



GCSE (9–1)

Classical Civilisation

J199/22: Roman city life

General Certificate of Secondary Education

Mark Scheme for November 2020

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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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Annotations

| Annotation | Meaning |
|------------|-----------------------|
| BP | Blank Page |
| SEEN | Seen |
| ✓ | Tick |
| ~~~~ | Questionable response |
| — | Incorrect |
| ? | Unclear |
| ^ | Omission |
| REP | Repetition |
| BOD | Benefit Of Doubt |
| TV | Too Vague |
| 5 | Spelling |

1. Subject Specific Marking Instruction

Introduction

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

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

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

Using the Mark Scheme

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

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

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

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

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

| Question | Indicative Content | Marks (AO) | Guidance |
|------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-----------------------------------------------------------------------------|
| 1 | 1. Dressing room(s)/Back stage/Postscenium (1) 2. Stage/Pulpitum (1) 3. Orchestra(1) | AO1 3 | Latin not expected but should be credited. |
| 2 | Answers might include: <ul style="list-style-type: none">Underground passageStairs from outside (Triangular Forum)Steps in auditorium divided into sections | AO1 2 | Prescribed visual material has details of this. Any reason based on plan |
| 3 | <ul style="list-style-type: none">Tiered seating (AO1) gave a good view (AO2)Curved seating (AO1) good acousticsSocial segregation (AO1) /wealthy got better seats (AO2)Stone seats (AO1) were hard for all day performance (AO2)No individual seating (AO1) so squashed in (AO2). | AO2 4 | Any reason based on knowledge of seating. |
| 4 (a) (b) | Near/on the stage (1) of the theatre in Pompeii (1) | AO1 2 | |
| | Answer might include: <ul style="list-style-type: none">To gain support in electionsIt was expected of wealthy to contribute to home townsTo achieve fame/popularityEmphasis position/wealth in society | AO1 1 | |

| Question | Indicative Content | Marks (AO) | Guidance |
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| | | | |
| 5 | <ul style="list-style-type: none"> Music – pipe player (AO1) added to the drama Masks (AO1) had comically exaggerated features / meant that everyone could see the expressions (AO2) Stock characters of old man, young man, slave (AO1) created humorous stereotypes / reversal of normality (AO2) Over-exaggerated movements (AO1) such as the slave restraining the old man or supporting the young man added slapstick (AO2) Scenery and decoration (AO1) made the stage colourful and less plain (AO2) | AO2 4 | Any reasonable answer based on the relief sculpture that can be linked to performance. |
| 6 | <p>Answers may include(1):</p> <ul style="list-style-type: none"> “I printed my assigned sentence” “He corrected it, wrote over my errors” “Told me to read it aloud” “Recited to another pupil” <p>Primary stage/litterator (1)</p> | AO2 2 | <p>Accept grammaticus as it might be a Greek lesson for an older pupil.</p> |
| 7 | 7 (1) to 12 (1) | AO1 2 | <p>If grammaticus is given as the previous answer, the answer to this question should be 12-16.</p> <p>Accept up to age 11 according to Cambridge Latin course</p> |
| 8 | <p>Two from:</p> <ul style="list-style-type: none"> In the back of a shop In a house/apartment building | AO1 2 | Accept any other reasonable answer as lessons could take place |

| Question | Indicative Content | Marks (AO) | Guidance |
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| | <ul style="list-style-type: none"> • In the forum • In an exercise area | | anywhere |
| 9 | <p>AO1:</p> <ul style="list-style-type: none"> • Pupils would copy out sentences as in the passage • Few would learn more than reading and writing, but some might learn philosophy, history etc • They might be supervised by a slave who would report on their progress and conduct • They might be beaten • Lessons started early in the morning and often involved large classes of different ages • Classes were often in public and noisy areas • Pupils would progress on to rhetor to learn public speaking and discuss hypothetical scenarios <p>AO2:</p> <ul style="list-style-type: none"> • Lessons could be repetitive and boring. • Narrow range of the curriculum might not appeal, but a few might enjoy a varied education • They might not enjoy the fact that parents could find out about their misdemeanours and punish them • Beatings could be painful • Hard to concentrate and manage distractions • More interesting and less rigid lessons with the rhetor • Topics discussed with rhetor could have little real life relevance <p>Discriminator for higher levels are reference to other sources beyond D.</p> | AO1 4 AO2 4 | |

