SPECIMEN

Advanced Subsidiary GCE

GCE CLASSICS

Unit CC6: City Life in Roman Italy

Specimen Paper

F386 QP

Morning/Afternoon

Time: 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

- Answer **one** question from Section A and **one** question from Section B.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is **100**.

ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

[Turn Over

Answer **one** question from Section A and **one** question from Section B.

Section A: Commentary Questions

Answer **either** Question 1 **or** Question 2.

1 Read the passage and answer the questions. You are expected to refer to the extract and to use your own knowledge in your answers.

> A killer whale was actually seen in the harbour of Ostia, locked in combat with the emperor Claudius. She had come when he was completing the construction of the harbour, drawn there by the wreck of a ship bringing leather hides from Gaul, and feeding there over a number of days, had made a furrow in the shallows: the waves had raised up such a mound of sand that *5* she couldn't turn around at all, and while she was pursuing her banquet as the waves moved it shorewards, her back stuck up out of the water like the overturned keel of a boat. The emperor ordered that a large array of nets be stretched across the mouths of the harbour, and setting out in person with the praetorian cohorts gave a show to the Roman people, soldiers showering *10* lances from attacking ships, one of which I saw swamped by the beast's waterspout and sunk.

From A translation of Pliny the Elder, Natural History 9.5. 14-15 l

(a) Briefly explain where Claudius' harbour was, and what it looked like. **[10]**

(b) Explain why Claudius had decided to build this harbour, and suggest how the events described by Pliny may have helped him to achieve his objectives. **[20]**
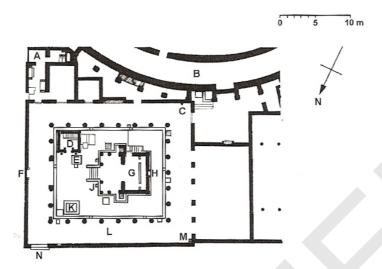
You are reminded that marks are awarded for the quality of written communication of your answer.

(c) How was the character of Ostia shaped by its special relationship with Rome? In your answer you should refer to specific buildings in Ostia and draw comparisons with the other cities you have studied. **[25]**

You are reminded that marks are awarded for the quality of written communication of your answer.

Do **not** answer this question if you have already answered Question 1.

2 Study the diagram and answer the questions. You are expected to refer to the diagram and to use your own knowledge in your answers.

From Pompeii: A sourcebook by Cooley A.E and Cooley M.G.L. Routledge

(a) Briefly describe the building shown above.

Your description should include:

- the name of the building;
- location;
- the types of structures or items that surround the main building;
- decoration of the building. **[10]**

(b) What does the history of this building tell us about life in Pompeii? In your answer you should discuss changes made to the building and the identity of the people who made them and draw comparisons with other Pompeian buildings or individuals you have studied. **[20]**

You are reminded that marks are awarded for the quality of written communication of your answer.

(c) How did this building fit in with the religious life of Pompeii as a whole? In your answer you should include discussion of this building and other Pompeian sites which you have studied.
[25]

You are reminded that marks are awarded for the quality of written communication of your answer.

Section A Total [55]

[Turn over

Section B: Essays

Answer **one** question.

You are reminded that marks are awarded for the quality of written communication of your answer.

3 What different devices could be used to make an upper-class Roman house appear as impressive as possible to people visiting it, and why was this desirable?

In your answer, you should:

- consider the different types of architectural and artistic devices used to create an impressive appearance, and the types of visitors who might have seen them;

- include an analysis of their likely effects on visitors;

- support your answer with evidence from any of the texts or buildings you have studied.   **[45]**

4 Why did wealthy individuals pay for the construction of public buildings in Roman cities?

In your answer, you should:

- consider the different types of people who paid for public buildings;

- include an analysis of the reasons for their behaviour;

- support your answer with evidence from any of the texts or buildings you have studied.   **[45]**

5 Does the destruction of Pompeii and Herculaneum in AD 79, and the preservation of the archaeological remains that happened as a result, make them better sources of information about city life in Roman Italy than the remains at Ostia?

