant that unpopular gladiators who had fought poorly would be executed</p>	1 [AO2]	

Question	Answer	Mark	Guidance
4	<p><b>What is shown in the <u>carved images</u> from the tomb?</b></p> <p>Make <b>two</b> points.            Two of: Trading ship/            The honorific seat/bisellium/            Faustus and Tyche presiding over a ceremony/distributing money/distributing grain            Image of Naevoleia Tyche</p>	2 [AO1]	Accept their status as freed individuals
5	<p><b>How does the tomb show that Naevoleia Tyche and her husband were successful citizens of Pompeii?</b></p> <p>Make <b>two</b> points, using details from the tombs and the inscription.</p> <p>Large tomb indicates wealth            The ship could show Faustus as a wealthy and successful merchant            The honorific seat shows Faustus was honoured by being awarded this for use at shows            The larger scene could show Faustus and Naevoleia as wealthy by handing out gifts to the citizens or important members of the community presiding over a ceremony            Faustus played a role in local politics held several magistracies and was an Augustalis            Naevoleia was so successful that she had freedmen as clients that would be buried with her.            Size and extravagance of the tomb</p>	4 [AO1 2, AO2 2]	Allow any acceptable points using details from the tomb or the inscription

Question	Answer	Mark	Guidance
6	<p><b>Name Room A and Room B from Source D and describe an activity which took place in each room.</b></p> <p>A: Cold room/frigidarium. Bathers would plunge into a cool pool of water</p> <p>B: Hot room/caldarium. Bathers might bathe in the hot tub/massage/oil scraped off with a strigil</p>	4 [AO1]	Accept correct active linked to the named room even if actual room is misidentified on the plan.
7	<p><b>Why was the <i>palaestra</i> an important part of a visit to the baths?</b></p> <p>Make two points.</p> <p>It allowed bathers to exercise in order to remain fit, strong, and healthy.</p> <p>It allowed bathers to build up a sweat in order to open up their pores for the bathing process.</p> <p>It allowed bathers to socialise before/after bathing as most attended in the afternoon after work so could help build up social links.</p> <p>It provided relaxation and shade after a hard day's work.</p> <p>Participate in sports as a group activity.</p>	4 [AO1 2, AO2 2]	
8	<p><b>Was the patron/client relationship more beneficial for patrons or clients?</b></p> <p><b>Grade against 8-mark grid.</b></p> <p><u>Use Sources E and F</u> and your own knowledge in your answer. [8]</p> <p>From source E, clients had to support their patrons in elections, benefiting the patron.</p>	8 [AO1 4, AO2 4]	

		<p>From source F, clients often had long and difficult journeys to visit their patrons every morning, even when their patron was not there.</p> <p>Martial emphasises the difficulties of his journey and that he barely considered it a worthwhile arrangement. Martial describes the patron as 'ruling' him.</p> <p>For patrons, the more clients they had was a show of status and power. Some patrons had stone benches outside their houses for their clients to sit on. They could count on their clients for electioneering, favours, such as accompanying them to the forum.</p> <p>For clients, the salutatio provided them with a handout of money/food, jobs and links to others despite the long, early and possibly hazardous journey.</p> <p>Clients were often helped in business by their patrons. Clients could be invited to dinner by their patrons, but often complain of having poorer quality food.</p> <p>Clients were often the former freedmen of their masters.</p>		
9		<p><b>'A visit to the Roman Theatre was entertaining and enjoyable for <u>all Romans</u>.'</b></p> <p><b>Grade against 15-mark grid.</b></p> <p>To what extent do you agree with this statement? [15]</p> <p>Answer will likely focus on the theatre building itself, the plays, the plots and the costumes of the actors and should consider the different members of the audience (rich, poor, slaves, etc)</p> <p>Theatre building: stage was raised and the seating was tiered to allow for visibility.</p> <p>The seats were made of stone but viewers could bring cushions.</p>	15 [AO1 5], [AO2 10]	