| Question | Indicative Content | Marks (AO) | Guidance |
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| 10 | <p>AO1</p> <ul style="list-style-type: none"> • Details of the day • Types of gladiator • Different shows: animals, executions, mock sea-battles, gladiators • Details from visual prescribed material: Colosseum • Audience participation • Gladiators as celebrities • Chance to see the emperor <p>AO2</p> <ul style="list-style-type: none"> • Effect of strict segregated seating • consideration of the audience - women's admiration of gladiators audience involvement gave them a feeling of power • View of the day from a gladiator's point of view • View of the day from a criminal's point of view • View from the sponsor's point of view • Political statement of Roman supremacy • Variety of entertainment and novelties prevented boredom • Chance to see exotic animals • Executions provided a sense of justice being carried out <p>Those who did not approve: Seneca, Cicero, Pliny</p> <p>Reasons should be based on relevant evidence drawn</p> | <p>AO1 5 AO2 10</p> | <p>Accept reference to literature – e.g. Pliny 9.6 talks of chariot racing Look for discussion linked to actual sources.</p> |

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| | from ancient sources. A good discriminator will be any discussion of everyone . | | |
| 11 | <p>AO1</p> <ul style="list-style-type: none"> • Details of dining room • Details of seating plan • Details of food and drink • Details of entertainment • Use of term: <i>cena</i> <p>AO2</p> <p>Food was not the main purpose. The dinner:</p> <ul style="list-style-type: none"> • Showed off the skills of the cook • Showed off the running of the household by the wife • Ensured business deals were done/confirmed or political alliance cemented • Marriages were arranged • After dinner entertainment provided a chance to show off a house • The host could appear educated and refined through his entertainment • Showed off the generosity of the host by inviting clients or freedmen, having lavish food etc • It was a chance for the family to bond and relax | <p>AO1 5</p> <p>AO2 10</p> | Accept reference to patrons and clients from literary section. <i>Cena</i> is a term used in the specification. |

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| | at the end of the day Reasons should be based on relevant evidence drawn from ancient sources. | | |
| 12 | Answers might include: Although he is busy each day doing ceremonies when he does the same everyday it becomes repetitive and pointless. | AO1 2 | Just quotation from the passage (1) |
| 13 | Answers might include: <ul style="list-style-type: none"> • Use of tricolon/ rule of three • He uses no to emphasize that the vices of Rome such as gossip and slander are not there. • He uses the exclamations to say what a good and honest life it is at the end • Choice of words: wonderful, free, fitness. | AO2 4 | |
| 14 (i) | <ul style="list-style-type: none"> • In Augustus' inner circle/spin doctor/close to Augustus • Patron of the Arts under Augustus/Cultural adviser • Ran/promoted a literary circle of which Horace was a member. • A 'friend', at least in Horace's mind | AO1 2 | |
| (ii) | <ul style="list-style-type: none"> • Horace is grateful for his support/ | AO2 | |

| Question | Indicative Content | Marks (AO) | Guidance |
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| | <ul style="list-style-type: none"> • Maecenas gave Horace a country villa • To flatter his patron • Emphasis/increase his status/position | 1 | |
| 15 (b) | <p>Three from:</p> <ul style="list-style-type: none"> • Drag (AO1) suggests reluctance (AO2) • Bad weather of snow and cold winds (AO1) still does not mean he gets out of going out early (AO2) • He gets jostled / barged / people buzz around him (AO1) suggesting Rome is overcrowded (AO2) • He gets cursed (AO1) / for simply trying to move about (AO2) • People nag him to do duties (AO1) meaning he gets distracted from what he might do / can't think straight (AO2) | AO2 6 | <p>Accept indirect references. Do not accept reference to 'mournful Esquiline'</p> |
| 16 | <p>In other parts of Satire 2.6 Horace describes his home in the country. What does he say about his home in the country? Make four points</p> <ul style="list-style-type: none"> • It is not of great size • Garden • Permanent spring • Above them a stretch of woodland • He owns herds • Castle in the hills | AO1 4 | <p>Accept reference to what he does there: friends, simple food, Cervius his neighbour</p> |