In your answer, you should:

- consider the character of the archaeological remains at Pompeii and Herculaneum, and draw comparisons with the remains at Ostia;

- include an analysis of what we can and cannot learn from each city as a result;

- support your answer with evidence from **all three** of the cities you have studied.   **[45]**

Section B Total [45]

Paper Total [100]

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OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced Subsidiary GCE

GCE CLASSICS   F386 MS

Unit CC6: City Life in Roman Italy

Specimen Mark Scheme

The maximum mark for this paper is **100**.

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Section A		
Question Number	**Answer**	**Marks**
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
1	**Read the passage and answer the questions. You are expected to refer to the extract and to use your own knowledge in your answers.**	
1(a)	**Briefly explain where Claudius' harbour was, and what it looked like.**	
	Answers might include:	
	• location at Portus, c. 1km NW along coast from Ostia;	
	• linked to Ostia by a road;	
	• large basin formed by construction of two curved moles or piers;	
	• separate mole (artificial island) at entrance made by sinking a large ship used to bring an obelisk from Egypt;	
	• lighthouse on the mole, formed of stacked storeys like the Pharos at Alexandria;	
	• statue on top of the lighthouse – perhaps Claudius or Nero;	
	• harbour basin linked directly to Tiber by a canal;	
	references to Suetonius' description of the harbour or coin and mosaic depictions of it.	**[10]**
1(b)	**Explain why Claudius had decided to build this harbour, and suggest how the events described by Pliny may have helped him to achieve his objectives.**	
	Answers might include:	
	• the difficulties of reaching Rome by ship before construction of the harbour due to currents in the Tiber mouth (cf Strabo Geography 5.3.5);	
	• recent food shortages in Rome leading to Claudius being pelted with stale crusts in the forum (Suetonius *Claudius* 18) – his need to be seen to be addressing the problem of food supplies to the city;	
	• Claudius' generally weak position due to accession at the hands of the praetorian guard – his need to undertake popular projects, benefit from following in the footsteps of popular figures from the past such as Julius Caesar (whom Suetonius tells us had originally conceived of the idea of a harbour at Ostia);	
	• the belief that the new canal linking the harbour to the Tiber would reduce the problem of flooding in Rome by allowing flood-water to flow out into the sea, mentioned in inscription of AD 46;	
	• whale incident – draws public attention to the project, creates excitement and spectacle in itself, demonstrates Claudius' command over nature (inherent in the harbour project itself), shows off the fighting abilities of the praetorian guards – the roots of Claudius' power. Pliny was clearly an eye-witness to the event – shows that members of the Roman elite attended and were impressed enough to commemorate the spectacle in writing.	**[20]**

Section A		
Question Number	**Answer**	**Marks**
1(c)	**How was the character of Ostia shaped by its special relationship with Rome? In your answer you should refer to specific buildings in Ostia and draw comparisons with the other cities you have studied.** Answers might include: • preponderance of warehouses, and especially the almost-certainly-state-owned Grandi Horrea – reflects Ostia's role as a trading port, size of the market in Rome, and crucial importance of the grain supply in particular to the emperors; • Piazza of the Corporations – international nature of commercial activity again reflects special size of the market in Rome, as well as Rome's political status; • fire fighters' barracks – not found in other cities. Reflects special imperial concern for the safety of Ostia – and particularly its grain; • appearance of officials from Rome as benefactors in Ostia – e.g. a praetorian prefect in Baths of the Forum; • signs of multicultural character of Ostia's population – e.g. Greek inscriptions in Baths of the Forum, Mithraeum in Baths of Mithras; • other cities – trade is not so prominent, but inscriptions of Umbricius Scaurus show it is not absent. Pompeii was also home to a 'foreign' deity – Isis. Direct involvement of emperors and officials from Rome is much less marked.	**[25]**
2 **2(a)**	**Study the diagram and answer the questions. You are expected to refer to the diagram and to use your own knowledge in your answers.** **Briefly describe the building shown above.** **Your description should include:** • **the name of the building;** • **location;** • **the types of structures or items that surround the main building;** • **decoration of the building.** Answers might include: • Temple of Isis, located behind the Large Theatre in the Porta Stabia district, and beside another temple (dedication disputed, but probably either Jupiter Meilichios or Aesculapius); • main building – small temple in porticoed sacred enclosure, with steps up to raised podium, porticoed façade and cella (enclosed room) for the goddess; • decorations include paintings of Egyptian gods (Isis herself, but also Anubis, Bes, Osiris, Harpocrates), Egyptian landscapes and animals, hieroglyphics on front of temple podium;	

