



Oxford Cambridge and RSA

**GCSE**

**Classical Civilisation**

**J199/22: Roman city life**

General Certificate of Secondary Education

**Mark Scheme for June 2023**

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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  
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 ide
	Unclear
	Omission
	Repetition
	Benefit of Doubt
	Too Vague
	Spelling
<b>Highlight</b>	Cross credit answer to another question

**12. Subject Specific Marking Instructions**

Question		Answer	Mark	Guidance
1	(a)	Identify <b>two</b> items of school equipment in <b>Source A</b> .  Two of: Ink, stilus, wax tablets, papyrus scroll/paper, pen/reed/quill	2 [AO1]	
1	(b)	Give <b>two</b> benefits of <b>Item 1</b> to a Roman school pupil.  Two of: Wax tablets could be smoothed over/and reused/This was much cheaper than buying a new papyrus scroll each day/Mistakes could also be easily corrected/joined together as a book/Read what was written/portable.	2 [AO2]	The teacher could correct errors as he does in the extract in the 'textbook'
2	(a)	At what age would a Roman pupil begin their studies with a grammaticus like Orbilius?  12	1 [AO1]	Accept 11 – 13?
2	(b)	What do <b>Sources B and C</b> suggest about the status of teachers in ancient Rome? Make <b>two</b> points.  Two of, or similar: Source B suggests Orbilius was poor even though he was very famous 'lived in a small loft'. Orbilius was poorly respected by parents, pupils and other teachers and had to deal with parental complaints – he wrote a work on this. Teachers did have a lot of status within their own communities and within their 'classrooms'. Orbilius did live to a good old age (100) and had a statue put up for him in his hometown of Beneventum. This suggests that he was respected.	4 [AO1 2, AO2 2]	Point and evidence. Direct quotations from the source(s) is not necessary, but the source(s) should be referred to in answers. 'Status' should be viewed broadly as it includes wealth.



Question		Answer	Mark	Guidance
		Source C suggests the teacher was not getting paid by all of his pupils as he thanks the ones that have paid. He worked outside in the palaestra.		
3	(a)	Give <b>two</b> subjects taught by a grammaticus.  Two of: Literature, grammar, Greek, astronomy, history, geography, science, music	2 [AO1]	
3	(b)	Why was <b>one</b> of these subjects important for a Roman to learn?  Learning of literature and mythology to develop memory skills. Learning of Aeneid to promote Roman values (such as duty). Learning of grammar to aid writing. Learning of Greek as eastern half of empire spoke Greek, so important for trade, governance. More to show sophistication and education Astronomy, history, geography, science aided understanding of literary references. More to show sophistication and education. History and geography good for military service and politics etc	1 [AO1]	
3	(c)	Why might a paterfamilias not send his son to the school of a grammaticus?  One of:	1 [AO1]	

Question		Answer	Mark	Guidance
		family couldn't afford the fees/didn't require this stage of education for his career choice/apprentice/educated at home		
<b>3</b>	<b>(d)</b>	What teacher taught a Roman boy after the grammaticus?  Rhetor/teacher of rhetoric	1 [AO1]	

Question		Answer	Mark	Guidance
4		In which room in a Roman house was a dinner party commonly held?  Triclinium	1 [AO1]	
5		Describe how <b>one</b> feature of the room shown in <b>Source D</b> improved the dining experience.  Couches (1) for guests to recline (1) three couches (1) for three guests to recline on (1), wall paintings/mosaics (1) for host to show off wealth (1) or for guests to enjoy and discuss (1), mosaic floors (1) to make it easier to clear up spillages (1)	1 [AO1] 1 [AO2]	Accept any <u>general features</u> associated with the triclinium that don't appear in the image, as many listed in the expected answer are not visible in the image.
6		How is the host ensuring that his guests are enjoying the dinner party? Make <b>two</b> points. Two of: slaves to pamper feet (putting on removing shoes)/slave to support guest/slaves to serve wine /couches provided with cushions/conversation/ courtesans/entertainment/seating positioning	2 [AO1]	.
7		Why was it important for a paterfamilias that his dinner party was successful? Make <b>two</b> points.  Two of: Impress rich guests/establish and maintain political alliances/impress people/emphasis status/marriage arrangement/creating important business alliances/celebrate important occasions in their lives/invite his clients and freedmen to dinner and could	4 [AO1 2, AO2 2]	Two points and development

Question		Answer	Mark	Guidance
		expect favours in return, such as voting for him in an election or doing jobs for him.		
<b>8</b>	<b>(a)</b>	<p>Why was the insula in <b>Source E</b> named after the goddess Diana?</p> <p>There is a relief sculpture of Diana in the courtyard.</p>	1 [AO1]	Accept anything that references to an image of Diana associated with the building. Statue would not be correct.

