

GCE

Classics: Classical Civilisation

Unit **F383**: Roman Society and Thought

Advanced Subsidiary GCE

Mark Scheme for June 2015

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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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Annotations

Annotation	Meaning
✓	worthy of credit
F	errors of fact
S(p)	Misspellings
P	errors of punctuation
E	errors of grammar and expression
^	Omissions
R	irrelevant material;
?/!	improbable or confused statements
Rep	conspicuous repetition
L?	illegible words
.....	Highlight

Question		Answer	Marks	Guidance	
				Content	Levels of Response
1	a)	<p>What food has been served to the guests before this passage begins?</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • elegant hors d'oeuvres (31); • (Corinthian ass with) olives; • dormice sprinkled with honey; • steaming hot sausages; • pomegranate seeds; • (wooden hen with) peahen's eggs (33); • figpecker; • details of food on the Zodiac dish such as: Over Aries the ram, chickpeas;... over Leo the lion, an African fig;... over Pisces the Fishes, two mullets. <p>Focus should be on food rather than the serving dishes.</p>	[10]	<ul style="list-style-type: none"> • This is only a range of what candidates may offer. • Accept reference to Falernian Wine 	<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p>
1	b)	<p>How does Petronius make this scene entertaining? In your answer, you should refer to Petronius' use of language.</p> <p>Answers might include:</p> <p>Entertaining:</p> <ul style="list-style-type: none"> • use of music; • dancers; • grand reveal by lifting the lid of the dish; • applause of the servants; • laughter; • slicing in time to the band. <p><i>Use of language:</i></p> <ul style="list-style-type: none"> • direct commands: let's eat; carve 'er • verbs such as: hurtled, he cried, sliced; 	[20]	<ul style="list-style-type: none"> • Expect some reference to language. 	<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p>AO2 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
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		<ul style="list-style-type: none"> • use of the pun on carver; • simile – like a charioteer; • repetition of carve 'er. 			
1	c)	<p>'A laugh from beginning to end.' Using this passage as a starting point, explain to what extent you have found <i>Dinner with Trimalchio</i> to be humorous.</p>	[25]		
		<p>Answers might include:</p> <p>Humorous points from the passage:</p> <ul style="list-style-type: none"> • pun on Carve 'er in the passage is typical of the humour in the text; • pun on sauce; • exaggerated actions in the carving- comedic. <p>Other examples of humour:</p> <p>Literary humour:</p> <ul style="list-style-type: none"> • examples of the rebus (in the Zodiac dish); • the rude poems (e.g. 58). <p>Amusing incidents: Mainly arising from misunderstanding or from Trimalchio's desire to entertain:</p> <ul style="list-style-type: none"> • acrobat; • pig with the freedman's cap; • drunken dancing; • Trimalchio's ignorance of Corinthian bronze. <p>On the other hand (from the passage):</p> <ul style="list-style-type: none"> • The pun on Carve 'er in the passage needs explanation even to Encolpius so may not appear amusing. 		<ul style="list-style-type: none"> • Candidates may come to any reasoned conclusion. • Credit the visual appearance of Marsyas as humorous. 	<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