Section A		
Question Number	**Answer**	**Marks**
2(a) cont'd	• surrounding structures include living quarters, structure enclosing a well (for purification?), altar for sacrifices and refuse pit; • surrounding statues include Norbanus the actor, Venus, Bacchus and Isis.	**[10]**
2(b)	**What does the history of this building tell us about life in Pompeii? In your answer you should discuss changes made to the building and the identity of the people who made them and draw comparisons with other Pompeian buildings or individuals you have studied.** Answers might include: • originally established c. late 2nd cent BC, but completely rebuilt following an earthquake – probably that of AD 62; • earthquake damage predating the eruption of AD 79 and its effects (repairs, temporary arrangements) visible all over Pompeii, clearly a regular feature of life there; • rebuilding of Temple of Isis paid for by a father, Numerius, in the name of his son, Numerius Popidius Celsinus, who was six years old (inscription – CIL X.846). Direct result attested – son accepted onto town council, despite his age. This suggests the father was a freedman, and thus could not be a councillor himself; also shows that a place on the council is highly desirable, and worth great expense to obtain.	**[20]**
2(c)	**How did this building fit in with the religious life of Pompeii as a whole? In your answer you should include discussion of this building and other Pompeian sites which you have studied.** Answers might include: • not part of the official civic cults celebrated by the town magistrates – as such, a contrast to the Temple of Jupiter, where rituals would have been conducted on behalf of the whole community; • clearly not an 'underground' cult, however – occupies a commanding position in respect to the Theatre, one of the town's chief public buildings; includes a statue of Isis for which space was 'granted by decree of the town councillors'; worshippers of Isis publicly proclaim their support for electoral candidates in painted notices; • nature of Isis worship – foreign deity, perhaps reflecting international trade coming through Puteoli; 'mystery' cult which included initiation rites and encouraged special devotion from followers; activities and rituals not encountered in other areas of Roman religion, such as sacred rattle (sistrum) – depicted in house of Octavius Quartio/Loreius Tiburtinus; • evidence of attachment to the cult of Isis from private houses – especially paintings and possibly canal in house of Octavius Quartio/Loreius Tiburtinus;	

Section A		
Question Number	**Answer**	**Marks**
2(c) cont'd	- sacred enclosure includes statues of other deities (Venus, Bacchus) – integration with other, more traditional cults, lack of exclusivity in the sanctuary; - candidates could mention other religious buildings not specifically included on the syllabus – e.g. temple of Apollo, temple of Venus, various sanctuaries of the imperial cult around the forum, temple of Jupiter Meilichios.	**[25]**
	Section A Total	**[55]**

Section B		
Question Number	**Answer**	**Marks**
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
3	**What different devices could be used to make an upper-class Roman house appear as impressive as possible to people visiting it, and why was this desirable?** **In your answer, you should:** • **consider the different types of architectural and artistic devices used to create an impressive appearance, and the types of visitors who might have seen them;** • **include an analysis of their likely effects on visitors;** • **support your answer with evidence from any of the texts or buildings you have studied.** Answers might include: • the use of axial vistas through the house – from entrance and dining room at House of the Menander; from dining room at House of Octavius Quartio; over bay from dining room at House of the Stags; • the use of gardens – House of Octavius Quartio (extension to an original small atrium house; House of the Menander (peristyle); • imitation of public architecture – large colonnades, e.g. House of the Menander, Samnite House; wall-paintings (esp. 2nd-style, but often also 3rd and 4th); • evocation/imitation of luxury villas – terrace, fountain and garden at House of Octavius Quartio; paintings in House of the Menander; paintings in House of the Stags; • the use of water – impluvium in most elite houses; canals and fountains, House of Octavius; fountain and baths in House of the Menander; fountain in House of Apuleius; • incorporation of the exotic – canals and painting of priest of Isis, House of Octavius Quartio; Nereids on sea-monsters and Medusa, House of Apuleius; • displays of sophisticated knowledge/taste – mythological paintings (Hercules in House of Octavius Quartio;Perseus, Actaeon, Muses and the poet Menander in House of the Menander), statuary (Muses at House of Octavius Quartio); • displays of ancestry and family status – shrine of the ancestors, House of the Menander; • displays of wealth – applies to almost all the above, but special case represented by mosaic amphorae in House of Umbricius Scaurus; • visitors might be clients or guests from the owner's peer-group – Petronius gives sense of different types of guest; Vitruvius refers to regular visits by ordinary people to homes of the elite;	