Question		Answer	Mark	Guidance
8	(b)	<p>Would living in an insula be a positive experience for everyone in ancient Rome?</p> <p>Source F suggests a poor standard of repair and hygiene, with an owner only interested in profit. This would be a negative experience.</p> <p>Source E suggests a more positive experience with a sturdy, bricked structure, with larger rooms for families and smaller rooms for short staying guests. Amenities included toilets and a courtyard. It was only four storeys high and in a good state of repair. It also included shops and a temple.</p> <p>Other insulae we hear about were many storeys high and prone to collapse. Juvenal talks about cracks and poor state of repairs in insulae, and also talks about the fire hazard, with the upper storeys more likely to die than the lower storeys. Juvenal also talks of poor roof repairs and falling tiles, and the use of chamber pots for using the toilet. These would suggest a less positive experience.</p>	8 [AO1 4, AO2 4]	<p>Refer to marking grid of 8-mark questions - 'best fit'.</p> <p>The height is not known. The thick walls suggest that it might have been tall, but this is not a good indicator. Reconstructions put it at 3-4 stories, but that in the textbook (the exam image) has it at 3. Students will see the mezzanine as being a floor.</p> <p>Direct reference to an additional source beyond Source E and Source F needed for Level 4. However, with excellent use of both sources this level is possible.</p>
9		<p>'A terrible and thoroughly unpleasant experience which offered a life without hope.'</p> <p>Is this a fair description of Roman slavery?</p> <p>Candidates can refer to details about a slaves' life to argue for this essay.</p> <p>Becoming a slave was mostly a harrowing experience, as many were prisoners of war.</p> <p>Slave markets were equally unpleasant as slaves were paraded naked and priced according to their skills and appearance – this must have been humiliating.</p>	15 [AO1 5, AO2 10]	<p>Refer to marking grid for 15-mark questions - 'best fit'.</p> <p>Strong answers will base their discussion on the ancient sources. Direct reference to sources needed for the higher Levels (4-5).</p> <p>Accept discussion on freedpersons</p>

Question		Answer	Mark	Guidance
		<p>Slaves became the property of their master and could be treated in any way the master saw fit. Punishments for slaves could involve beating, assaulting, branding, killing. If one slave attacked the master, all slaves were executed. Slaves sold as gladiators and miners had a low life expectancy. Slave chains/collars Conditions in the mines, farms etc</p> <p>On the other hand, being a Charioteer, Gladiator or Actor could become celebrities. Successful Charioteers could become very wealthy. A skilled slave had a better chance of being treated well by their owner. Some poorer Romans sold themselves into slavery for a better standard of living. Slaves could be freed and as freedmen and women could become wealthy and successful in their own rights. (Naevoleia Tyche and Trimalchio could be used as examples). First sources mentioned Masters sometimes married their freed slave girls.</p>		
<b>10</b>		<p>Were shows in the Colosseum more important to the people or the emperor?</p> <p>Candidates can argue either way using details from the events at the games.</p>	<p>15 [AO1 5, AO2 10]</p>	<p>Refer to marking grid for 15-mark questions. Strong answers will base their discussion on the ancient sources. Direct reference to the Colosseum needed for the higher Levels (4-5).</p>