		<p>Seating was by status: Best seats were for the rich, who had benches in the orchestra area, whereas slaves and women were seated at the back. Best view was for the sponsors who sat in the tribunal.</p> <p>The day might be hot, but all could be cooled by the awning and water.</p> <p>The plays: a variety of tragedy plays, pantomime plays, farces and comedy plays could keep interest.</p> <p>Tragedy plays and pantomime plays could be easily followed by the educated elite. Poorer people and slaves may have found the stock characters/plots and bawdy humour of Comedy plays more engaging.</p> <p>Slaves might empathise with the clever slave who outwits his mean and foolish master in the plays.</p> <p>The masks and costumes made it easy to identify the stock characters.</p> <p>Actors were popular amongst the people, as shown by graffiti.</p> <p>Entry was free as the show was paid for by the sponsor. He would particularly enjoy the shows as they could enable him to gain popularity and be voted into office.</p> <p>From paintings in houses, it seems many enjoyed the theatre shows. Some writers refer to crowds heckling the actors and chanting 'We want bears! We want boxing!'</p>		
10		<p><b>What do the Roman houses and flats that you have studied reveal about the <u>lives and values of their owners</u>? [15]</b></p> <p><b>Grade against 15-mark grid.</b></p> <p>Candidates can show off their knowledge and understanding of what living in Roman houses and flats was like.</p> <p>The houses in Pompeii and Herculaneum suggest wealthy, educated and well-travelled owners, who liked to entertain and receive clients.</p>	15 [AO1 5], [AO2 10]	

		<p>Shops on front of houses (or at the side for the House of the Wooden Partition) showed that they were enterprising businessmen. Often the master has a (tablinum) where he would conduct personal business. The paintings in the houses reveal education and culture. The painting of Menander in the House of Menander suggests the theatre and plays were important to the owner. Mythological scenes from the Trojan War and mythology in general in the House of Menander and the House of Octavius Quartio show education and learning. Nile scenes from the House of Menander may suggest the owner had travelled widely. The stables and reception rooms in the House of Menander suggests that the owner liked receiving guests and visitors. Marble table in the House of the Wooden Partition, and nice impluvia, also suggests a desire to impress guests.</p> <p>Own set of baths in the House of Menander may suggest that the owner preferred to bath privately with his guests.</p> <p>Gardens in the houses suggest a desire to 'escape' city life and enjoy some country life in the city. Also the scale of the gardens in the House of Octavius Quartio might show a desire to impress guests.</p> <p>Religious shrines, like the lararium in the House of Menander and the shrine to Diana in the House of Octavius Quartio show the gods were important to the owners.</p> <p>The nicer decoration in the parts used by the family than the slaves in the House of Menander suggests</p> <p>The insula of Diana at Ostia suggest that living was more important than living well. There was less living space, more stairs to climb and shared toilet facilities. There were some larger apartments for families but most small rooms seems to have been short-term stopping points for passing traders. This flat is on a busy street so less quiet and restful for occupants. Flats</p>		
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		<p>could be hazardous, especially for those living on the top floors, and the additional storeys made them unstable and harder to escape fires.</p> <p>Juvenal talks of a poor man (Cordus) and a rich man (Assaracus). He also states how the houses of the poor were nearest the noisier areas of Rome, and describes the dangers of walking underneath the windows of blocks of flats.</p>		
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### Guidance on applying the marking grids for the 8-mark detailed response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are equally weighted, and both worth 4 marks. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 6 might reflect a balance of 3 (AO1) + 3 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 7 made up of 6 (AO1) + 1 (AO2).