Section B		
Question Number	**Answer**	**Marks**
3 cont'd	• impressing such guests reinforced the social position of the owner – as a superior to his/her clients, and as a worthy member of the elite to his/her peers; • ideally, candidates should show an appreciation of different registers of houses amongst examples studied – from wealthy elite houses which would see many guests, to apartments let to tenants in Ostia.	**[45]**
4	**Why did wealthy individuals pay for the construction of public buildings in Roman cities?** **In your answer, you should:** • **consider the different types of people who paid for public buildings;** • **include an analysis of the reasons for their behaviour;** • **support your answer with evidence from any of the texts or buildings you have studied.** Answers might include: • examples – Eumachia (Eumachia Building, Pompeii, Augustan era), C. Quinctius Valgus and M. Porcius (Amphitheatre at Pompeii, shortly after colonial settlement), Numerius Popidius Celsinus (Temple of Isis, Pompeii prob AD 60s), M. Gavius Maximus (Baths of the Forum, Ostia, 3rd quarter 2nd cent AD), M. Nonius Balbus (Suburban Baths, Herculaneum – also restored basilica, gates and ramparts); • types of individuals – Eumachia = elite woman, already public priestess; C. Quinctius Valgus and M. Porcius = quinquennial duumvirs, i.e. established politicians already at height of career; father of Numerius Popidius Celsinus = probably freedman, striving for public office for next generation of family; M. Gavius Maximus = praetorian prefect, i.e. powerful figure in Rome; M. Nonius Balbus = praetor at Rome and provincial governor of Crete and Cyrenaica; • figures shown in imagines clipeatae in Baths of Mithras (Ostia, Hadrianic) might also be mentioned, since they are probably of the benefactors, but not much can be said about who they were – presumably members of the local elite; • known rewards – Eumachia is honoured by statues set up by the fullers; Numerius Popidius Celsinus (T of Isis) gets a seat on the city council; M. Nonius Balbus (Herculaneum) awarded equestrian statue, marble funerary altar to be used as departure point for Parentalia procession, gymnastic games and seat in the theatre by the town council; at least ten other statues to him attested in Herculaneum;	

Section B		
Question Number	**Answer**	**Marks**
4 cont'd	• personal prestige - elite status requires dominance over lower social classes, especially through patronage. Freeborn males may be pursuing political positions specifically, but benefactions by people already in prominent political posts or by women who cannot hold them show that less concrete forms of prestige were also very important; • personal commemoration – ensuring that name lives on in building after death; perhaps also portraits in Baths of Mithras. Type of rewards offered by town councils also offer this – statues, special tombs; • civic pride – a desire to make their hometown appear more splendid/fashionable, e.g. resemblance between Eumachia Building and the recently-built Portico of Livia in Rome. A splendid town would also reflect well on themselves as members of its elite; • civic patronage - M. Gavius Maximus (Baths of the Forum, Ostia) and M. Nonius Balbus (Suburban Baths, Herculaneum) hold positions at Rome which place them above the level of the local Ostian or Herculanean elite; Nonius is also specifically described as city patron in some inscriptions from Herculaneum. Making benefactions as part of a patronage relationship with the towns; • Pliny, Letters 3.6 and 7.18 – candidates may bring in evidence from these letters to support general reasons for benefactions – civic pride, desire for personal prestige and commemoration.	**[45]**
5	**Does the destruction of Pompeii and Herculaneum in AD 79, and the preservation of the archaeological remains that happened as a result, make them better sources of information about city life in Roman Italy than the remains at Ostia?** **In your answer, you should:** • **consider the character of the archaeological remains at Pompeii and Herculaneum, and draw comparisons with the remains at Ostia;** • **include an analysis of what we can and cannot learn from each city as a result;** • **support your answer with evidence from all three of the cities you have studied.** Answers might include: • a brief description of the eruption of Vesuvius in AD 79 and its effects. Candidates could refer to Pliny *Letters* 6.16 and 6.20; • an awareness of the different effects of the volcano on Pompeii (ash and lapilli) and Herculaneum (hot mud); • an account of the reasons for Ostia's preservation – shift of commercial activity to Portus, gradual decline between 4th and 6th centuries AD, construction of alternative settlement at Gregoriopolis in 9th cent, development of malarial lake, gradual burial of all-but-abandoned ruins until excavations in 19th and 20th centuries;	

