

## Appendix 4: Non-examination Assessment Authentication Sheet

Pearson Edexcel Level 3 Advanced GCE in English Language and Literature 9ELO/03		
Have you received advice on the assignment from the Assignment Advisory Service?		Y/N
		Centre number
		Candidate number
Assignment	Marks awarded	Comments
Please list stimulus texts used	The Great Gatsby and Educated	
Fiction writing Title:	16 / 18	Please see end of each task.
Creative non-fiction writing Title:	17 / 18	
Commentary	19 / 24	
<b>TOTAL</b>	<b>52 / 60</b>	

### Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I certify that to the best of my knowledge the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources and any artificial intelligence (AI) tools used in the work. I have not solely used AI to mark the learner's work. I understand that false declaration is a form of malpractice. I can confirm that the same texts have not been studied for both non-examination assessment and examination.

Assessor name:	
Assessor signed:	Date:

### Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources and any AI tools used in the work. I understand that to meet the requirements of the qualification, I must not use texts which I have studied for non-examination assessment in my answers to examination questions. I understand that false declaration is a form of malpractice. I acknowledge that Pearson may use candidate work for the purposes of standardisation, training, and exemplar material.

Candidate signed:	Date:
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### Texts coverage check

You are reminded that the text choices for the non-examination assessment must be different to the texts studied in Components 1 and 2.

Please tick all texts that have been studied in the other components.

Component 1	Drama Texts		
	<i>All My Sons</i>	<input checked="" type="checkbox"/>	<i>Elmina's Kitchen</i>
	<i>A Streetcar Named Desire</i>	<input type="checkbox"/>	<i>The History Boys</i>
	<i>Equus</i>	<input type="checkbox"/>	<i>Translations</i>
	<i>Top Girls</i>	<input type="checkbox"/>	

Component 2	Prose Fiction and other Genres – Remember to tick TWO per selected theme		
	Society and the Individual		
	<i>The Great Gatsby</i>	<input type="checkbox"/>	<i>Great Expectations</i>
	<i>The Bone People</i>	<input type="checkbox"/>	<i>Othello</i>
	<i>A Raisin in the Sun</i>	<input type="checkbox"/>	<i>The Wife of Bath's Prologue and Tale</i>
	<i>The Whitsun Weddings</i>	<input type="checkbox"/>	
	Love and Loss		
	<i>A Single Man</i>	<input type="checkbox"/>	<i>Tess of the D'Urbervilles</i>
	<i>Enduring Love</i>	<input type="checkbox"/>	<i>Much Ado About Nothing</i>
	<i>Betrayal</i>	<input type="checkbox"/>	<i>Metaphysical Poetry</i>
	<i>Sylvia Plath Selected Poems</i>	<input type="checkbox"/>	
	Encounters		
	<i>A Room with a View</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>
	<i>The Bloody Chamber</i>	<input checked="" type="checkbox"/>	<i>Hamlet</i>
	<i>Rock 'N' Roll</i>	<input type="checkbox"/>	<i>The Waste Land and Other Poems</i>
	<i>The New Penguin Book of Romantic Poetry</i>	<input type="checkbox"/>	
	Crossing Boundaries		
	<i>Wide Sargasso Sea</i>	<input type="checkbox"/>	<i>Dracula</i>
	<i>The Lowland</i>	<input type="checkbox"/>	<i>Twelfth Night</i>
	<i>Oleanna</i>	<input type="checkbox"/>	<i>Goblin Market, The Prince's Progress, and Other Poems</i>
	<i>North</i>	<input type="checkbox"/>	



Theme: Identity

Stimulus texts: *The Great Gatsby* (Fitzgerald) and *Educated* (Westover)

## Siren Song

Every flag twisted, a joyful dance inspired by the gentle touch of ocean breezes, and my boat swayed to the symphony of the sea. Each wave that broke on the barnacled side was adorned with white pearls and shining light as if a diamond was being turned this way and that. And among the emeralds and sapphires crashing there was another sound. Birds. Their small voices slipped into ears, invitations to smile at the peach sunrise. ✓

crafts  
highly engaging  
opener

I stood at the prow and looked out to the horizon. The icing sugar dusted over the rose and lavender sky like decorations on a wedding cake. Small rays of the sun shimmered onto my deck. I looked at the crew, who were equally enthralled by the beauty. ✓

