



GCE

Classics: Classical Civilisation

Unit **F383**: Roman Society and Thought

Advanced Subsidiary GCE

Mark Scheme for June 2017

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2017

These are the annotations, (including abbreviations), including those used in RM Assessor, which are used when marking

Annotation	Meaning of annotation
BP	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

Symbol	Description	Comment
✓	Tick	worthy of credit
?	?	unclear
S	S	error of spelling
E	E	error of grammar, punctuation or expression
F	F	error of fact
^	^	omission
—	H Line	to draw an attention to an error
~~	H Wavy Line	to draw attention to something
	V Wavy Line	to draw attention to something in a section of text
.....	Highlight	as directed by PE
REL	REL	irrelevant point
REP	REP	conspicuous repetition
L	L	illegible word or phrase

Question	Answer	Marks	Guidance																				
			Content																				
			Levels of Response																				
1a	<p>What is the name of the 'Caesar' mentioned in line 5? What problem does he have in <i>Satire 4</i> and what has already been done to try to solve it?</p> <p>Domitian</p> <p>A turbot has been caught that is so huge that the fisherman was in fear of his life if he tried to sell it. Accordingly, he decided to make a present of it to the emperor. Unfortunately, the emperor did not possess a pot big enough in which to cook it. He therefore summoned a meeting of the Privy Council to discuss how to solve this problem. This council has so far been unsuccessful as its members have either offered their own opinion or tried to flatter Domitian when speaking about the turbot.</p>	[10]	<p>AO1 = 10</p> <table> <tr><td>Level 5</td><td>9 – 10</td></tr> <tr><td>Level 4</td><td>7 – 8</td></tr> <tr><td>Level 3</td><td>5 – 6</td></tr> <tr><td>Level 2</td><td>2 – 4</td></tr> <tr><td>Level 1</td><td>0 – 1</td></tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1										
Level 5	9 – 10																						
Level 4	7 – 8																						
Level 3	5 – 6																						
Level 2	2 – 4																						
Level 1	0 – 1																						
1b	<p>How is Juvenal's dislike of emperors shown in this passage? In your answer, you should discuss both what Juvenal writes and the way he writes it.</p> <p>Juvenal's dislike of emperors is shown in this passage in many ways. These include their:</p> <ul style="list-style-type: none"> • susceptibility for flattery – the need for some Prometheus to make the pot • absurd actions – calling an emergency meeting to decide how to cook a fish when there are more pressing concerns • decadent extravagance – intimate knowledge of the origins of the oysters • irresponsible treatment of the nobility. <p>Juvenal's use of language also helps to make his criticism more effective. Areas for discussion might include the use of:</p> <ul style="list-style-type: none"> • direct speech • metaphor – 'veins on fire', 'robbed' • accumulation of examples – various locations of oysters • hyperbole – 'single glance' 	[20]	<p>AO1 = 10</p> <table> <tr><td>Level 5</td><td>9 – 10</td></tr> <tr><td>Level 4</td><td>7 – 8</td></tr> <tr><td>Level 3</td><td>5 – 6</td></tr> <tr><td>Level 2</td><td>2 – 4</td></tr> <tr><td>Level 1</td><td>0 – 1</td></tr> </table> <p>AO2 = 10</p> <table> <tr><td>Level 5</td><td>9 – 10</td></tr> <tr><td>Level 4</td><td>7 – 8</td></tr> <tr><td>Level 3</td><td>5 – 6</td></tr> <tr><td>Level 2</td><td>2 – 4</td></tr> <tr><td>Level 1</td><td>0 – 1</td></tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1
Level 5	9 – 10																						
Level 4	7 – 8																						
Level 3	5 – 6																						
Level 2	2 – 4																						
Level 1	0 – 1																						
Level 5	9 – 10																						
Level 4	7 – 8																						
Level 3	5 – 6																						
Level 2	2 – 4																						
Level 1	0 – 1																						