Question		Answer	Mark	Guidance
		<p>The people enjoyed the free entry to the Games, paid for by the sponsor.</p> <p>There was an opportunity to bet and see favourite gladiators.</p> <p>There was a variety of entertainment for their benefit – beast fights and hunts, gladiator battles between different types of gladiators, executions.</p> <p>Chance for audience participation by ‘turning of the thumbs’.</p> <p>Seeing exotic beasts was exciting as few Romans would otherwise see creatures such as elephants and giraffes.</p> <p>Watching historical re-enactments gave sense of patriotism.</p> <p>Richer Romans could show their self-importance due to the status seating.</p> <p>For gladiators themselves, it provided a chance for fame, fortune and to earn the Wooden Sword.</p> <p>Emperors could show wealth and power by putting on huge games lasting for many days.</p> <p>Emperors used ‘bread and circuses’ to keep the people happy and prevent revolts.</p> <p>Having the final say on whether a gladiator lived or died showed their power.</p> <p>Parading exotic beasts showed their power, and the power of Rome, over foreign lands from where the beasts came.</p> <p>Executions were a deterrent against law breakers, helping the emperor to maintain law and order.</p>		

**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> wider knowledge (AO1) <i>shows very good understanding of the sources' cultural contexts <b>and</b> possible interpretations</i></li> <li>a well-argued response to the question which is supported by a range of well-selected evidence (AO2) <i>includes critical analysis, interpretation and evaluation</i></li> </ul>
3	5–6	<ul style="list-style-type: none"> <li><i>accurate knowledge</i> and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> wider knowledge (AO1) <i>shows good understanding of the sources' cultural contexts <b>and/or</b> possible interpretations</i></li> <li>a focused response to the question which is supported by a range of evidence (AO2) <i>includes relevant analysis, interpretation and evaluation</i></li> </ul>
2	3–4	<ul style="list-style-type: none"> <li><i>sound, mostly accurate,</i> knowledge and understanding of classical sources, using <b>both</b> those given in assessment <b>and</b> wider knowledge (AO1) <i>shows some understanding of the sources' cultural contexts <b>and/or</b> possible interpretations</i></li> <li>engages with the general topic of the question, and is supported by limited range of evidence (AO2) <i>includes some analysis, interpretation and evaluation</i></li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1) <i>shows limited understanding of the sources' cultural contexts <b>and/or</b> possible interpretations</i></li> <li>little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2) <i>includes isolated analysis, interpretation and evaluation</i></li> </ul>
0	0	<ul style="list-style-type: none"> <li>No response or no response worthy of credit</li> </ul>



### 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>Why does the writer suggest it was better to live on the ground floor of an <i>insula</i> rather than the third floor in lines 197-202?</p> <p>One of:</p> <p>Better chance of survival in a fire on the ground floor as quicker exit route/While ground floor is burning, tenants are 'unaware' on the third floor/The roof is in poor repair 'bare tile' and holes in the roof have allowed birds into the <i>insula</i>.</p>	1 [AO1]	
12	(a)	<p>Pick out <b>two</b> phrases which emphasise Cordus' extreme poverty. Use details from lines 203-211 in your answer.</p> <p>Two of:</p> <p>Very small bed Jugs and statue made from earthenware He has few books Mice share his flat and eat his books Old furniture He has nothing Described as being poor Naked and begging for scraps Lost the whole of that nothing</p>	2 [AO1]	Accept paraphrased answers
12	(b)	<p>How does <b>one</b> of these phrases shows that Cordus is very poor?</p> <p>(Very small bed) Bed would not even fit a famous dwarf, Procula. (Jugs and statue made from earthenware) very cheap material (He has few books) He can fit his 'library' into a box. (Mice share his flat and eat his books) Flat is poorly maintained and shared with rodents.</p>	1 [AO2]	Accept any developed answer from 12(a)

Question		Answer	Mark	Guidance
13		<p>How does Juvenal contrast the fates of the poor man Cordus and the rich man Assaracus after their homes have burnt down in lines 203–222? Discuss <b>three</b> points.</p> <p>‘nothing...nothing’ – Cordus has nothing left and started with little.  ‘is that naked and begging for scraps’ – no clothes or food  ‘no roof over head’ – homeless</p> <p>‘While it’s still burning, they’re rushing to offer marble, already, Collect donations’ – even before the fire is out, friends replace Assaracus’ valuables.  ‘He’s suspected, and rightly so, of setting fire to his house’ – ended up with more than he originally owned.</p> <p>Cordus only originally possessed essentials, whereas Assaracus has an abundance of luxury goods – Cordus loses these and Assaracus has them replaced.</p>	6 [AO1 3, AO2 3]	Direct quotation from the source is not necessary, but the source should be referred to in answers. Accept repeated material from 12(a) & (b). Some element of contrast needed, but does not have to be balanced as it is a 3 point answer. Accept answers that focus on language/style of language used by Juvenal as well as content. Strongest answers have compared both in each point.
14		<p>‘After this play acting...the cook was honoured’. Give <b>one</b> detail about the play acting which has just occurred.</p> <p>One detail from:  The cook had filled the pig with sausages and black pudding.  The cook had pretended that he had forgotten to gut the pig.  The cook has stripped off to be whipped for forgetting to gut the pig.</p>	1 [AO1]	