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| | <ul style="list-style-type: none"> References to lifestyle etc. | | |
| 17 a | Who is speaking in this passage? <ul style="list-style-type: none"> Umbricius | AO1 1 | |
| b | What has happened to Cordus which has left him with nothing? <ul style="list-style-type: none"> He lost his home in a fire | AO1 1 | |
| c | Why would people not give anything to Cordus? <ul style="list-style-type: none"> Because he was poor/insignificant | AO1 1 | |
| 18 | AO1 Detail from: Horace Satires: 2.2,2.6,2.8 Juvenal Satire 3 AO2 Horace This question is predominantly angry satirist v smiling satirist but also considers the style of each author. Horace probably has more gentle characters – Ofellus and the cute country mouse; his father and possibly Maecenas. His is gentler in his approach. Colloquial often with an Interlocutor However the rich may not be open to his “eco” ideas. He is cruel about Nasidienus possibly. | AO1 4 AO2 4 | |

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| | <p>Juvenal</p> <p>Juvenal is a supporter of Roman society and the established strata. He tends to attack those who threaten to make the system unstable. This might make a reading popular.</p> <p>Juvenal's victims of anger:</p> <ul style="list-style-type: none"> • Fraudulent rich • The mugger • Traffic! <p>The structure of Satire 3 is clear and forceful. – would be effective in a public reading.</p> <p>They are full of skillfully expressive effects.</p> <p>Vivid, often cruelly frank- might not be easy to listen to.</p> <p>Juvenal is not a poet to be relished by soft hearts or optimists, but he has power.</p> <p>Expect examples of some of Juvenal's stronger language with sensitive discussion.</p> <p>Discriminator for higher levels are reference to other sources beyond F & G.</p> | | |
| 19 | <p>AO1</p> <ul style="list-style-type: none"> • Details from Pliny 3.14, 5.19 • Details from Petronius 29,31,49,50 | <p>AO1 5 AO2 10</p> | <p>Discussion must be on literary sources</p> |

| Question | Indicative Content | Marks (AO) | Guidance |
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| | <p>AO2</p> <ul style="list-style-type: none"> Trimalchio had been treated well by his master (29) and was lucky. His wife also had been a slave (37) His slaves seem to love him indicating his kindness (50) Zosimus (Pliny 5.19): Pliny certainly respects his own freedman Zosimus so may do the same for other guests; In letter 2.6 Pliny gives the <i>impression</i> of equality letter about the dinner he attended; <p>However, not all masters were kind</p> <ul style="list-style-type: none"> Macedo was cruel (3.14) yet despite this his slaves were always in the wrong. Trimalchio can be cruel. A slave begs for mercy in 31. He also treats the cook who forgot to gut the pig with humiliation 49. He uses them for entertainment purposes. | | |
| 20 | <p>AO1</p> <ul style="list-style-type: none"> Details from Town Mouse Country Mouse and the way the rich mouse lives. Details of Nasidienus' dinner party- the rich range of foods available; rich foods available in Horace 2.2 | <p>AO1 5 AO2 10</p> | <p>Discussion must be on literary sources</p> |

| Question | Indicative Content | Marks (AO) | Guidance |
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| | <ul style="list-style-type: none"> In the same poem, Horace says rich foods caused digestion problems and those who live plainly can be more refreshed. Juvenal's description of the poor in their insulae propped up with matchsticks and rich individuals carried in litters contrasting with the those having to struggle on foot. Pedestrians could be hit by falling objects at night. Trimalchio's lavish dinner party. Pliny's simple lifestyle <p>AO2</p> <ul style="list-style-type: none"> Juvenal describes the constant struggles of the poor as regards housing, crowds, being beaten up, travelling at night, going about on foot Pliny has duties which some may not regard as particularly onerous. Pliny's Letter 2.6 which illustrates that the poorer members were treated with humiliation. Horace 2.2 advises simple living and good physical and mental health, which all could have The town mouse in Horace 2.6 seemingly has all the luxuries he could want, but this does not give him a stress-free life. | | |

| Question | Indicative Content | Marks (AO) | Guidance |
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| | <ul style="list-style-type: none">• Horace 2.8 shows through Nasidienus that wealth does not guarantee happiness. His disastrous dinner party makes him a laughing stock.• Trimalchio is able to show off his wealth, in contrast to his cook who is abused and threatened by his master for not gutting a pig.• Pliny's letter suggests that the rich in Rome were not able to relax. | | |

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