

Classics: Classical Civilisation

Advanced Subsidiary GCE

Unit **F383**: Roman Society and Thought

Mark Scheme for June 2011

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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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Section A		
Question Number	Answer	Marks
	<p>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.</p>	
1 (a)	<p>‘the whole staff were singers’ (line 9): briefly describe the other types of entertainment provided at Trimalchio’s dinner party.</p> <p>Answers might include details form a rage of entertainments:</p> <ul style="list-style-type: none"> • acting out of scenes Hunting scene (40) / gutting the pig (49) / broken oyster jar (70); • story telling – Corinthian bronze, werewolf story; • poetry recitation – comparing with Cicero (55); • presents with puns – rich man’s prison – a silver jug (56); • moving ceiling – panels open / toilet cream (60); • music – imitations of trumpet players (69). <p>Accept references to food provided that the relation to entertainment is clear.</p> <p>Better answers should offer a range of different entertainments.</p> <p style="text-align: right;">[AO1 = 10 marks]</p>	[10]
(b)	<p>How does Petronius make this passage a vivid piece of narrative? In your answer you should refer to Petronius’ use of language.</p> <p>The Dinner is an assault on the senses with light, colour and sound. There is so much going on there is ‘utter confusion’. Examples which may be drawn from the passage:</p> <ul style="list-style-type: none"> • iced water; • they sang; • white and black; • metals – silver, bronze and iron; • steaming sausages. <p>Actions include:</p> <ul style="list-style-type: none"> • boys from Alexandria poured iced water; • others ... attended to our feet; • in a flash a boy was there, singing. <p>Candidates should make some reference to literary technique:</p> <ul style="list-style-type: none"> • alliteration of s – steaming sausages/singing in a shrill voice; • simile with comparison – more like a musical comedy than ... ; • range of exotic adjectives – Corinthian, Alexandrian. <p>There is a constant noise and bustle with many activities going on at the same time.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p>	[20]

Section A		
Question Number	Answer	Marks
(c)	<p>In your opinion, why were food and dinner parties such a popular topic for Roman satirists? Your answer should include discussion of Petronius' <i>Dinner with Trimalchio</i> and the work of Horace and Juvenal.</p> <p>From the prescribed material candidates could make reference to:</p> <ul style="list-style-type: none"> • the passage; • elsewhere in the Dinner; • Horace Satires including 2.8 – Nasidienus; • Juvenal Satires including satire 4. <p>Pliny is not a satirist.</p> <p>Food was used and abused in Roman times. The excesses of greed is a common theme. Horace advises simplicity and Juvenal mocks Domitian for wasting his cabinet's time on how to cook a fish.</p> <p>There is plenty of scope to mock the host (Trimalchio and Nasidienus). Answers might include an appreciation of the opportunity to criticise the nouveaux riches such as Trimalchio (eg the many ways in which Trimalchio shows off his wealth – silver pissing bottle; an ass of Corinthian bronze; pieces in silver/gold; Falernian wine; Scintilla's jewellery;) and Nasidienus (in his detailed account of the food he has provided).</p> <p>Food and dinner parties were a highly important part of Roman daily life and those who listened to/read the account by satirists would have instantly identified with experiences of their own. This was an accessible way of communicating one's message.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]

Section A		
Question Number	Answer	Marks
	<p>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.</p> <p>They do not provide an exhaustive list and any relevant points should be credited.</p>	
2 (a)	<p>Explain how people became slaves in Roman society and describe how and why they might have been made free.</p> <p>People became slaves:</p> <ul style="list-style-type: none"> • being born into slavery; • sold into slavery (themselves or by family); • captured by pirates; • captured in war. <p>Some detail should be offered to describe how a slave was freed:</p> <ul style="list-style-type: none"> • manumission – with explanation of ceremony (rather than derivation); • declaration by the master; • reclining at dinner – as seen later in the <i>Dinner</i>; • freedom was often granted in a master's will. <p>There were many reasons for a master freeing a slave. Very old slaves were expensive to keep if they were unable to work efficiently so freeing them made economic sense. A master might free a woman in order to marry her; a slave may have served his master faithfully or saved a master's life. Candidates may mention the legal age for freeing a slave as being 30 years.</p> <p style="text-align: right;">[AO1=10 marks]</p>	[10]
(b)	<p>How does Pliny show his horror at the event described in the passage? In your answer you should refer to Pliny's use of language.</p> <p>The attack on a master was an horrific event in Roman times. Despite being critical of Macedo, Pliny nevertheless is horrified by the brutality of the attack. References might include:</p> <ul style="list-style-type: none"> • this horrible affair; • striking the private parts; • threw him on the hot pavement; • screaming frantically; • brought back to life with difficulty. <p>Pliny regards the attack as a danger, an outrage and insult.</p> <p>Expect some reference to literary technique:</p> <ul style="list-style-type: none"> • his use of the aside- shocking to say; • he uses suspense- he lay there motionless ... ; • the narrative pace is fast with short sentences and active verbs- seized, struck, hit; • neat comparisons – one slave ... the others; whether unconscious or feigning to be so. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p>	[20]