Question		Answer	Mark	Guidance
15		<p>Give <b>three</b> ways in which Trimalchio shows his lack of intelligence in this passage.</p> <p>Three of:            Does not know Corinth is a place, not a person.            Hannibal was not a character in the Trojan War. He was a general from many years later.            Trojan War around 1200 BC, the Punic Wars were third century BC.            Corinthian-ware was not made by gathering and melting down all the metal captured in Troy.            Technically, the modern term 'Corinthian Ware' refers to 7-6<sup>th</sup> century pottery. Certainly not metal work.            Thinks he alone possesses true Corinthian-ware.</p>	3 [AO1]	
16		<p>Discuss <b>two</b> reasons why Pliny dislikes Chariot Racing in lines 1-6, using details from the passage.</p> <p>Two of the following, or similar:</p> <p>'no new twist, no variety, nothing, in short, you would wish to see twice' – they are dull and repetitive</p> <p>'thousands of grown men so childishly long to watch again and again galloping horses' – thinks it is childish.</p> <p>'so silly, so low-brow, so uninteresting, an entertainment' – not for cultured individuals</p>	4 [AO1 2, AO2 2]	Direct quotation from the source is not necessary, but the source should be referred to in answers. Point and evidence

Question		Answer	Mark	Guidance
17		<p>Referring to lines 7-17, is Pliny more critical of the actual races or the fans of chariot racing? Make <b>two</b> points.</p> <p>Any two of the following or similar points.</p> <p>‘speed of the horses or the skill of the charioteers’ – suggests that there is some merit to chariot racing.</p> <p>‘coloured cloth/dirt cheap tunic’ – fans are very fickle and support teams rather than appreciate skill. If a charioteers changes team, they continue to support their own team.</p> <p>‘so silly, so low-brow, so uninteresting, an entertainment’ – chariot racing is dull and just for the plebs</p> <p>Crowd ‘worthless’ ... ‘from serious men!’ – critical of the crowd and elite men.</p>	4 [AO1 2, AO2 2]	<p>Direct quotation from the source is not necessary, but the source should be referred to in answers.</p> <p>Comparison is necessary between fans and races.</p> <p>Accept some element of repetition from previous question. Point and evidence.</p>
18		<p>Did both wealthy and poor Romans enjoy the same leisure activities in the literature that you have read?</p> <p>From Source I it is clear that the plebs loved Chariot Racing. They are passionately supporting their teams (coloured cloth) and creating lots of noise. Pliny is taking advantage of the quiet streets for reading and writing, while everyone is at the races.</p> <p>Pliny’s admission that even ‘serious men’ enjoy the races suggest it was popular among the wealthy too – Pliny seems to be an exception.</p>	8 [AO1 4, AO2 4]	<p>Refer to marking grid of 8-mark questions - ‘best fit’.</p> <p>Strong answers will base their discussion on the ancient sources. Comparison and contrast between rich and poor are necessary.</p> <p>Direct reference to an additional source needed for the higher Levels (4-5). However, with excellent use of the source this level is possible.</p>

