

GCSE

Classical Civilisation

J199/22: Roman city life

General Certificate of Secondary Education

Mark Scheme for June 2024

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

© OCR 2024

MARKING INSTRUCTIONS

PREPARATION FOR MARKING

RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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 RM Assessor 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 RM Assessor 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 RM Assessor 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 RM Assessor **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 RM Assessor 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:
 - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **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
	Incorrect
	Questionable idea
	Unclear
	Omission
	Repetition
	Benefit of Doubt
	Too Vague
	Spelling
HIGHLIGHT	Cross credit answer to another question

12. Subject Specific Marking Instructions

Question			Answer	Mark	Guidance
Section A					Students taking J199/22 must not be penalised for misspelling words or phrases where it is clear what word or phrase they are attempting to write.
1	(a)		Which part of a Roman house is shown in Source A? One of: <ul style="list-style-type: none"> • Garden (1) • peristyle (1) • hortus (1) 	1 [AO1]	Allow both English and Latin names Allow 'courtyard'
1	(b)		What was the purpose of this part of a Roman house? Make two points. Two from: <ul style="list-style-type: none"> • Allowed area for relaxation/private space to relax • Provided 'country' feel • Impress guests/showcase wealth • Used as a space for slaves to work/sleep • To allow fresh air and light into the house • Growing produce • Space for children to play • Social space for family/friends 	2 [AO1]	. Allow knowledge from any of the studied houses, e.g.: <ul style="list-style-type: none"> • outdoor dining area from House of Octavius • Quartio was used for dining, • second lararium in the garden of the House of Menander to worship the household gods

2		<p>How might an owner make this part of a Roman house look attractive?</p> <p>Give two examples.</p> <p>Two of:</p> <ul style="list-style-type: none"> • Shrubs or plants • Shaping of shrubs or plants into patterns • Fountain/water feature • Statues • Wall paintings on walls of peristyle • Columns 	2 [AO1]	Allow features from any of the studied houses, e.g. canal/pergola/temple from House of Octavius Quartio
3		<p>A shrine (lararium) was located in the atrium of a Roman house.</p> <p>What happened at the lararium?</p> <ul style="list-style-type: none"> • Offerings/worship/prayers made to the Household gods/Lares • Offering/worship/prayers made by the paterfamilias 	1 [AO1]	<p>Reference to Household/Family/House gods needed for full credit. Do not allow just 'gods' or 'offerings' or 'prayers'</p> <p>Allow reference to Lares as ancestral deities.</p>
4	(a)	<p>Name two other features of an atrium.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Busts of ancestors • Rain-water pool (impluvium) • Opening in the ceiling (compluvium) • Chest • Wall paintings • Mosaic floors 	2 [AO1]	Accept details from any of the studied houses e.g. the '(marble) table' from House of Wooden Partition or the flower-boxes from the House of Octavius Quartio

4	(b)	<p>Why was one of these features important for a Roman family?</p> <ul style="list-style-type: none"> • Busts showed illustrious ancestors of the family to impress guests • impluvium to collect rain water from compluvium • chest to store/display family wealth • mythical paintings to show education and wealth • mosaic floors to show wealth 	1 [AO2]	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
5		<p>What does Source C tell us about how rich Romans like Veditius and Augustus viewed slaves?</p> <p>Make two points.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Veditius treats his slave very poorly/as objects (AO2) <ul style="list-style-type: none"> ○ he is to be thrown to eels to be eaten for the very minor offence of breaking a cup (AO1). • Augustus thought the punishment was excessive and cruel (AO2) <ul style="list-style-type: none"> ○ He ordered the slave to be spared (AO1). • Augustus disagreed with the harshness of punishment by making it impossible for Veditius to punish slaves in the future in this way (AO2) <ul style="list-style-type: none"> ○ He ordered all of his crystal cups to be broken and destroying Veditius' lamprey-pool. He couldn't kill a slave for breaking one cup when the emperor had broken them all (AO1). 	2 [AO1], 2 [AO2]	<p>Reference to the passage is necessary here for the AO1 marks.</p> <p>Direct quotation can be used, but paraphrasing is acceptable.</p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

6	(a)		How much wealth did a Roman citizen need to belong to the senatorial class? 1,000,000 (sesterces)	1 [AO1]	Allow '1,000,000' or 'millionaire' if written without HS/sesterces but do not allow e.g. 1,000,000 denarii.
6	(b)		What privileges did a Roman citizen gain when he became a senator? Make two points. Two from: <ul style="list-style-type: none"> • Attend senate meetings • Hold political office or magistracies/involvement in politics • Military command of a legion • Governing a province • Reserved seating at public games • Right to wear a broad purple stripe on the border of their toga • Able to hold a priesthood/conduct sacrifices 	2 [AO1]	

