



Oxford Cambridge and RSA

Tuesday 2 June 2015 – Morning

AS GCE CLASSICS: CLASSICAL CIVILISATION

F383/01 Roman Society and Thought



Candidates answer on the Answer Booklet.

OCR supplied materials:

- 12-page Answer Booklet (OCR12)
(sent with general stationery)

Other materials required:

None

Duration: 1 hour 30 minutes



INSTRUCTIONS TO CANDIDATES

- Complete the boxes on the Answer Booklet with your name, centre number and candidate number.
- Use black ink.
- Answer **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Start your answer to each question on a new page.
- Write the number of each question answered in the margin.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **100**.
- This document consists of **4** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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

SECTION A – Commentary questions

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

Marks are awarded in parts (b) and (c) of Questions 1 and 2 for the quality of written communication in your answer.

1 Read the passage and answer the questions.

As we started rather reluctantly on this inferior fare, Trimalchio said: 'Let's eat, if you don't mind. This is the sauce of all order.' As he spoke, four dancers hurtled forward in time to the music and removed the upper part of the great dish, revealing underneath plump fowls, sows' udders, and a hare with wings fixed to his middle to look like Pegasus. We also noticed four figures of Marsyas with little skin bottles, which let a peppery fish-sauce go running over some fish which seemed to be swimming in a little channel. We all joined in the servants' applause and amid some laughter we helped ourselves to these quite exquisite things.

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Trimalchio was every bit as happy as we were with this sort of trick: 'Carve 'er!' he cried. Up came the man with the carving knife and, with his hands moving in time to the orchestra, he sliced up the victuals like a charioteer battling to the sound of organ music. And still Trimalchio went on saying insistently: 'Carve 'er, Carver!'

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I suspected this repetition was connected with some witticism, and I went so far as to ask the man on my left what it meant. He had watched this sort of game quite often and said:

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'You see that fellow doing the carving – he's called Carver. So whenever he says "Carver!", he's calling out his name and his orders.'

Petronius, *Dinner with Trimalchio* 36

- (a)** What food has been served to the guests before this passage begins? [10]
- (b)** How does Petronius make this scene entertaining? In your answer, you should refer to Petronius' use of language. [20]
- (c)** 'A laugh from beginning to end.' Using this passage as a starting point, explain to what extent you have found *Dinner with Trimalchio* to be humorous. [25]

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

Marks are awarded in parts (b) and (c) of Questions 1 and 2 for the quality of written communication in your answer.

2 Read the passage and answer the questions.

I have noticed your kindness to your household, so will frankly confess my indulgence to mine. I always have in mind the phrase of Homer's: 'he was gentle as a father' and also our own 'father of the household'; but even if I were harsh and unfeeling by nature, my heart would be softened by the illness of my freedman Zosimus, whose claim to sympathy is all the stronger now that he needs it so much. He is an honest fellow, obliging and educated, marked out by his talent for acting, where he has great success. His delivery is clear and intelligent, his acting correct and balanced, and he plays the lyre well, better than an actor need do. He also reads speeches, history, and poetry so well that it might be his sole accomplishment. I have told you all this in detail so that you may better realize all the pleasant services I receive from Zosimus which no one else can give me. I have moreover long felt for him an affection which has increased with the dangers he has come through; for it seems a law of nature for nothing to excite and intensify love so much as the fear of losing its object, and this has happened to me more than once in his case.

Some years ago he was exerting himself during a passionate performance when he began to spit blood. I then sent him to Egypt, and after a long stay there he recently returned with his health restored. Now after demanding too much of his voice for several days on end he has had a slight return of his cough as a reminder of the old trouble, and once again has brought up blood.

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Pliny, *Letters* 5.19

- (a)** Briefly describe how and why a slave was made a freedman (line 4). **[10]**
- (b)** 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. **[20]**
- (c)** 'Pliny gives us a complete picture of Roman society.' How far do you agree with this statement? You should support your answer with reference to the letters of Pliny which you have read. **[25]**

[Section A Total: 55]

SECTION B – Essays

Answer **one** question.

Start your answer on a new page.

Marks are awarded for the quality of written communication in your answer.

3 ‘Roman satirists never criticised emperors.’ How far do you agree with this statement?

In your answer you should:

- 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]

4 To what extent do you agree that the relationship between patron and client was essential to Roman society?

In your answer you should:

- include an explanation of the patron-client relationship
- compare the different views 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]

5 In your opinion, was the purpose of Roman satire the same as the purpose of modern satire?

In your answer you should:

- 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]

[Section B Total: 45]

END OF QUESTION PAPER



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