Question		Answer	Marks	Guidance	
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		<p>On the other hand (from elsewhere), there are moments when humour is not present:</p> <ul style="list-style-type: none"> • arguments of the freedmen; • the “glassing” of Fortunata; • the cruelty towards slaves (e.g. execution). <p>Candidates should make specific references to the text.</p> <p>General comments may be made about the work being a parody of the nouveaux riches.</p> <p>Analysis of the work as fitting into the nature of satire should also be accepted</p>			
2	a	Briefly describe how and why a slave was made a freedman (line 4).	[10]		
		<p>Answers might include:</p> <p>Becoming a freedman:</p> <ul style="list-style-type: none"> • reaching 30; • buying freedom through the peculium/small sum of money; • in master’s will; • masters marrying female slaves • invitation to recline at dinner; • declaration at dinner; • details of the Manumission ceremony. <p>Reasons:</p> <ul style="list-style-type: none"> • loyal service; • good deed; • not having to support in old age. 		Latin terms not required.	<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
2	b)	<p>In this passage, how does Pliny show that he admires Zosimus? In your answer, you should include discussion of what Pliny says and the language he uses.</p> <p>Answers might include:</p> <p>What he says about Zosimus:</p> <p>Pliny is a great admirer of Zosimus and sings his praises as an actor, mentioning his education and various skills (reading speeches, playing the lyre). He has been to great expense by sending Zosimus to Egypt. He talks about Zosimus in detail to make his point.</p> <p>Pliny also reveals his personal feelings, not often seen in his letters:</p> <ul style="list-style-type: none"> • my heart would be softened; • long felt for him an affection; • pleasant services I receive. <p><i>Language:</i></p> <ul style="list-style-type: none"> • builds up lists of his talents; • uses comparative- better, so well; • use of sayings to summarise his feelings; • choice of words- sympathy, sole accomplishment, passionate. performance. 	[20]	<ul style="list-style-type: none"> • A summary of the passage should not form the focus of the answer. • Expect some reference to language. 	<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p>AO2 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
2	c	<p>‘Pliny gives us a complete picture of Roman society.’ How far have you found this statement to be true? You should support your answer with reference to the letters of Pliny which you have read.</p>	[25]		
		<p>Answers might include:</p> <p>Complete Picture:</p> <p>At face value Pliny’s letters seem to cover a range of all strata of society:</p> <ul style="list-style-type: none"> • slaves who are sick, who attack master; • freedmen who are sick, who are treated poorly at dinner; • women- Arria and Calpurnia; • fellow Senators; • The emperor- letters to Trajan. <p>It appears that everything is covered.</p> <p>However:</p> <ul style="list-style-type: none"> • everything is from the point of view of Pliny in his position in the senatorial class; • letters are sent to like-minded recipients like Tacitus; • often the subject of the letter is incidental to a message Pliny wishes to convey (such as the grading at dinner where we can only support the fact that this type of thing happened from other writers). <p>We have a one-sided view of society and as such what we are told can only be a personal commentary on society and can not be a full picture.</p> <p>It may also be argued that the letters were revised for publication so it is likely that Pliny has edited his work possibly to show the society he wants us to see.</p>		<ul style="list-style-type: none"> • Candidates may come to any reasoned conclusion with textual support. 	<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
3		<p>‘Roman satirists never criticised emperors.’ How far do you agree with this statement?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> include details of what Roman satirists say about emperors; analyse the position and power of the emperor; support your answer with evidence from your knowledge of Roman society and the works of at least two of Horace, Petronius and Juvenal. 	[45]		
		<p>Answers might include:</p> <p>The role of the emperor: The emperor had complete power but could not rule alone without a team of advisers (<i>amici</i>). The council met to help run the empire and these councillors could be subject to criticism.</p> <p><i>What satirists say:</i> Evidence from Horace Horace is in a difficult position with Octavian/Augustus having fought on the opposite side in the civil war. He cannot afford to criticise. In fact he tends to praise the regime through Maecenas and even enjoys being recognised (2.6 music to my ears).</p> <p>Evidence from Petronius Many believe Trimalchio is used by Petronius as a criticism of Nero given Petronius’ (alleged) closeness to Nero as his cultural adviser (<i>arbiter elegantiae</i>).</p> <p>Again, Petronius could not criticise him directly but makes Trimalchio have some supposed common traits-favourite colour racing teams.</p>		<ul style="list-style-type: none"> Candidates may come to any reasoned conclusion Candidates should offer evidence from at least two authors. Accept reference to Octavian/Augustus Accept references to Juvenal’s exile in Egypt Latin terms not required. 	<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 25</p> <p>Level 5 22 – 25 Level 4 17 – 21 Level 3 12 – 16 Level 2 6 – 11 Level 1 0 – 5</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<p>Evidence from Juvenal Initially Juvenal seems to criticise emperors, however these are now dead.</p> <p>He refers to Claudius as dozy, and his Satire 4 on Domitian, though withering -there is nothing godlike power will refuse - is left until the emperor is dead.</p> <p>Criticism is left either until the emperor is dead or is made through lampooning his court – as in the case of Crispinus.</p>			
4	<p>To what extent do you agree that the relationship between patron and client was essential to Roman society?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> include an explanation of the patron- client relationship; compare the different attitudes of writers towards the patron-client relationship; support your answer with evidence from your knowledge of Roman society and the works of at least two of Horace, Juvenal and Pliny. 	[45]		
	<p>Answers might include:</p> <ul style="list-style-type: none"> explanation of the Patron- Client relationship. The expectations placed on the rich and the lack of social security and benefits. <p>Evidence from Horace:</p> <ul style="list-style-type: none"> Maecenas.- 2.6 		Candidates should offer evidence from at least two authors.	<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 25</p> <p>Level 5 22 – 25</p>