Question			Answer	Mark	Guidance
7			<p>How does Pliny's career show that senators made an important contribution to Roman government and society? Make three points, and support your points by referring to Source D.</p> <p>Three from:</p> <ul style="list-style-type: none"> • Could govern a province (AO2) <ul style="list-style-type: none"> ◦ appointed by Trajan to govern Pontus and Bithynia (AO1) • Could hold political offices (AO2) <ul style="list-style-type: none"> ◦ consul, praetor, quaestor, board of 10, etc (AO1) • Civic administration (AO2) <ul style="list-style-type: none"> ◦ curator of Tiber and sewers (AO1) • Hold military command (AO2) <ul style="list-style-type: none"> ◦ tribune of (3rd Gallic) legion (AO1) • Contributing to local infrastructure (AO2) <ul style="list-style-type: none"> ◦ giving baths/library (to Comum) (AO1) • Contributing to education (AO2) <ul style="list-style-type: none"> ◦ donating a library to (Comum) (AO1) • Benefactor to local communities (AO2) <ul style="list-style-type: none"> ◦ money to support boys and girls (AO1) 	6 3 [AO1], 3 [AO2]	<p>Reference to the passage is necessary here for the AO1 marks.</p> <p>Direct quotation can be used, but paraphrasing is acceptable.</p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>A reference to Pliny leaving money to his own freedman can only be credited if it is explained in terms of contributing to society. Therefore just referring to leaving money to freedmen = 0.</p>

8		<p>Why were animal shows an important part of the day for the Romans at the amphitheatre?</p> <p>Use Source E and your own knowledge of animal shows in your answer.</p> <p>AO1</p> <p>Candidates should give facts about the use of animals in the amphitheatre. This might include:</p> <ul style="list-style-type: none"> • Animals were used to fight each other • Beast-fighters would hunt animals • Exotic animals might also include tigers, elephants and even crocodiles • They would be used to kill “undesirables” like criminals and religious groups, often tying the unarmed victim to a stake as in the source, pushing them towards the animal • Lift and trap doors were used to introduce the animals to arena • Animals might perform tricks like the bear in the image or some might walk on a tightrope. • Other types of animals used might include wolves, tigers, dogs, etc • Animals were imported from other countries for the games • Sponsors spent huge sums of money importing animals for the games • Adverts in Pompeii boasted of there being hunts in shows. 	<p>8 4 [AO1], 4 [AO2]</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
---	--	---	---------------------------------------	---

			<p>AO2</p> <p>Animals were important because:</p> <ul style="list-style-type: none"> • They were used to provide entertainment • They were used as a deterrent effect for “undesirables” • They were used as novelties. Few Romans would have seen wild animals as zoos did not exist • Showing animals symbolised Rome’s power over areas (e.g. Africa) or its power over nature • Sponsors would use animals to show off their wealth, power and status. • Lifts/trap doors added to the drama • They could be used to show Rome’s ingenuity (e.g. the ability to flood the amphitheatre) 		
--	--	--	--	--	--

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"> consistently accurate and detailed knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i> 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>
3	5–6	<ul style="list-style-type: none"> accurate knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i> a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i>
2	3–4	<ul style="list-style-type: none"> sound, mostly accurate, knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i> 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>
1	1–2	<ul style="list-style-type: none"> 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> 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>
0	0	<ul style="list-style-type: none"> No response or no response worthy of credit

9		<p>‘It was difficult for freedmen and freedwomen to be successful in Roman society.’</p> <p>How true is this statement? Justify your response.</p> <p>AO1:</p> <p>Candidates should show knowledge of the lives of freed people/ This might include:</p> <ul style="list-style-type: none"> • Slaves could be set free for long service, to marry their owner, outstanding acts or simply they were no longer fit for the tasks required • There are numerous examples of freedslaves such as Naevoleia Tyche and her husband Munatius Faustus; their tomb shows them to be very wealthy and important figures in Pompeii. • Zosimus was a favourite of Pliny. • Pliny discusses how he has seen freedmen being treated poorly at a dinner party. • The caricatures of Trimalchio, Fortunata, Diogenes and Proculus show how wealthy freedmen and freedwomen could become, but also the snobbery of freeborn Romans towards them. • Freedmen couldn’t run for high political office or command soldiers. • Freedmen couldn’t be members of the senate. • Freed people became the clients of their former masters and attend the salutatio, had to work for their masters for a set number of days and support them, e.g. in running for political office. 	<p>15 5 [AO1], 10 [AO2]</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
---	--	---	---	---