Section A		
Question Number	Answer	Marks
(c)	<p>'Pliny is more interested in himself than the characters he describes.' To what extent do you agree with this statement? In your answer you should refer to this letter and other letters of Pliny which you have read.</p> <p>Pliny's <i>Letters</i> offer a range of characters from Pliny's social circle. From the prescribed material answers might include characters that Pliny does not admire; Macedo from the passage; Regulus but who are nevertheless interesting for various reasons, and those for whom he has often a personal interest (Arria, Aristo).</p> <p>Other characters are: Calpurnia, Ummidia Quadratilla/Quadratus; However it could be argued that Pliny's admiration and interest turns on how people will see him – is Quadratus a mini Pliny? Calpurnia seems to worship Pliny.</p> <p>Credit should also be given for reference to letters which focus on Pliny himself, such as how he treats his slaves; Zosimus who is ill; his freedmen at dinner.</p> <p>Candidates may mention the revision of Pliny's letters for publication.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
Section A Total		[55]

Section B		
Question Number	Answer	Marks
	<p>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.</p>	
3	<p>‘Roman writers never seemed to respect their emperors.’ To what extent do you agree with this statement?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • include discussion of specific emperors; • analyse different writers’ attitudes towards emperors; • use evidence from your knowledge of Roman society and your study of at least two of Horace, Petronius, Juvenal and Pliny. <p>The theme of the role of the emperor is prescribed and arising from the study of texts the following Emperors may be discussed:</p> <ul style="list-style-type: none"> • Octavian/Augustus (from Horace); (Octavian is establishing his regime and relevant references should be credited) • Nero (from Petronius); • Domitian (from Juvenal); • Trajan (from Pliny). <p>Horace appears happy with the regime of Octavian/Augustus and likes being connected to it although this is seen through his spin doctor Maecenas. He is not particularly keen on the duties which he must perform (Satire 2.6).</p> <p>Other emperors do not get the same respect:</p> <ul style="list-style-type: none"> • Nero’s (probable/possible) comparison with Trimalchio – Petronius’ host bears an uncanny resemblance to Nero on many occasions – both share a love of the Green Team and both have gifts dropping from the ceiling for the entertainment of the guests. They can both ‘murder’ songs. • Domitian who is mocked in Juvenal’s Satire 4 for wasting government time on a fish, but the fear generated by his mere presence is palpable. <p>Pliny shows great respect for Trajan and is careful to refer most aspects of his work to his emperor often in flattering terms. Trajan can see through problems immediately and replies with succinct answers. He is reflected in a good light. Letters to Trajan are:</p> <ul style="list-style-type: none"> • 10. 96/7 – Christians; • 10. 33/4 – fire at Nicomedia. <p>Pliny also speaks in complimentary tones about Claudius and how he would listen respectfully at literary readings. However Pliny is happy to report Corellius Rufus’ comment about Domitian (robber) in the letters he publishes.</p> <p>Candidates may agree or disagree with the statement, provided there is some balanced argument.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]

Section B		
Question Number	Answer	Marks
4	<p>Would you rather have been a Stoic or an Epicurean in Roman society?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • include an explanation of both Stoicism and Epicureanism; • compare the two philosophies; • use evidence from your knowledge of Roman society and your study of Horace and Pliny. <p>Philosophy is a set theme and candidates should have a basic understanding of both Stoic and Epicurean philosophies. These were the two great schools of philosophy which found favour in Rome.</p> <p>Stoicism (more popular):</p> <ul style="list-style-type: none"> • believed that all men were brothers; • men should live in accordance with nature; • suffering should be accepted without complaining – accept things as they are. <p>Prescribed material taken from Pliny and Horace may be:</p> <ul style="list-style-type: none"> • Letter 1.10 – the affectionate description of the Stoic Euphrates; • Letter 1.12 – the account of the death of Corellius Rufus – suicide was advocated by the Stoics (esp. Seneca) in the cases of terminal illnesses; • Pliny’s references to his duties reflect the Stoic ideal – although Pliny does complain about it! • Horaces 1.1- Fabius the windbag • Horace 2.8 – conversation at dinner <p>Epicureanism:</p> <ul style="list-style-type: none"> • Prescribed material may be taken from Horace; • Greek founder, Epicurus; • NOT epicure; • Epicureans also believed in a simple life – Horace advocates this (Satire 2.2; 2.6); • happiness of the soul is better than bodily pleasures; • physical indulgences did keep the soul happy – Horace says have treats occasionally (Satire 1.1). <p>Epicurus emphasised friendship as an important ingredient of happiness, and his actual school resembled in many ways a community of friends living together. Epicurus is a key figure in the development of science, because of his insistence that nothing should be believed except that which was tested through direct observation and logical deduction.</p> <p>In contrast to the Stoics, Epicureans showed little interest in participating in the politics of the day. Horace is not keen on his duties -2.6 since doing so leads to trouble. He instead advocated seclusion ie live without pursuing glory or wealth or power, but anonymously, enjoying little things like food, the company of friends. Horace enjoys his time in the country and Ofellus is a good example of the man who lives simply.</p>	[45]