	<ul style="list-style-type: none"> • analogy – 'as though...' • superlatives – 'most illustrious and noblest'. 																							
1c	<p>How typical is the style and approach demonstrated in <i>Satire 4</i> of that shown in the other satires of Juvenal you have studied? In your answer, you should discuss what Juvenal writes about and the way he writes satire.</p> <p>In some ways the approach Juvenal demonstrates in <i>Satire 4</i> is typical of that seen in <i>Satires 1 and 3</i>. There is the:</p> <ul style="list-style-type: none"> • demonstration of anger and invective • use of personae • inclusion of historical examples from Rome's past • evidence of Juvenal's own conservative and upper class leanings • criticism of important individuals • dangers of living in Rome • corrupting influence of wealth and foreigners. <p>His style in <i>Satire 4</i> is also similar in the use of:</p> <ul style="list-style-type: none"> • role reversal • sexual references • rhetorical question • sarcasm • humour • repetition • exaggeration • putting the reader directly among the action • use of mythology. <p>It is possible to argue that <i>Satire 4</i> is dissimilar in that Juvenal is more:</p>	[25]	<p>Candidates should support their points with direct reference to specific examples taken from <i>Satires 1,3 and 4</i>.</p>	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9 – 10</td> </tr> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>5 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 4</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14 – 15</td> </tr> <tr> <td>Level 4</td> <td>10 – 13</td> </tr> <tr> <td>Level 3</td> <td>6 – 9</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table>	Level 5	9 – 10	Level 4	7 – 8	Level 3	5 – 6	Level 2	2 – 4	Level 1	0 – 1	Level 5	14 – 15	Level 4	10 – 13	Level 3	6 – 9	Level 2	3 – 5	Level 1	0 – 2
Level 5	9 – 10																							
Level 4	7 – 8																							
Level 3	5 – 6																							
Level 2	2 – 4																							
Level 1	0 – 1																							
Level 5	14 – 15																							
Level 4	10 – 13																							
Level 3	6 – 9																							
Level 2	3 – 5																							
Level 1	0 – 2																							

	<ul style="list-style-type: none"> • openly critical of figures from the more recent past • direct in his criticism • amusing, reflective and less vitriolic. 			
--	--	--	--	--

2a	<p>What is the name of Pliny's wife? How was a Roman marriage typically arranged and what happened during the wedding ceremony?</p> <p>Calpurnia</p> <p>Father of the girl usually chose a husband and negotiated a dowry. The dowry (property/money) was given to the future husband.</p> <p>There was an engagement/betrothal ceremony where gifts and promises were exchanged.</p> <p>There were many ceremonies and customs associated with the wedding itself. These included:</p> <ul style="list-style-type: none"> • dress • joining of hands • a contract • witnesses • feast • separation of the daughter from the mother • torch lit procession to the groom's house • wedding song • carrying of bride across the threshold. 	[10]		AO1 = 10 Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1
2b	<p>How does Pliny show his hope that his marriage will be a success in this passage? In your answer, you should discuss both what he says and the way he says it.</p> <p>Calpurnia's qualities are evident in that she is:</p> <ul style="list-style-type: none"> • intelligent 	[20]		AO1 = 10 Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 AO2 = 10

	<ul style="list-style-type: none"> • devoted • virtuous • loving • brought up well. <p>Pliny's description of her actions also suggests that their marriage might be successful. Calpurnia:</p> <ul style="list-style-type: none"> • possesses a keen interest in literature • sings Pliny's own verses which she has set to music • is anxious when Pliny is pleading at the courts • loves Pliny for who he is not for his looks. <p>Pliny's use of language also stresses his hope that their union might be successful. There is the use of:</p> <ul style="list-style-type: none"> • superlatives – 'highest reason to hope', 'best of masters'; • hyperbole – 'happiness will last for ever'; • adjectives – 'highly', 'careful' • repetition and polarisation of emotion – 'so anxious...so happy'. • chiastic arrangement – 'her to me and me to her' – to suggest their mutual attraction. 			Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1
2c	<p>'Pliny shows women to be both appreciated and influential in Roman society.' How far do you agree with this assessment? In your answer, you should discuss the actions of a range of women depicted in Pliny's letters and how they were viewed and treated by the people around them.</p> <p>The passage clearly demonstrates that Calpurnia is appreciated by Pliny. In 6.7, he misses her intensely, delights in her company and longs to be reunited. The importance of Calpurnia's role in producing children is evident in the letter to her grandfather describing the miscarriage she has suffered.</p> <p>It could be argued, however, that she has a less influential role. The passage makes it</p>	[25]		AO1 = 10 Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 AO2 = 15 Level 5 14 – 15 Level 4 10 – 13