The birds sang their melody. Sleek grey bodies twisted beneath the waves, dolphins with their young. Somewhere in this sea treasure, gold and silver coins and bronze armour and weapons, was hidden, rumoured to have belonged to Aeneas' crew who were lost in Neptune's storm. Other treasures rumoured to be from the boats of Agamemnon returning from Troy. I will find them. ✓

Among these treasures, tiaras and necklaces and rings. They belonged to Helen. No other creature could ever come close to her beauty. The most beautiful woman in all the world. Her bronzed skin decorated with rubies and sapphires and pearls. Her arms weighted with gold bangles, twisted and forced into intricate braids. Her hair appeared to be liquid; the number of golden strands plaited into it increasing with every story told of her. She was worth so much. ✓

Word count: 266

establishes individual  
voice



[REDACTED]

"The face that launched a thousand ships".

✓ The face that permeated the dreams of every boy and man who heard of it, its pearl white skin and rows of ebony lashes blinking slowly, uncovering blue topaz stones that reflected every drop of golden laughter as the face broke into a smile at your attention.

precise,  
controlled  
writing

✓ I will find her jewels. I looked down at the waves, smiling, eager to learn their well-kept secrets. And among them I saw a face grin back at me, moving towards the surface of the water, its mouth a red gash against the green face. ✓

She was everywhere. She was in one place and many at the same time echoes of herself and others swirling and twisting and moving. I wanted every version of her. ✓

skillfully  
crafted

✓ The face broke the water and moved in front of me, changing from green to blue to sickly white, the colour of pearls that cannot be sold, their surfaces ruptured and puckered with scars and yellowing with exposure. ✓ The mouth was still open, gasping at the icy fingers of the black waves. The eyes implored me to jump in, to save her, to help. ✓ And the air filled with her screams, their melody beautifully harsh, sour maroon. I felt my legs moving, pulled towards the prow. Light filled the water around her, and everything else went dark. Silver hair floated in the swirls of the ink and in the reflected image I could see myself, the two of us ✓ entwined like rose petals. Nothing else mattered. She changed again.

✓ controlled,  
assured,  
highly engaging

Word count: 524

skilful shift to  
different voice  
and tone

I want him. I want to pull him under my waves, to the sandy bottom of this watery tomb. I want him to gift me his treasures, his gold and pearls. Necklaces will adorn my throat as I kiss his neck and suffocate him without remorse. Under the water I am transforming into his fantasy, losing myself to his desires. I do not play these roles for marriage. I am Helen and Helen will kill you.

Helen is here and will be mine. My dreams, my prayers have been answered. I will save her. She is calling to me, her voice is my voice. My head is full of her. Her. Her. Helen. I rush back to my hold and collect my riches, gifts to adorn my bride. I will take her to be mine, a worthy prize. I will place my pearls around her neck, my gold on her arms, my opal ring on her finger. I throw them all into the sea for her, calling to her,

"These are for you, my wealth is all yours, my bride!"

She grinned, decorating herself greedily, and I felt my cheeks flush burgundy with pleasure.

I ran back to the hold and searched hastily, pulling all of the gold plates and silver and ruby goblets and pearl-encrusted swords. As I looked back at her over the edge, the salt stung my eyes. Through the hastily blinked-away tears I saw a tail, a flicker of wings, and her face went moss green. A crescendo, her voice was stronger. The air was suddenly cold, rain started to

spit on me from a godly being with a vengeance. The whispers of thunder rustled overhead.

I wanted to run and hide from the weather; my hair clung to my head and my clothes were dragging me further down with every step I took. Helen's dress was soaked, becoming

translucent and painting around her curves as she swam. She sang to me, her voice dancing

individual  
voice  
convincingly  
sustained

sophisticated  
selection of  
techniques  
to build tension

Word count: 853

on each raindrop, making them warm with love. She beckoned at me, promising the warmth

✓ of her body to ward off the storm. I hesitated. Then I jumped.

Across the deck, every man saw his fantasy playing out before his eyes, multiple Helens, from different places, different accents, different hair colours, eye colours, bodies. Helen,

✓ Aphrodite, golden Medea, faithful Penelope, brave Ariadne, the local girl who took a few drachmae for her time, his wife's sister, each of them had a fantasy. And we fulfilled that, we clothed ourselves in other women's bodies to appease their male desires. When they

skillful  
shift  
in  
perspective

jumped, they appeased our desires, their screams just as satisfying to us as any relationship could ever be. We pulled them in our claws, all the way down to the sand. Their bones

✓ would decorate our treasure piles, while we avenged the objectification of our mortal sisters.

highly engaging conclusion

16  
18

Assured, highly effective writing; clearly individual voices are sustained; highly engaging with sophisticated selection of techniques.