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

Level	Mark	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> <li>consistently accurate and detailed knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i></li> <li>a well-argued response to the question which is supported by a range of well-selected evidence (AO2) <i>includes critical analysis, interpretation and evaluation</i></li> </ul>
3	5–6	<ul style="list-style-type: none"> <li><i>accurate knowledge</i> and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i></li> </ul>
2	3–4	<ul style="list-style-type: none"> <li><i>sound, mostly accurate,</i> knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i></li> <li>engages with the general topic of the question, and is supported by limited range of evidence (AO2) <i>includes some analysis, interpretation and evaluation</i></li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1) <i>shows limited understanding of the sources' cultural contexts and/or possible interpretations</i></li> </ul>

		<ul style="list-style-type: none"><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>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"><li>No response or no response worthy of credit</li></ul>



### 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		Answer	Mark	Guidance
11		<p><b>Why does Encolpius almost fall over and injure himself at the start of the passage? [1]</b></p> <p>The painting of the dog is so realistic</p>	1 [AO1]	Anything related to fear of dogs
12		<p><b>What do Trimalchio's wall paintings <u>tell us about his character</u>?</b></p> <p>Make <b>two</b> points.</p> <p>Wealthy, as he can afford such realistic paintings  Self-centred as the paintings tell his career  Proud of his humble beginnings as he is unashamed of his past as a slave  He sees himself as educated as he showed himself as an accountant  He sees himself as educated as he showed images of literature like the Odyssey  Sees himself as favoured by the gods as the Fates, Minerva and Mercury are in the paintings  Wealthy as Mercury is the god of wealth, trade and business  Wise as Minerva is the goddess of wisdom and craft</p>	4 [AO1 2, AO2 2]	Credit a valid opinion with a valid reference from the passage
13	(a)	<p><b><u>Apart from these paintings</u>, what else does Trimalchio do to try and impress his visitors in Source G?</b></p> <p>Give two details:</p> <p>Two of:  Golden casket, silver Lares, marble statue of Venus, runners and trainers suggest it is a large space</p>	2 [AO1]	
13	(b)	<p><b>In what ways does Trimalchio try to impress his guests later in the story?</b></p>	3 [AO1]	Credit other valid points

		<p>Using your knowledge of the rest of the story, make three points.</p> <p>Three of:</p> <p>The Alexandrian boys to serve and pamper the guests</p> <p>Elaborate courses of food and serving dishes (e.g. the donkey dish with baskets containing black and white olives)</p> <p>His culinary tricks (peahen eggs are really figpeckers wrapped in pastry, the boar is really stuffed with sausages and black pudding)</p> <p>His game board with his expensive counters and pieces</p> <p>His entry to musical accompaniment</p> <p>His robes and jewellery</p> <p>His purple striped napkin and gold ring show that he is a minor magistrate (Augustalis)</p> <p>He sits in the position of the guest of honour rather than the host</p> <p>His glamorous wife, Fortunata</p> <p>He imports extensively to produce 'home grown' food – e.g. bees from Athens</p> <p>He 'educates' his guests in the origin of Corinthian-ware, although he makes some serious mistakes</p> <p>Treasurer/slave counting money</p>		
14		<p><b>How does Juvenal show that the drunk man is annoyed?</b></p> <p>Two of:</p>	2 [AO1]	

			<p>He will spend the night grieving if he can't find someone to fight</p> <p>He won't be able to sleep unless he fights someone</p> <p>He is as upset as Achilles when grieving for his friend</p>		
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Question		Answer	Mark	Guidance
15	(a)	<p><b>Juvenal states that the drunk man will not attack a rich man in lines 283-285.</b></p> <p>Identify two phrases from the passage which Juvenal uses to describe how rich the man is.</p> <p>Two of:</p> <p>Scarlet cloak</p> <p>Retinue of attendants</p> <p>Plenty of torches</p> <p>Bronze lamps</p>	2 [AO1]	Don't allow neat wine as this refers to the individual that is drunk.
15	(b)	<p><b>How does one of these phrases show that the man is rich?</b></p> <p>Scarlet was an expensive dye</p> <p>Can afford lots of slaves/torches</p> <p>Can afford expensive lamps</p>	1 [AO2]	
16	(a)	<p>'Yet despises me' (line 293).</p> <p><b>How does Juvenal make it clear that the man who will be attacked is poor?</b></p> <p>One of:</p> <p>He travels alone without slaves</p> <p>He is travelling by the light of the moon and/or a candle rather than using a torch or lamp</p>	1 [AO1]	