Section B		
Question Number	**Answer**	**Marks**
5 cont'd	• the character of the remains at Pompeii – well-preserved wall-paintings, painted notices and graffiti, artefacts more-or-less in situ (though NB attempts to save items at time of eruption, later plundering, poor recording in early excavations), some upper floors, enormous numbers of inscriptions, some carbonised remains of e.g. food, plaster casts of victims able to be made, some plant remains preserved (e.g. roots), survival of items which would normally be reused (e.g. bronze statues and furniture, precious metal dinner services – House of the Menander), availability of most of the town plan; • the character of the remains at Herculaneum – similar to Pompeii, but much more carbonised wood survives, some well-preserved human skeletons. Smaller area excavated because mud is much harder to remove than ash/lapilli; • the character of the remains of Ostia – some upper stories, most of the town plan, significant elements of interior decoration, many inscriptions; • the advantages of Pompeii and Herculaneum – preservation of items which do not normally survive (esp. wall-paintings, artefacts made from precious metals); • the disadvantages – damage due to the eruption itself; does not provide a picture of city life in Roman Italy after AD 79; • the advantages of Ostia – city's development was not suddenly arrested, so we can trace its development into later centuries; most of the town plan is available; • the disadvantages – slower abandonment meant more recovery of reusable materials, including marble and metal items; special relationship with Rome means that it is hardly 'typical'; wall-paintings much less well-preserved.	**[45]**
	Section B Total	**[45]**
	Paper Total	**[100]**

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	Total
1(a)	10		**10**
1(b)	10	10	**20**
1(c)	10	15	**25**
2(a)	10		**10**
2(b)	10	10	**20**
2(c)	10	15	**25**
3	20	25	**45**
4	20	25	**45**
5	20	25	**45**
Totals	**50**	**50**	**100**

SPECIMEN

AS Classics Marking Grid for units CC1-CC6: notes

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

Section A Commentary Questions		**AO1**	**AO2**
	Qa	10	
	Qb	10	10
	Qc	10	15
Section B Essays		20	25
Total		50	50
Weighting		50%	50%
Total mark for each AS unit		100	

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

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

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

AS Classics Marking Grid for units CC1-CC6: AO1

Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	*Max. mark and mark ranges*		*Characteristics of performance*
	10	*20*	• Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context.
Level 5	9-10	17-20	• Specific factual knowledge, selected with care; • Fully relevant to the question; • Well supported with evidence and reference where required; • Strong awareness of context as appropriate.
Level 4	6-8	12-16	• Generally well chosen factual knowledge; • Relevant to the question; • Usually supported with evidence and reference where required; • Awareness of context as appropriate.
Level 3	4-5	8-11	• Some factual knowledge, not always well chosen; • At least partially relevant to the question; • Some supporting evidence and reference where required; • Limited awareness of context.
Level 2	2-3	4-7	• Restricted selection of factual knowledge, possibly including some inaccurate detail; • Little evidence of relevance to the question; • Occasional use of appropriate supporting evidence; • Context occasionally or very superficially indicated.
Level 1	0-1	0-3	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.

AS Classics Marking Grid for units CC1-CC6: AO2 (a and b)

(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate *(b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form*	*Max. mark and mark ranges*			*Characteristics of performance*
	10	*15*	*25*	• Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	9-10	13-15	21-25	• Perceptive, well supported analysis leading to convincing conclusions; • Very well balanced evaluation based on clear engagement with sources/task; • Argument incisive, very well structured and developed; technical terms accurately and effectively used; • Sustained control of appropriate form and register; • Legible, fluent and technically very accurate writing.
Level 4	6-8	9-12	15-20	• Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • Argument well structured and developed; technical terms accurately and effectively used; • Good control of appropriate form and register; • Legible and technically accurate writing, conveying meaning well.
Level 3	4-5	6-8	10-14	• Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or under-developed; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly.
Level 2	2-3	3-5	5-9	• Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured.
Level 1	0-1	0-2	0-4	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.

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