## When in (Ancient) Rome: My Experience of the Colosseum and Other Archaeological Sites

The sweet crunch of my cornetto<sup>1</sup> and my bitter espresso woke me up wonderfully as I sat on the terrace looking out over Rome. Gentle ripples of sunlight warmed the air, and I could feel it was going to be another lovely day in the Italian capital. ✓

The Colosseo metro station was full of bustling people like bees leaving and entering their hive. There was an incessant buzz of languages: Italian, French, Spanish. People were pushing and running, and trains were entering and leaving. I held my bag close to my chest, aware of the pickpockets which target tourists in every European capital, and I looked ✓ around for an exit sign. *highly engaging opener*

As I walked to the Colosseum, I came across the Ludus Magnus, the gladiatorial training school. I stopped and read about it. This trip was a chance for me to understand the Romans better, and I wanted to experience every part of the ancient world. The Ludus Magnus was originally built between 81 and 96AD by Emperor Domitian and then was rebuilt by Trajan a few years later. The public are not able to access the actual archaeological site, but you can look down on it from all four sides and look among the ruins to see the walls of rooms, and even a tunnel that would have run to the underground chambers of the Colosseum so that ✓ gladiators could move from training to fighting! *assured control of generic conventions*

Word count: 1249

<sup>1</sup> The Italian pastry, similar to a croissant, not the ice cream.

The two sites are close together, and as I walked away from the Ludus Magnus, the Colosseum loomed above me, a monument to the architectural genius of the Romans. It is a mighty oval, 189 metres long and about 50 metres tall, built primarily from concrete and limestone. The work started on the building in 72AD, and it was completed in 80AD. I

✓ couldn't comprehend how something so large only took 8 years to build!

*sustained convincing voice appropriate for genre.*

I entered through one of the many arches. Above the arch, engraved in the stone was a Roman Numeral. Every archway had one to help spectators identify where their seats were. Much like the alphabetical ordering of rows in theatres nowadays! On each level, there are 80 arches, 4 of which were reserved for nobility. They are supported by Tuscan, Ionic, and Corinthian columns, one style on each floor (until the fourth floor which has no arches or columns). Tuscan is the Roman equivalent of Doric, the oldest and plainest, Ionic is the

✓ middle sibling with some decoration, and Corinthian have the most decorative and elegant capital (top). All three styles are used, having been inherited from the Greeks. Interestingly

the seats for the wealthiest people, on the ground floor of the Colosseum, would have had

✓ the simplest columns.

*assured, accurate,  
informative writing*

I couldn't breathe as I stood in the centre of the amphitheatre, where years before gladiators had stood and fought for their lives. Where sand had once been spread thickly to soak up spilt blood. I kicked up a cloud of dust as I walked, listening to what I swear were the

✓ whispers of ancient crowds roaring in anticipation at the fight. Then I went underground.

*highly effective reflections  
to engage audience*

The Hypogeum, an underground network of tunnels and cells where gladiators, animals, and

✓ prisoners were kept, is just as chilling as it sounds. Suddenly the sun is gone, and it's just you

and the rooms where people contemplated their last moments. ✓ The first

Word count: 1572

cell I came to was more stone, and I could not understand how that room made the stone  
✓ seem cold and heartless yet the amphitheatre as a whole seemed so beautiful. I suppose we  
tend to overlook the cruelties of history in favour of the elegant architecture they left  
behind. I leaned down and rubbed my thumb over a small engraving in the corner of the  
✓ cell. It is believed that around 400,000 people died in the Colosseum over its 350 years of  
hosting fights. ✓

highly engaging,  
supports audience's  
requirements

After I had walked through the hive of tunnels I emerged into sunlight once more and, as I  
went to leave, I saw families trying to get their children to smile and sit still while they  
clicked and fussed with their cameras. This site still held so much significance. I was sad to  
leave, feeling that I could explore the rooms and engravings and sand for so much longer. ✓

