

Classics: Classical Civilisation

Advanced GCE F383

Roman Society and Thought

Mark Scheme for June 2010

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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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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>	<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 5	9–10	18–20	<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 4	7–8	14–17	<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 3	5–6	9–13	<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 2	2–4	5–8	<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.
Level 1	0–1	0–4	<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) 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	<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.

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. A summons went out ... by such defensive techniques, Juvenal, Satires 4, lines 72-93.	
(a)	<p>Who usually attended a Privy Council (Emperor's Council) and what might be discussed?</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • the Emperor could not govern effectively alone. In practice he had helpers who met in a council; • the Councillors were referred to as friends/amici (Latin not necessary); • members were usually senators- Pliny advised Trajan; • it did not have a fixed membership; • some were invited for particular occasions – equestrians/praetorian guard. <p>Serious matters were considered by the council.</p> <ul style="list-style-type: none"> • their main task was to advise on points of law; • members would be asked their opinion/sentential; • the emperor was not bound by the opinion. <p>Candidates may offer particular examples such as choosing an heir or the discovery of a plot. Give credit for answers which point out that on this occasion the topic for discussion is how to cook the fish!</p> <p style="text-align: right;">[AO1 = 10 marks]</p>	[10]
(b)	<p>How successfully does Juvenal describe the fear felt by the Councillors in this passage? In your answer you should refer to Juvenal's use of language.</p> <p>Despite the mock epic tone of the satire, there is a hint here at the genuine fear that did pervade the court of Domitian.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • when summoned to the council the reaction of the councillors is they quailed; • drawn white faces; • they rush to attend – Hurry!; • use of direct speech; • the juxtaposition of perilous and friendship; • repetition of that; • rhetorical question to draw attention to the point; • metaphor – Crispus never swam; • the contrast is made between the Crispus, mild and pliable, and the tyrannical Domitian, that scourge, that plague ... Capricious; • the councillors are afraid to offer the very opinion they have been asked for. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p>	[20]

Question Number	Answer	Marks
(c)	<p>Using <i>Satire 3</i> and <i>Satire 4</i>, discuss whether Juvenal is at his best when he is mocking or when he is angry.</p> <p>The term 'angry satirist' should be known by candidates. Accept biographical notes (there are many versions!) on Juvenal which try to explain the reasons for his anger.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Reference to the strength of criticisms made by Juvenal of his society such as the poor, dangers of Rome, foreigners; • Juvenal tends to criticise certain types of society • He is able to write vicious criticism of types which helps to get his message across more forcefully; • The criticism of foreigners: strong language is used <p>However the passage describes in mock epic tones a ridiculous Privy Council debating on how to cook a fish. Candidates are free to evaluate this as an example of Juvenal's skill without resorting to rant or to cite it as an unsuccessful passage as the vehemence is lacking.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
Section A Total		[55]

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>	
2	<p>Read the passage and answer the questions. Then the servants came up ... began flying round the room, Petronius, <i>Dinner with Trimalchio</i> 40.</p>	
(a)	<p>What has happened in Trimalchio's life before the day of the dinner? We learn a little about Trimalchio's life from a mural painted in his hall (29) Answers might include:</p> <ul style="list-style-type: none"> • was a slave; • learned accounting; • became a steward; • he keeps his first beard in a cabinet. <p>We learn more in 37 from the man reclining next to Encolpius:</p> <ul style="list-style-type: none"> • He is married to Fortunata. <p>Answers may also refer to the story Trimalchio tells about how when he had long hair (63) there was a incident in the house involving his master's pet slave; the details from his past that he wants added to his grave with the indication that he made his money in shipping.</p> <p style="text-align: right;">[AO1 = 10 marks]</p>	[10]
(b)	<p>How successfully does Petronius make the scene in the passage vivid? In your answer you should refer to Petronius' use of language. There is such a wealth of detail that there is a general appeal to the senses. Answers might include:</p> <ul style="list-style-type: none"> • there is a variety of texture such as embroidered coverlets, woven baskets, damask hunting coat; • sound is important: a tremendous clamour; • size is important: broad spears; great dish; largest possible; huge bearded fellow; • action is everywhere- flying birds, hunters and dogs. <p>The whole scene is very exaggerated and theatrical :</p> <ul style="list-style-type: none"> • the stabbing of the boar; • Some appreciation of literary techniques is expected for example by choice of vocabulary – Spartan hounds, Syrian dogs for exoticism; • Plenty of action draws the attention to different places. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p>	[20]