		<ul style="list-style-type: none"> • Freedmen could become Augustales, important local magistrates/priests and local officials. • Freedmen could become very wealthy and own their own slaves. • Freedmen were used extensively by some emperors in the Civil Service and became very powerful. <p>AO2</p> <p>To what extent could freedmen be successful:</p> <ul style="list-style-type: none"> • Chances of being freed depended on a master. • Most freed slaves would have struggled to make a living. • We tend to only have records of the lives of freed slaves if they were rich enough to advertise their success. • For a female slave, they might be more likely to marry a master if they were attractive. • Many freedmen would have learned skills as slaves and could use these as freed people, acquiring wealth, such as the Vettii brothers. • Virtually all Augustales seem to be freedmen. • The highest positions in the army and the senatorial class were barred to freedmen. • Some freedmen were treated less well than other guests at dinner parties, and were looked down on by wealthier Romans. 		
--	--	---	--	--

10		<p>‘Gladiators, charioteers and actors were greatly admired in Roman society.’ To what extent do you agree with this statement?</p> <p>AO1:</p> <p>Evidence showing whether gladiators, charioteers and actors were admired. This might include:</p> <ul style="list-style-type: none"> • Details of specific gladiators, charioteers or actors could be referred to (e.g. Scorpis or Diocles who won over 1400 races/ Paris the actor) • We have graffiti/statues/inscriptions/artwork of actors, gladiators and charioteers • Pliny comments on the skill of charioteers but doesn’t enjoy the racing • Trimalchio has a painting of gladiators in his house • House of Menander has paintings of theatre masks and of Menander • Circus Maximus held 250,000 and the Colosseum 50,000 and 40,000 for the Theatre of Marcellus • Some pantomime actors became very famous • Crowds could ‘turn thumb’ to decide fates of gladiators • Successful gladiators could receive the wooden sword and freedom. Women were said to use their sweat in face-packs <p>AO2:</p>	<p>15 5 [AO1], 10 [AO2]</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
----	--	---	---	---

			<p>Analysis of whether performers were greatly admired.</p> <ul style="list-style-type: none"> • Graffiti shows that the performers were popular and had many fans • Gladiators could be spared/freed if popular and admired by the crowd • Rome was a militaristic society so valued the battle prowess of gladiators • Capacity of Circus Maximus, Colosseum and theatres shows they were very popular • Women were attracted to some gladiators. • Most of those who competed were slaves • They had the social status of being infamis (shameful) – the same status as prostitutes • They could be beaten and suffer cruel treatment • Great financial rewards for charioteers • Dangers inherent for gladiators and charioteers • Even in theatre, evidence of booing from discontented crowds 		
--	--	--	---	--	--

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"> very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts and possible interpretations (AO1) very good analysis and interpretation of a wide range of well-selected evidence (AO2) coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)
4	10 – 12	<ul style="list-style-type: none"> good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts and possible interpretations (AO1) good analysis and interpretation of a wide range of relevant evidence (AO2) consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)
3	7 – 9	<ul style="list-style-type: none"> reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts and/or possible interpretations (AO1) reasonable analysis and interpretation of a range of relevant evidence (AO2) argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)
2	4 – 6	<ul style="list-style-type: none"> basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts and/or possible interpretations (AO1) basic analysis and interpretation of some relevant evidence (AO2) argument has some structure, some evaluation of sources, and some credible conclusions (AO2)
1	1 – 3	<ul style="list-style-type: none"> limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts and/or possible interpretations (AO1) limited analysis and interpretation of little relevant evidence (AO2) some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)
0	0	<ul style="list-style-type: none"> no response or no response worthy of credit