I walked to the Roman Forum, the cultural and political centre of ancient Rome. There used  
to be public buildings, government meeting rooms, open-air markets, and even a podium  
where orators could share their opinions. Today only the remains of these sites remain, and  
they can be quite complicated to navigate. The majority of the buildings are now stone  
foundations, covered partially in the sun burnt grass; although the exception is the ancient  
Temple to Saturn. This is the oldest building in the forum, originally dedicated to the Roman  
god Saturn (Kronos in Greek mythology) in 498 BC. Although today only eight Ionic columns  
remain, this temple had been a huge cultural symbol throughout Roman history. During the  
Republic (which started in 510/ 509 BC) the temple served as the city's aerarium (treasury).  
Later, during the 400s BC, the temple was the site of the famous Saturnalia festival; a  
celebration which allowed people to relax social constraints. Catullus, a Roman poet from  
this time, called the Saturnalia "optimo dierum" (the very best of days). ✓

Word count: 1900

Knowledgeable, informative,  
highly effective.

clearly displaying the effect this festival, and by extension the temple, had on Roman life.

Although it was only columns, I could feel the rich history pulsing beneath the surface, ready for archaeologists to uncover. I knew I was looking at something exceptional.  
controlled, assured handling of information supports audience.

For anyone interested in the ancient Romans, archaeology, history, or simply wanting to learn; these sites are an incredible way to immerse yourself in the world of Emperors and gladiators and politicians and poets. I learnt so much and hope one day I will return.

Assured, accurate, highly effective writing which displays an assured control of genre and supports audience requirements. Convincing individual voice and sophisticated selection of techniques has constructed a highly engaging response.

17  
18



## Commentary

I used the theme of identity as a stimulus to create two pieces of writing: a fantasy story "Siren Song" which critiques how men control women's identities; and a travelogue "When in (Ancient) Rome: My Experience of the Colosseum and Other Archaeological Sites" which explores cultural identity and how places can influence those who experience them. My fiction piece draws inspiration from Greek mythology and therefore targets readers of the fantasy genre, but also readers of mythology retellings, as I experimented with voice to give the female characters more agency. This was inspired by my stimulus text "The Great Gatsby" (TGG) and how Fitzgerald shifted the narrative perspective. My non-fiction piece is written for the Guardian online newspaper, whose readers are often interested in intellectual articles and enjoy topics including travel. Therefore, my article includes facts and statistics, as well as being descriptive and engaging. I was inspired by Westover's memoir "Educated".

secure awareness of context

My fiction piece "Siren Song" reverses the typical portrayal of women as dependent on men and gives them agency. This theme is explored in TGG when Daisy sees Gatsby's clothes:

"Daisy bent her head in the shirts and began to cry". The clothes act as a signifier of Gatsby's

money. By crying into them Daisy could be pitying herself for being seduced by wealthy men

(first by Tom, and now by Gatsby). Daisy's distress is comparable to my character's

recognition of the treatment of women as commodities. I explored this from the beginning

of my story: "Each wave... was adorned with white pearls". I introduced the semantic field of

treasure with the noun "pearls" and developed it later: "Her bronzed skin adorned with

rubies and sapphires". This emphasises how the sailor treats the

evaluates connections between stimulus text and own writing

Word count: 2285

appropriate terminology

protagonist as something he can buy. I used a simile: "The icing sugar dusted over...like decorations on a wedding cake" to foreshadow the theme of marriage. Ostensibly wedding cakes represent traditional marriages, but in my narrative, this is challenged by the protagonist's desire to kill the sailor. Moreover, the objectification of my protagonist is emphasised by the pronoun "it" to dehumanise her. I used the noun phrase "red gash" to describe the siren's mouth. This creates an ominous tone and hints at the siren's potential for violence. The colour red is repeated "maroon" and "burgundy". Red typically represents love, but also blood, and this conflates marriage with danger. My narrative criticises how marriage was historically how women gained financial stability by giving my character agency. I used short declaratives: "I am Helen. And Helen will kill you" to empower her. I used the mythological reference of "Helen" and the Marlowe quote: "face that launched a thousand ships" to demonstrate how women have been objectified all throughout history.