16	(b)	<p><b>In lines 297-301, in what ways does Juvenal emphasise the suffering of the victim?</b></p> <p>Make <b>two</b> points.</p> <p>Two of:          He is beaten          Attacked if he speaks or stays silent          He will be sued for assault although he was not the aggressor          He will only have a few teeth left          Beg to be allowed to pass</p>	2 [AO2]	
17		<p><b>How does Juvenal, by his use language, emphasise the dangers of being attacked by thieves and vagabonds?</b></p> <p>Make two points.</p> <p>Double negative 'no shortage' to emphasise the abundance of criminals</p> <p>Repetition of 'all' – everywhere closed, so you are alone to be attacked</p> <p>Metaphor of hunting – thieves are like hunters and Rome is like their 'game reserve'</p> <p>Rhetorical question to show that lots of chains are needed to imprison all the criminals</p> <p>Exaggeration – so much iron is needed for making chains that there is none for ploughs, mattocks and hoes</p> <p>Repetition of 'Fortunate' – ancestors were lucky to only need one prison – Rome now needs lots</p>	4 [AO1 2, AO2 2]	Allow any valid points which refer to Juvenal's language and give an example from the passage

		<p>Choice of 'single' prison to emphasise that Rome now needs lots</p> <p>'Skipping here and there', shows criminals are everywhere</p>		
18		<p><b>Does Horace's story of the Town Mouse and the Country Mouse show that it was better to live in the city of Rome or in the country?</b></p> <p><b>Grade against 8-mark grid.</b></p> <p>Use Source J as a starting point and your own knowledge of other parts of the story in your answer. [8]</p> <p>The passage shows the wealth of the town mouse's house (Scarlet covers, ivory couch, high halls). There is an abundance of good food in the town mouse's house (course after course, magnificent feast, piled high) There is danger in the town mouse's house (Molossian hounds) The country mouse prefers his simple existence.</p> <p>Earlier in the story, there is an emphasis on how poorly the country mouse lives (humble hole, wild wood, steep ridge, barely surviving) There is little food for the country mouse – he needs to store things The country mouse lives on scraps (half-nibbled bacon, vetch, oats, raisins). The town mouse turns his nose up at these.</p> <p>Both Town mouse and country mouse are happy in their own settings, but not so happy when they move</p>	8 [AO1 4, AO2 4]	