Section B				Students taking J199/22 must not be penalised for misspelling words or phrases where it is clear what word or phrase they are attempting to write.
11		<p>Identify two talents or skills that Pliny admires about his wife. Make two points.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Intelligent • Literate • Excellent memory • Musical ability (lyre/singing) • Ability to budget 	2 [AO1]	
12		<p>How does Pliny, by his use of language, emphasise his wife's devotion to him? Make two points and support your points with reference to Source F.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Repetition of 'outstanding' (AO1) <ul style="list-style-type: none"> ○ She is devoted as she is so outstanding in two areas which Pliny admires (AO2) • Repetition of "again and again" (AO1) <ul style="list-style-type: none"> ○ She shows how much she likes reading Pliny's books (AO2) • Contrast of 'great grief' when he is pleading a case in court with 'great joy' when he wins. <ul style="list-style-type: none"> ○ She is intensely affected by his work (AO2) • Exclamation of 'With what great....when I win' (AO1) 	4 2 [AO1], 2 [AO2]	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Allow focus on a choice of a word as a literary technique</p> <p>Award 2 marks – expresses a valid point based on a relevant aspect of literary style, with accurate and relevant and suitably explained reference to the source. Award 1 mark – expresses a valid point but is not fully supported by an appropriate selection of an aspect of literary style or reference to the source.</p>

			<ul style="list-style-type: none"> ○ She is intensely affected by his work (AO2) • Rule of three/repetition of 'what' – 'what approval', 'what cries', 'what the result is' (AO1) <ul style="list-style-type: none"> ○ emphasises her interest in his work. • Superlative of the 'most eager ears' (AO1) <ul style="list-style-type: none"> ○ She listens to him reciting and people praising him behind a curtain (AO2). • Repetition of 'love' (AO1) <ul style="list-style-type: none"> ○ she reads his books out of 'love', she sets his poems to music because of 'love', she does not mind his appearance as she 'loves' him (AO2). • Contrast of declining 'age and body' contrasted to 'reputation' (AO1) <ul style="list-style-type: none"> ○ Calpurnia is devoted to him rather than his appearance. 		
13			<p>What does this letter show about Pliny's own character? Make two points</p> <p>Two from:</p> <ul style="list-style-type: none"> • He values education/literacy • He values culture like music/singing • He values economy/careful budgeting • He values success and draws attention to his own in the passage/he is egotistical/he is boastful • He values reputation over appearance • He values a devoted wife 	2 [AO1]	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p>Look for an aspect of character rather than just 'Pliny is loving' or 'caring'.</p>

14	(a)		<p>What is the name of the narrator of this story?</p> <p>Encolpius</p>	1 [AO1]	.
14	(b)		<p>‘for whom a place was saved at the top, in a new fashion’ (lines 1-2). What is unusual about where Trimalchio sits at his own dinner party?</p> <p>He is sitting in the spot reserved for the guest of honour</p>	1 [AO2]	Allow a reasonable interpretation of the phrase ‘in a new fashion’, such as starting a new trend.
14	(c)		<p>Why does Trimalchio sit here?</p> <p>One from:</p> <ul style="list-style-type: none"> • Trimalchio thinks he is the main attraction at his own party • he is not aware and ignorant of Roman customs/does not know how to act as a Roman host should at a dinner party • he is making a statement about his own importance’ 	1 [AO2]	
15	(a)		<p>How does Trimalchio draw attention to himself as he enters the dining room in lines 3-11. Make two points.</p> <p>Two from:</p> <ul style="list-style-type: none"> • Musical accompaniment • Carried by slaves • Placed on a pile of pillows • Wearing a scarlet cloak • Wears a napkin with a purple stripe • Wearing lots of jewellery 	2 [AO1]	

15	(b)	<p>How could one of these points show Trimalchio's wealth and success?</p> <p>Musical accompaniment – quite a 'royal' entrance Carried by slaves – has many slaves, so is wealthy and important. Unusual to be carried inside. Placed on a pile of pillows – higher than everyone else Wearing a scarlet cloak – a sign of wealth Wears a napkin with a purple stripe – a sign of his magistracy (Augustalis) Wearing lots of jewellery – a sign of his wealth</p>	1 [AO2]	<i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>
16		<p>'Drew a laugh' (line 4). Why are some of the guests not impressed with Trimalchio and his behaviour in lines 3-18?</p> <p>Make two points and support your points with reference to Source G.</p> <p>Two of:</p> <ul style="list-style-type: none"> • Unnecessary display of wealth (AO2) <ul style="list-style-type: none"> ○ 'silver toothpick', gold and silver counters, excessive jewellery on show/ far too much jewellery, rings, bangles, etc. (AO1). • Coarse behaviour (AO2) <ul style="list-style-type: none"> ○ picking food out of his teeth (AO1) • Has kept them waiting (AO2) <ul style="list-style-type: none"> ○ he says he was playing a game (really wanted to show off his board game). (AO1) • He looks ridiculous (AO2) 	4 2 [AO1], 2 [AO2]	<i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