*Critical evaluation of literary and linguistic choices and how they shape meaning.*

My non-fiction piece recounts my visit to Rome and how I was struck by the two coexisting identities of the city, the modern and the ancient. I was inspired by Westover's use of figurative language when she describes Rome using a simile: "bleached structures from antiquity lay like dried bones", to explore the age of the sites. I used visual descriptions of the sites to immerse the readers and encourage them to visit: "stone foundations, covered partially in the sun burnt grass". I also used sensory details to vivify my culinary experiences: "The sweet crunch of my cornetto<sup>2</sup> and my bitter espresso". The shared frame of reference of Italian cuisine would be understood by my tertiary-educated Guardian readers. In addition, when describing her trip, Westover references philosophers "Hobbes" and "I recited a line

*sustained examples*

*A04 evaluates connections*

*secure awareness of context*

Word count: 2585

<sup>2</sup> The Italian pastry, similar to a croissant, not the ice cream.

from Mill". In response to this, I included the simile "like bees leaving and entering their hive" to describe the Metro station, which was inspired by Virgil's Aeneid (a Roman poem). It was appropriate to use this comparison not only because of Westover's literary references but also because of the connections between the poem and Rome.

examines multi-layered nature of own writing

links to stimulus text to explore choices in own writing  
Throughout both written pieces I explored voice. I was inspired by Fitzgerald's use of an unreliable narrator (Nick) and the motif of Daisy's voice "glowing and singing". When the sailor starts to doubt, he hears a "crescendo", repeating the musical motif used in TGG. I chose to use multiple narrators, and I switched which character was narrating each paragraph: "Small rays of the sun shimmered onto my deck." The possessive pronoun "my"

signposts to the reader that this voice is the owner of the boat. The sibilance creates a contemplative tone. Later the siren speaks: "I want him. I want to pull him under my waves, to the sandy bottom of this watery tomb". The anaphora of "I want" contrasts the earlier

appropriate terminology

sustained examples  
focus on male desires, and the metaphor "watery tomb" foreshadows her killing him.

could be further explored

In my non-fiction piece, I explored voices in travel writing. I used first-person narration to present my own experiences and opinions of Rome. I also included facts and statistics to demonstrate my historical knowledge: "On each level, there are 80 arches, 4 of which were reserved for politicians and nobility." These statistics ensure that my writing informs and educates my readers. I used subject-specific lexis "Tuscan, Ionic, and Corinthian columns" to emphasise the factual accuracy of my travelogue.

considers contextual factors

clear relevant understanding

For my fiction piece, I interspersed different voices (the sailor, the siren, and the collective group of sirens) and their perspectives on the situation. This creates a

Word count: 2881

disorientating effect, which reflects the way the siren manipulated the sailor, and perverted his perspective on the situation. I ended the piece with a collective voice: "We clothed ourselves in other women's bodies to appease their male desires." Which suggests that the experience of objectification is universal to all women. Moreover, I used a metaphor to align clothes with bodies, and suggest that often women are told to change their bodies for the male gaze.

critically evaluate  
choices and how  
they shape  
meaning  
in places

For my non-fiction piece, I crafted a humorous title: "When in (Ancient) Rome" using the idiom 'When in Rome' to entertain my readers. Both a title, and humour are conventions of travel writing. Each new paragraph of my writing was a new location, making my writing relatively fast paced. At the end of these paragraphs, I included my reflections on the site: "Although it was only columns, I could feel the rich history pulsing beneath the surface". I used the noun "rich" because of its connotations of both owning something of value and also abundance. I wanted to express that Rome has artefacts, but also full of history which is necessary for understanding humanity.

could be  
further  
explored

clear, relevant  
understanding

In conclusion, both my pieces explore issues relating to identity. My fiction piece "Siren Song" is relevant to a 21<sup>st</sup>-century reader because it critiques the objectification of women.

evaluates  
connections  
between  
texts

Yet my piece contrasts older texts such as TGG, as I changed voice towards the end and gave my character the ability to free herself from being objectified and enact revenge. In TGG

Daisy is treated as a commodity but cannot do anything about it. In contrast, my protagonist

collaborates with other sirens to kill the sailors who mistreated them. My non-fiction piece, a travelogue, explores the identity which locations can have, and how they can influence

visitors. I presented my memories of a trip to Rome, much like how

Word count: 3188

Westover visited Rome when she was at university, and I explored the conflation of old and modern in the city. I also used literary allusions to elevate my writing and engage my

Guardian readers. I also included vivid descriptions of the sites to encourage my readers to

✓ visit Rome.

- A01 Controlled discussion supported with use of discriminating examples; sustained examples and appropriate terminology
- A02 Discriminating analysis, in parts critical evaluation, with analysis of how choices affect meaning.
- A03 shows secure awareness of how contextual factors affect own writing.
- A04 Discriminating analysis of connections between stimulus texts and own writing, in places evaluative.

19  
24

Fulfills all of level 4 criteria, however, does not sustain level 5 critical evaluation. Best placed at top of level 4.

Word count: 3248

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Extensive research