19		<p><b>‘An admirable, or a dislikeable, man.’ Which of these do you think best describes Pliny’s character? [15]</b></p> <p><b>Grade against 15-mark grid.</b></p> <p>Candidates should discuss details from the 6 prescribed letters to argue for and against.</p> <p>‘Rat Race’ – Pliny is clearly unhappy in the city as he lists the stresses and monotony of work, and prefers the relaxing lifestyle he can pursue in the countryside. Candidates may consider Pliny lucky, or could applaud him being open about his mental health.</p> <p>‘Discrimination at a Dinner Party’ – the rich were clearly treated to better food and wine at dinner parties than the poor, although Pliny is appalled by this practice. Candidates are likely to be impressed by Pliny’s views on fairness and equality, although may be less so by the economy Pliny applies to all of his guests.</p> <p>‘My Lovely Wife’ – Pliny seems very happy with his marriage to the educated, young Calpurnia. Calpurnia also seems happy to run the household and show her devotion to Pliny. Candidates may admire the loving relationship and the freedom Pliny gave Calpurnia to run the household. Candidates may be less impressed by how Pliny seems to be the most dominant member of the relationship.</p> <p>‘Brutal Murder’ – Despite having great wealth, Macedo was unpleasant to his slaves and was murdered. Pliny suggests that this was right and that having lots of slaves who might attack you was a burden for a master. Candidates may feel that this is unfair.</p>	15 [AO1 5], [AO2 10]	
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		<p>'Zosimus' – Pliny seems to enjoy listening to his freedmen's recitations. Life for a rich man's educated freedman could be good. Despite his poor health, Pliny goes to great lengths to help him recover. Candidates are likely to find Pliny's actions admirable here.</p> <p>'I Hate Racing' – Pliny does not seem happy with the noise created by the fanatical supporters. He wants peace and quiet to read and write. He is highly critical of why he thinks the plebs enjoy the races, criticising their fanaticism to the races and their teams. Candidates may find Pliny's attitude snobbish, and consider him a 'kill-joy', although they may find his level of devotion to his studies impressive.</p>		
20		<p><b>Would you rather have dined with Ofellus or Nasidienus Rufus?</b></p> <p><b>Grade against 15-mark grid.</b></p> <p>Use the details from the poems of Horace in support of your argument. [15]</p> <p>Candidates can discuss details from 2.2 and 2.8 to answer this question.</p> <p>Ofellus' food would be simple and basic. He doesn't believe in eating too much or that more expensive foods taste any better, so it will be chicken rather than peacock, etc. He believes that exercising before food makes it taste better. Simple foods are better for you in terms of health. Rich food makes you ill, so the food will be basic. He won't follow any food 'fads' and serve up sea-gulls. When friends visited his farm, they dined on produce from the farm. He won't be mean like Avidienus and serve out of date food.</p>	15 [AO1 5], [AO2 10]	



		<p>Nasidienus Rufus has a nice range of expensive wines. The service is odd as the slaves walk in time as if they are in a procession. The food is odd e.g. crane's legs, young lampreys The conversation is dull as Rufus and Nomentanus give too many details about the food and where it came from. The guests are relieved when the tapestry falls on the food. The guests eventually run off when Nasidienus brings in more odd dishes. Rufus seems to be trying to impress his guests, but they instead make snide comments to him.</p>		
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#### Guidance on applying the marking grids for the 8-mark detailed response

Two Assessment Objectives are being assessed in this question: AO1 (Demonstrate knowledge and understanding...) and AO2 (Analyse, interpret and evaluate...). The two Assessment Objectives are equally weighted, and both worth 4 marks. The weighting of assessment objectives remains consistent throughout the levels. Responses are credited for **AO1** for the detail and accuracy of the knowledge of the sources, their context and interpretation. Responses are credited for **AO2** for how well the question is addressed, selecting relevant evidence from the sources and the conclusions drawn.

Examiners must use a **best fit** approach when applying the mark scheme. This means considering both the strengths and the weaknesses of a response, particularly if it is imbalanced in terms of the two assessment objectives, when deciding which level reflects the overall performance. AO1 and AO2 are closely interlinked. Typically responses demonstrate **both** knowledge and understanding **and** analysis and interpretation of that knowledge in reasonably equal measure. In this way, a total mark of 6 might reflect a balance of 3 (AO1) + 3 (AO2), for example. However, an overly-descriptive response may focus on details from the sources but not draw many valid conclusions; this would be considered AO1 heavy. Care should be taken when marking such answers, as the lack of AO2 skills should limit the level at which this work can be rewarded; it should not be possible to achieve a mark of 7 made up of 6 (AO1) + 1 (AO2).

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

Level	Mark	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> <li>consistently accurate and detailed knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i></li> <li>a well-argued response to the question which is supported by a range of well-selected evidence (AO2) <i>includes critical analysis, interpretation and evaluation</i></li> </ul>
3	5–6	<ul style="list-style-type: none"> <li><i>accurate knowledge</i> and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i></li> </ul>

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

### 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>

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