Question Number	Answer	Marks
(c)	<p>'Humour is the most important ingredient in <i>Dinner with Trimalchio</i>.'</p> <p>In your opinion, how important is humour to the success of <i>Dinner with Trimalchio</i>?</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • many candidates will regard <i>Dinner with Trimalchio</i> as a satire and satirical humour can be identified in the criticisms of the freedmen and social climbers including Trimalchio; • there is plenty of slapstick humour more akin to burlesque coupled with puns. Most will mention <i>Carver Carve'er</i>, <p>Better answers should steer away from the mere <i>funny</i> events of the work and some analysis of humour is required.</p> <ul style="list-style-type: none"> • however the importance of humour may be over shadowed by the cruelty of Trimalchio and the crudeness of the freedmen; • some may regard the <i>Dinner</i> as just sickening; • some may feel that the character of Trimalchio is the most dominant theme and may link him to Nero and the implied criticism. <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>How did Roman authors try to convince their readers that life in the countryside was perfect? How accurate a picture do you think this was?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider what writers tell us about life in the countryside; • include analysis of the advantages and disadvantages of life in the countryside; • support your answer with evidence from the works of at least two of Horace, Juvenal and Pliny. <p>In general the Romans regarded the countryside as an idyllic place to live. Many such as Pliny and Horace liked to ‘escape to the country’ particularly in the summer months when Rome was too hot. In reality, of course, life in the country could be hard.</p> <p>Answers may include information from candidates own knowledge. Many wealthy Romans had country villas. It was possible to travel out after a day’s work in Rome.</p> <p>Many owned holiday homes in Campania such as Baiae. Accept details of the layout of country villa.</p> <p>From the text:</p> <ul style="list-style-type: none"> • Pliny’s request for Zosimus to visit Frejus hints at the possible health benefits; • Juvenal especially imagines <i>life in cool Praeneste</i> (Sat 3) and the wooded hilltops going on to list how these places are far from the dangers of Rome; • the story of town mouse and country mouse is a good example of the idyllic. <p>But:</p> <ul style="list-style-type: none"> • but there were duties even in the country and work still had to be done by senators and councillors; • travel was difficult – Zosimus only takes enough money to get there because of fear of robbery; • life for farmers was harsh such as Ofellus in Horace 2.2. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]

Question Number	Answer	Marks
4	<p>How enjoyable do you think life was for a woman in Roman society?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider a range of detail about the life of women in Roman society; • include some analysis of the advantages and disadvantages of the way women lived. • support your answer with evidence from at least two of Petronius, Juvenal and Pliny. <p>Much of the argument will depend on individual candidates' responses together with cultural and personal experiences.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • education of women- Calpurnia. Many were not educated at secondary level; • women at work – credit non literary references such as Eumachia; • marriage and attitudes toward women; • references to Pliny and his wife Calpurnia; • accept archaeological evidence regarding jewellery and ephemera; • women's role in religions such as Isis. <p>Types of women could be analysed:</p> <ul style="list-style-type: none"> • heroic women and women who do not follow the mould such as Ummidia Quadratilla; • mention could also be made of female slaves and their use and abuse; • freedwomen such as Fortunata and Scintilla; • Juvenal complains about women trying to be like men. <p>A conclusion should be drawn on enjoyable (or not) aspects of life.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]

Question Number	Answer	Marks
5	<p>Which of the Roman authors you have studied would enjoy living in modern society?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider different aspects of modern society which might appeal to a Roman author; • include some analysis of which authors would enjoy a modern life; • support your answer with evidence from the works of at least two of Horace, Petronius, Juvenal and Pliny. <p>Much of the argument will depend on individual candidates' responses and personal experiences.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • the freedom of expression and a free press; • Horace would like to be Green; • eco-friendly Horace; • writers are less dependent on Patrons such as Maecenas; • there is social security; • women have more freedom in some modern cultures than others. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]
Section B Total		[45]

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