Section B		
Question Number	Answer	Marks
	<p>However Ofellus may also be regarded as a Stoic.</p> <p>Candidates should choose a preferred philosophy based on balanced argument.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	

Section B		
Question Number	Answer	Marks
5	<p>How far do you agree that cruelty in Roman satire is essential for its success?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • include an analysis of how important cruelty is to the success of Roman satire; • consider a range of themes found in Roman satire; • use evidence from the works of at least two of Horace, Petronius and Juvenal. <p>Candidates should consider a range of themes covered by Roman satirists but those which could be subjected to ‘cruelty’ might include:</p> <ul style="list-style-type: none"> • freedmen; • nouveaux riches; • foreigners; • women. <p>Petronius uses cruelty:</p> <ul style="list-style-type: none"> • guests – laugh at Trimalchio and the freedmen are not grateful; • Trimalchio teases slaves and throws a cup at Fortunata; • slaves – push guests about; • Encolpius makes rude comments – eg bleary-eyed boy. <p>Juvenal as an ‘angry satirist’ will probably be discussed. He makes scathing remarks especially about Crispinus (Delta – bred). Some may say he had to be forceful to get across his message. But was he too strong in his opinions?</p> <p>On the other hand cruelty is not necessarily essential and a more gentle approach may be just as effective. Horace, who claims that there will be ‘no nastiness’, favours the ‘smiling satirist’ approach. The conversation used by Horace is (just as) an effective tool of the satirist. In fact, satire has its tradition in conversational language. The dialogue has the audience as eavesdroppers (Braund) and so more relaxed and open to the message. Moralising becomes more acceptable. Dialogue between characters can make us dislike some and sympathise with others. Doubts and questions can be addressed by imaginary interruptions.</p> <p>Candidates may agree or disagree with the statement, provided there is some balanced argument.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]
	Section B Total	[45]

AS Classics Marking Grid for units CC1–CC6: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>		<i>Characteristics of performance</i>
	<i>10</i>	<i>20</i>	
Level 5	9–10	18–20	<ul style="list-style-type: none"> • Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context.
Level 4	7–8	14–17	<ul style="list-style-type: none"> • A very good collection/range of detailed factual knowledge; • Fully relevant to the question; • Well-supported with evidence and reference where required; • Displays a very good understanding/awareness of context, as appropriate.
Level 3	5–6	9–13	<ul style="list-style-type: none"> • A good collection/range of detailed factual knowledge; • Mostly relevant to the question; • Mostly supported with evidence and reference where required; • Displays a good understanding/awareness of context, as appropriate.
Level 2	2–4	5–8	<ul style="list-style-type: none"> • A collection/range of basic factual knowledge; • Partially relevant to the question; • Partially supported with evidence and reference where required; • Displays some understanding/awareness of context, as appropriate.
Level 1	0–1	0–4	<ul style="list-style-type: none"> • Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding/awareness of context, as appropriate.
			<ul style="list-style-type: none"> • Little or no factual knowledge; • Rarely relevant to the question; • Minimal or no supporting evidence; • Displays minimal or no understanding/awareness of context, as appropriate.

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

(a) <i>Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i> (b) <i>Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i>	Max. mark and mark ranges			Characteristics of performance
	10	15	25	<ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	9–10	14–15	22–25	<ul style="list-style-type: none"> • Thorough analysis of evidence/issues; • Perceptive evaluation with very thoughtful engagement with sources/task; • Very well structured response with clear and developed argument; • Fluent and very effective communication of ideas; • Very accurately written with effective use of specialist vocabulary/terms.
Level 4	7–8	10–13	17–21	<ul style="list-style-type: none"> • Good analysis of evidence/issues; • Sound evaluation with thoughtful engagement with sources/task; • Well structured response with clear argument; • Mostly fluent and effective communication of ideas; • Accurately written with use of specialist vocabulary/terms.
Level 3	5–6	6–9	12–16	<ul style="list-style-type: none"> • Some analysis of evidence/issues; • Some evaluation with some engagement with sources/task; • Structured response with some underdeveloped argument; • Generally effective communication of ideas; • Generally accurately written with some use of specialist vocabulary/terms.
Level 2	2–4	3–5	6–11	<ul style="list-style-type: none"> • Occasional analysis of evidence/issues; • Limited evaluation or engagement with sources/task; • Poorly structured response with little or no argument; • Occasionally effective communication of ideas; • Occasionally accurately written with some recognisable specialist vocabulary/terms.
Level 1	0–1	0–2	0–5	<ul style="list-style-type: none"> • Very superficial analysis of evidence/issues; • Little or no evaluation or engagement with sources/task; • Very poorly structured or unstructured response; • Little or no effective communication of ideas. • Little or no accuracy in the writing or recognisable specialist vocabulary/terms.

AS Classics Marking Grid for units CC1–CC6 and AH1–AH2: notes

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

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

Quality of Written Communication (QWC): 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 (eg 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) – ie bullet points 1 and 2 – to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, 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 within the Level.

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