	<p>clear that her marriage has been arranged by her aunt, although it is interesting to note that the woman could, in certain circumstances, assume the role of the <i>paterfamilias</i>. The passage also demonstrates her dependence upon her husband – her literary and musical ambitions are inspired by her husband. Her love for him is based on Pliny's own 'aspirations for fame'.</p> <p>Pliny presents a range of other women, some appreciated and influential, others less so. These include:</p> <ul style="list-style-type: none"> • Hispulla, wife of Rufus, unable to dissuade her husband from dying • Verania and Aurelia are victims of Regulus' wicked machinations • Arria's intense care and devotion to Paetus are as apparent as the strength of character and independent spirit she demonstrates. She is also influential as a mother who is in a position to organise the funeral for her deceased son • Ummidia Quadratilla, a wealthy and eccentric woman, who also took care of the education and upbringing of her grandson • the role of the women in the early Church (deaconesses) and Pliny's own treatment of them. 			Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2
3	<p>Horace claimed to present 'the truth with a laugh' (<i>Satire 1.1</i>). What do you think Horace wanted to teach people, and how important was the use of humour in delivering his message?</p> <p>The didactic element in Horace's work is extremely evident. He offers a critique of vice and folly and aims to stimulate his reader's moral awareness.</p> <p><i>Satire 1.1</i> encourages his reader:</p> <ul style="list-style-type: none"> • not to envy another man's profession • to be content with one's means and wealth • not to crave more money • to be aware of the disadvantages and dangers connected with accumulated wealth. <p><i>Satire 2.2</i> provides Ofellus' discourse on the virtues of simple living. Points raised include the:</p> <ul style="list-style-type: none"> • fact that pleasure depends on appetite not in the type and exquisite nature of food on 	[45]		AO1 = 20 Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4 AO2 = 25 Level 5 22 – 25 Level 4 17 – 21 Level 3 12 – 16 Level 2 6 – 11 Level 1 0 – 5

	<p>offer</p> <ul style="list-style-type: none"> • avoidance of both extravagance and meanness • many benefits which accrue from living simply – health etc. <p><i>Satire 2.6</i> exposes the benefits of living in the country and the drawbacks of the city, best exemplified in the parable of the town mouse and the country mouse.</p> <p>The description of Nasidienus' dinner-party provides a humorous account of the pretence, decadence and extravagance demonstrated there.</p> <p>Humour is instrumental to Horace' teaching. By entertaining people he is more likely to win over his audience and make his point more effective. By blending his message with a twist of humour, Horace can at the same time offer criticism, often indirect and take his victim unawares.</p> <p>Examples of his humorous approach include:</p> <ul style="list-style-type: none"> • the fable of the town and country mouse • the description of Nasidienus' dinner-party, especially the collapse of the awning and the swift exit of the diners • the fanciful types of food on offer at different dinner-parties • Horace's biographical account of his experiences in Rome • the follies of mankind in their pursuit of wealth in 1.1. <p>Horace, however, effectively uses other techniques to educate his audience. These include the use of:</p> <ul style="list-style-type: none"> • the first person narrative • a range of examples • lucid lines of argument • relevant examples • humility. 									
4	<p>'An interesting, and rewarding read.' How far do you agree with this assessment of Petronius' <i>Dinner with Trimalchio</i>?</p> <p>There are plenty of events which candidates might profitably discuss. These include the:</p>	[45]	<p>Candidates should support their points with direct reference</p>	<p>AO1 = 20</p> <table> <tr> <td>Level 5</td> <td>18 – 20</td> </tr> <tr> <td>Level 4</td> <td>14 – 17</td> </tr> <tr> <td>Level 3</td> <td>9 – 13</td> </tr> </table>	Level 5	18 – 20	Level 4	14 – 17	Level 3	9 – 13
Level 5	18 – 20									
Level 4	14 – 17									
Level 3	9 – 13									

<ul style="list-style-type: none"> • baths • entry to dinner and that of Trimalchio • food and drink served • description of the different courses • entertainment on offer • conversation • story-telling • philosophizing • superstition • conclusion of the dinner. <p>There is a rich variety of well-drawn characters presented.</p> <p>Trimalchio's behaviour contains a mass of inconsistencies. A former slave, he has gained enormous wealth. At one moment he tyrannizes over his slaves, at another he copies the philosophers, declaring that slaves are human beings. He values education but possesses an inaccurate account of the Trojan War.</p> <p>He is also superstitious and sentimental; his attempts to be fashionable are vulgar. He constantly craves attention, and even rehearses his own funeral.</p> <p>Candidates might also consider the extent to which Trimalchio is a parody of the emperor Nero.</p> <p>The fellow diners play a crucial role in the story in introducing Trimalchio and informing us of Fortunata's lowly origins, Trimalchio's and the other freedmen's immense wealth. The audience is treated to Niceros' delightful ghost story about the werewolf which adds a supernatural element. Habinnas' and his wife's entry provides a fresh injection of life into the party and provides a new side to the host and his wife as they all interact. Habinnas highlights Trimalchio's morbidity and lack of taste in his account of the gravestone.</p> <p>The use of Encolpius and the first person narrative provides much greater immediacy.</p> <p>The novel informs the reader about the following areas in Roman society:</p> <ul style="list-style-type: none"> • the behaviour of the <i>nouveaux riches</i> 		<p>to specific examples taken from the <i>Dinner with Trimalchio</i>.</p>	<p>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>
--	--	---	---