			<ul style="list-style-type: none"> ○ He is wearing so many clothes that his head is poking out (AO1). • He says he is denying himself every pleasure by attending the dinner party (AO2) <ul style="list-style-type: none"> ○ but continues to play his game (AO1). 		
17	(a)		Who was Maecenas? <ul style="list-style-type: none"> • Horace's patron • a minister in (Augustus') government • a friend of/adviser to Augustus • patron of the Arts for Augustus 	1 [AO1]	As Maecenas never entered the senate, do not accept 'a powerful senator' unless this is accompanied by a mention of his relationship to Augustus
17	(b)		Why might Nasidienus Rufus have invited Maecenas to his dinner party? <ul style="list-style-type: none"> • To get his patronage/favour • To improve his standing in society/make political connections • Because he was a friend of the emperor/link to the emperor 	1 [AO1]	<i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>
17	(c)		Horace invented the names of Nomentanus, Porcius, Balatro and Nasidienus to create humour. How does Horace use one of these name to amuse his readers? <ul style="list-style-type: none"> • Nomentanus – 'the namer' – bores the guests by naming lots of irrelevant details about the food • Porcius – 'the pig' – he is greedy and gobbles cakes whole 	2 1 [AO1], 1 [AO2]	<i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i>

			<ul style="list-style-type: none">• Balatro ‘-the fool’ – spends the dinner party getting drunk, unkind to the host• Nasidienus ‘the nose’ – loves food and the smell of it.		
--	--	--	---	--	--

18		<p>Do Nasidienus Rufus and his guests all enjoy this dinner party? Use Source H as a starting point and your own knowledge in your answer.</p> <p>AO1:</p> <p>Reactions of the guests at the party include:</p> <ul style="list-style-type: none"> • Porcius is enjoying eating cakes • The dishes are odd 'far different flavours than usual', 'cooked in ways new to me' • Vibidius and Balatro just want to get drunk. • Nasidienus is worried that their drinking will dull their ability to taste his lovely food. • The tapestry falling saves the guests from listening to details about the food • Nasidienus weeps when the tapestry falls as if his own son had died – he is upset that his lovely dishes have been ruined. • Varius laughs at this. • The last round of dishes causes the guests to run away as if they were poisonous <p>AO2:</p> <p>The extent to which all the guests enjoy the occasion:</p> <ul style="list-style-type: none"> • The strangeness of the dishes is unappealing 	<p>8 4 [AO1], 4 [AO2]</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
----	--	---	---------------------------------------	---

			<ul style="list-style-type: none"> • The details about the food are boring the guests e.g. how and when the apples were picked • The guests seem to enjoy the chance to have the best wines • Some of the dishes horrify the guests into running away • The details about the food are boring the guests senseless (e.g. lampreys which were caught before spawning) • They falling tapestry seems to unnerve the guests for a moment, but they enjoy seeming Nasidienus' over-reaction • The guests do seem to enjoy themselves when Nasidienus is absent sorting out new dishes as they drink and tell each other stories and tall tales • Fundanius is sarcastic about the party: 'I had the time of my life' 		
--	--	--	---	--	--

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"> consistently accurate and detailed knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts and possible interpretations</i> 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>
3	5–6	<ul style="list-style-type: none"> accurate knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts and/or possible interpretations</i> a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i>
2	3–4	<ul style="list-style-type: none"> sound, mostly accurate, knowledge and understanding of classical sources, using both those given in assessment and own wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts and/or possible interpretations</i> 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>
1	1–2	<ul style="list-style-type: none"> 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> 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>
0	0	<ul style="list-style-type: none"> No response or no response worthy of credit

19		<p>Rich Romans led much happier lives than poor Romans.' How far does the literature that you have read show that this statement is true?</p> <p>AO1</p> <p>Candidates should discuss what the literature tells us of the lives of different classes of Romans. This might include:</p> <ul style="list-style-type: none"> • In Juvenal, Assarcus loses his mansion and everyone mourns and helps him, whereas no-one helps the pauper Cordus • The rich are carried around in litters while the poor are trampled on • Clients are caught in the crowds • Thugs and thieves target the poor • Lots of the writers would suggest that rich people were not always happy • Pliny talks about the noise and stress of being in the city and loves to escape to the country • Horace lives simply in the countryside, eating and sleeping well • The country mouse seems happier than the town mouse, although he lives very simply • Trimalchio is very wealthy and seems happy but is looked down upon by his guests • Nasidienus Rufus is wealthy and hosts a lavish dinner party • Ofellus is someone who was very poor and lived simply but was very happy 	<p>15 5 [AO1], 10 [AO2]</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
----	--	--	---	---