Question		Answer	Mark	Guidance
		<p>Pliny himself preferred to read and write rather than watch the races.</p> <p>In other literature, Horace's friends think that he discusses gladiators with his patron Maecenas, suggesting that rich as well as poor loved the games. It is clear that the rich loved holding dinner parties from Petronius, Pliny and Horace. Some allude to poorer guests, such as freedmen being invited. Pliny talks of lower quality food and wine for poorer guests at dinner parties, which may have prevented enjoyment.</p> <p>The wealthy seem to have enjoyed listening to recitals (Pliny enjoyed listening to Zosimus), and generally reading and writing (Pliny's country retreat allowed him to do this in peace). Pliny's wife even learnt Pliny's works by heart and performed them. It is likely that fewer poor people were able to enjoy this due to lower levels of literacy.</p> <p>Larcus Macedo also enjoyed bathing in private at his country estate.</p>		
19		<p>'Trimalchio is a thoroughly unpleasant character, but he is not the most dislikeable person that we meet in the story of his dinner party.'</p> <p>Candidates are free to discuss the character of Trimalchio, along with others from the story.</p> <p>Trimalchio is clearly keen to show off his great wealth – as his wall paintings show – and he clearly thinks very</p>	15 [AO1 5, AO2 10]	<p>Refer to marking grid for 15-mark questions - 'best fit'. Strong answers will base their discussion on the ancient sources.</p> <p>For the higher grades (levels 4-5) candidates <b><i>should</i></b> discuss Trimalchio, along with others from the story.</p>

Question	Answer	Mark	Guidance
	<p>highly of himself, showing his career in the wall paintings.</p> <p>Trimalchio again draws attention to his great wealth through the elaborate food and his dramatic entrance to music is an excuse to show off his jewellery and status as an Augustalis (priest of Augustus).</p> <p>Trimalchio rudely tells the guests that he is late as he wanted to finish off the game he is playing. Really this is an excuse to show off his expensive game counters and game board.</p> <p>Trimalchio thinks he can impress the guests with culinary tricks, and is prepared to whip the innocent cook in the second of these. He also imports 'homegrown' foods.</p> <p>Trimalchio tries to show off his intelligence but clearly he has little as he is unsure of the origin of Corinthian Ware.</p> <p>His wife Fortunata is shown as someone who loves money but is out of place in high society.</p> <p>Encolpius the narrator is shown as foolish (thinking a painting is a live dog), and unaware of culinary tricks (peahen eggs). He is also unkind, thinking that the cook should be whipped.</p> <p>Trimalchio's Treasurer is also shown as unpleasant, wanting to whip a younger slave for losing a tunic given to him by a client – despite him being a slave himself and so unable to own property, have clients, or be able to punish fellow slaves.</p>		

Question		Answer	Mark	Guidance
20		<p>‘All Romans, rich and poor alike, preferred to live in the city rather than the country.’ Do you agree with this statement? Give reasons for your answer from the stories that you have read.</p> <p>The writers mostly associate the city with physical danger and mental stress. Juvenal writes about the physical dangers in the city although they are predominantly dangers for the poor who live in the crowded, poorer parts of the city. He discusses the dangers the poor faced by living in flats, from fires, noise, crowds (particularly during the morning <i>salutatio</i>), being crushed by traffic, items falling from insulae, thieves and bandits. Juvenal does suggest that wealthy men, like Assaracus, benefit from their houses burning down. Pliny suggests that the poor enjoyed watching the races in the city. He himself prefers the quietness and calm of his country estate, where he can read and write peacefully instead of enduring the stresses and dull duties of city life. Zosimus is always sent away from the city to recover his health. Horace prefers his country house to the stresses and business of city life. His tale of the Town Mouse and the Country Mouse suggests that town and country dwellers find it difficult to live in the other environment. Men like Ofellus enjoyed the simple life and diet in the country, with simple food and lots of exercise.</p>	15 [AO1 5, AO2 10]	<p>Refer to marking grid for 15-mark questions - ‘best fit’. Strong answers will base their discussion on the ancient sources.</p> <p>Answers need to be based on literature sources as this is the Literature Section. Direct reference to additional source beyond Source I needed for Level 4.</p>



Question		Answer	Mark	Guidance
		Men like Rufus may have preferred the city as dinner parties gave them the chance to impress important men with his new recipes, and potentially to rise in society, although he was not able to take it. The city gave Trimalchio the opportunity to display his vast wealth.		

#### 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> 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> 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> 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)</li> </ul>

		<i>includes some analysis, interpretation and evaluation</i>
<b>1</b>	<b>1–2</b>	<ul style="list-style-type: none"><li>• limited knowledge and understanding of classical sources; responses may only make use of the sources given in the assessment (AO1) <i>shows limited understanding of the sources' cultural contexts <b>and/or</b> possible interpretations</i></li><li>• little attempt at a very basic explanation of the topic of the question, supported by a few references to evidence (AO2) <i>includes isolated analysis, interpretation and evaluation</i></li></ul>
<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>

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