Question	Answer	Marks	Guidance	
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	<p>It can be argued that Horace's advancement was as a result of the patron- client relationship and therefore needed.</p> <p>Evidence from Juvenal:</p> <ul style="list-style-type: none"> • 1.95 Juvenal complains about clients scrabbling for money; • rich are claiming benefits (1.117). <p>He points out that the system is abused but he does not want to replace it. He wants society to be as it used to be. He certainly does not suggest an alternative.</p> <p>Evidence from Pliny:</p> <p>Pliny as patron- giving advice to Junius Avitus (2.6), attending readings (1.13) Roman society needed people like Pliny.</p> <p>Candidates may come to any relevant conclusion based on specific references to the text. Such opinions may include:</p> <ul style="list-style-type: none"> • without this relationship, Roman society could not have worked and may have resulted in its breakdown; • patronage can protect and advance individuals and is essential for a career. <p>However:</p> <p>This may only have been essential for the higher ranks of society. The very many in the lowest order (plebs) did in fact get handouts such as of grain directly from the emperor in a simple sort of social support.</p>			<p>Level 4 17 – 21 Level 3 12 – 16 Level 2 6 – 11 Level 1 0 – 5</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
5		<p>In your opinion, was the purpose of Roman satire the same as the purpose of modern satire?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> include discussion of the purpose of Roman satire; compare what points are made by Roman satire and modern satire. support your answer with specific examples from modern satire and from the works of at least two of Horace, Petronius and Juvenal. 	[45]		
		<p>Answers might include:</p> <p>Purpose of Roman satire:</p> <ul style="list-style-type: none"> educate; entertain; criticism; morality. <p>Evidence from Horace Tries to educate- 1.1 – some may find the humour more subtle than the modern</p> <p>Evidence from Petronius</p> <ul style="list-style-type: none"> knowledge of Menippean satire; criticism of nouveaux riches <p>(possible modern comparison: <i>Abigail's Party</i>).</p> <p>Evidence from Juvenal</p> <ul style="list-style-type: none"> biting criticism on the vices of his day; greed, corruption. 		<p>Candidates should offer evidence from at least two authors.</p> <p>Modern example should be satire over comedic.</p>	<p>AO1 = 20</p> <p>Level 5 18 – 20</p> <p>Level 4 14 – 17</p> <p>Level 3 9 – 13</p> <p>Level 2 5 – 8</p> <p>Level 1 0 – 4</p> <p>AO2 = 25</p> <p>Level 5 22 – 25</p> <p>Level 4 17 – 21</p> <p>Level 3 12 – 16</p> <p>Level 2 6 – 11</p> <p>Level 1 0 – 5</p>

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		<p>Knowledge of Modern satire: Some may feel that there is some parallel of purpose with <i>entertain</i> and <i>criticism</i> but that there is less focus on education and morality.</p> <ul style="list-style-type: none"> • details of Johnson; • HIGNFY (Have I Got News For You)- political criticism- corruption of politicians; • TV – Simpsons, Family Guy, • Private Eye- also political; • comedians such as Lee Nelson who criticise snobbery/nouveaux riches. 			

APPENDIX 1

	AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.		AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate. AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.	
Level 5	9-10	18-20	14-15	26-30
	<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. 		<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	14-17	10-13	20-25
	<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. 		<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	9-13	6-9	14-19
	<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. 		<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	5-8	3-5	6-13
	<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"> • 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	0-4	0-2	0-5
	<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. 		<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/term 	

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