			<p>A02</p> <p>Candidate should discuss to what extent the rich lived happier lives. They might conclude:</p> <ul style="list-style-type: none">• The rich seem to have had more friends to help them out• The rich can avoid the dangers of the streets of Rome by being carried about• The poor live in apartments which are dangerously high in the case of fire• Country life is much simpler and free from stress. Simplicity is regularly praised• There are fewer dangers in living in the country• The rich strive to impress their friends, but instead are a source of ridicule to them		
--	--	--	---	--	--

20		<p>‘Juvenal’s Satire 3 shows that life in Rome was difficult for everyone.’</p> <p>To what extent does Juvenal’s Satire 3 show that this is true?</p> <p>AO1</p> <p>Candidates should discuss what picture Juvenal presents of life in Rome. This may include:</p> <p>Juvenal presents some dangers and difficulties for all who live in Rome</p> <ul style="list-style-type: none"> • The insulae which the poor lived in were prone to collapse and burning down • Assarcus loses his mansion and everyone mourns and helps him, whereas no-one helps the pauper Cordus • House prices are much more in Rome than other areas • Impossible to get a good night’s sleep • The rich are carried around in litters while the poor are trampled on. • Slaves and the poor are running about waiting on the rich • People walking the streets can be hit by objects thrown from windows • The risk of being attacked at night, especially by the rich <p>AO2</p>	<p>15 5 [AO1], 10 [AO2]</p>	<p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>
----	--	--	---	---

			<p>The extent to which these issues affected everyone:</p> <ul style="list-style-type: none"> • Fire could happen to anyone's property, but the rich lose less as friends could afford to help them out • The poor, at the top of insulae, would be unable to escape in a fire • He mentions the price of property in Rome, which affected both rich and poor • Crowds, noise and traffic could affect all, but mostly the poor as the rich could be carried in litters • Crowds are particularly busy in the morning for clients going to meet their patron • Juvenal also mentions a patron being crushed by a block of marble, highlighting the dangers for all • Walking near insulae posed a danger for all. The poor were more likely to be attacked by drunken thugs/thieves/criminals • The poem presents difficulties and dangers throughout the day and night • The exaggerations used in the poem make it difficult to see how fair an assessment of living in Rome this was. • Juvenal may also be making fun of Umbricius' moaning and complaining 		
--	--	--	--	--	--

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"> very good, detailed and accurate knowledge and understanding of classical sources with detailed understanding of the sources' cultural contexts and possible interpretations (AO1) very good analysis and interpretation of a wide range of well-selected evidence (AO2) coherent argument with a clear line of reasoning, successful evaluation of sources, and convincing conclusions (AO2)
4	10 – 12	<ul style="list-style-type: none"> good, accurate knowledge and understanding of classical sources with clear understanding of the sources' cultural contexts and possible interpretations (AO1) good analysis and interpretation of a wide range of relevant evidence (AO2) consistently well-structured argument, consistent evaluation of sources, and sound conclusions (AO2)
3	7 – 9	<ul style="list-style-type: none"> reasonable, mostly accurate, knowledge and understanding of classical sources with reasonable understanding of the sources' cultural contexts and/or possible interpretations (AO1) reasonable analysis and interpretation of a range of relevant evidence (AO2) argument is on the whole appropriately structured, reasonable evaluation of sources, and relevant conclusions (AO2)
2	4 – 6	<ul style="list-style-type: none"> basic knowledge and understanding of classical sources, with basic understanding of the sources' cultural contexts and/or possible interpretations (AO1) basic analysis and interpretation of some relevant evidence (AO2) argument has some structure, some evaluation of sources, and some credible conclusions (AO2)
1	1 – 3	<ul style="list-style-type: none"> limited knowledge and understanding of classical sources with little understanding of the sources' cultural contexts and/or possible interpretations (AO1) limited analysis and interpretation of little relevant evidence (AO2) some attempt at reasoning, isolated use of sources, and weak conclusions (AO2)
0	0	<ul style="list-style-type: none"> no response or no response worthy of credit

Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on

01223 553998

Alternatively, you can email us on

support@ocr.org.uk

For more information visit



ocr.org.uk/qualifications/resource-finder



ocr.org.uk



Twitter/ocrextams



/ocrextams



/company/ocr



/ocrextams



CAMBRIDGE
UNIVERSITY PRESS & ASSESSMENT

OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2024 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA.

Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up-to-date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.