	<ul style="list-style-type: none"> • dinner parties • treatment of slaves • influence of freedmen • superstition • views of life after death • life at Nero's court. 			
--	--	--	--	--

5	<p>'Money is the root of all evil in Roman society.' Which of the writers you have studied do you think depicts the negative effects of wealth most successfully?</p> <p>Juvenal devotes much space to draw attention to the ills which money often brings. <i>Satires</i> 1 and 3 criticise the <i>nouveaux riches</i> and draw attention to the plethora of immoral ways people will resort to in order to accumulate money. These include:</p> <ul style="list-style-type: none"> • legacy hunting • prostitution • informing • forgery • gambling • deceiving one's patron • extortion. <p><i>Satire</i> 3 exposes the plight of the poor person in the persona of Umbricius who draws attention to;</p> <ul style="list-style-type: none"> • the limited opportunity for political or social advancement for a poor, honest citizen • the advantages foreigners possess in making money • the fact that there is no place for honesty as it is now cash which speaks • the ridicule and mockery facing a poor person • absence of social advancement as this is dependent upon wealth • the poor quality of much of the housing available • the dangers the streets pose to the poor. <p>Petronius does not directly castigate the quality of life Trimalchio enjoys or criticise his opulent ostentation and lack of taste. Instead, his guests are often complimentary about his way of life. It should also be noted, however, that Petronius is much more subtle and is arguably more effective than Juvenal who hammers home his point with pointed</p>	[45]	<p>Candidates are at liberty to decide whom they consider to be the most effective. However, look for detailed reference to a range of examples.</p>	<p>AO1 = 20</p> <table> <tr> <td>Level 5</td> <td>18 – 20</td> </tr> <tr> <td>Level 4</td> <td>14 – 17</td> </tr> <tr> <td>Level 3</td> <td>9 – 13</td> </tr> <tr> <td>Level 2</td> <td>5 – 8</td> </tr> <tr> <td>Level 1</td> <td>0 – 4</td> </tr> </table> <p>AO2 = 25</p> <table> <tr> <td>Level 5</td> <td>22 – 25</td> </tr> <tr> <td>Level 4</td> <td>17 – 21</td> </tr> <tr> <td>Level 3</td> <td>12 – 16</td> </tr> <tr> <td>Level 2</td> <td>6 – 11</td> </tr> <tr> <td>Level 1</td> <td>0 – 5</td> </tr> </table>	Level 5	18 – 20	Level 4	14 – 17	Level 3	9 – 13	Level 2	5 – 8	Level 1	0 – 4	Level 5	22 – 25	Level 4	17 – 21	Level 3	12 – 16	Level 2	6 – 11	Level 1	0 – 5
Level 5	18 – 20																							
Level 4	14 – 17																							
Level 3	9 – 13																							
Level 2	5 – 8																							
Level 1	0 – 4																							
Level 5	22 – 25																							
Level 4	17 – 21																							
Level 3	12 – 16																							
Level 2	6 – 11																							
Level 1	0 – 5																							

<p>invective and a whole host of examples. Petronius highlights all the negative qualities Trimalchio, his household and the dinner contain, seemingly stemming from the excessive amounts of wealth found there and the ostentatious shows of it and subtly ridicules the whole experience. Should Trimalchio be a parody of Nero himself and his court, then the novel is even more effective in illustrating the vices associated with wealth.</p> <p>Horace is perhaps less cutting than the previous two satirists. Nevertheless, the negatives of pursuing wealth are illustrated in Satire 1.1 where Horace is critical of those who continually pursue wealth and draws attention to their worries and dangers. 2.2 derides the gourmet who 'is pale and bloated from gluttony' never enjoying the taste of his ostentatious food. 2.6 decries the person who prays to increase the size of their land or money. The example of the town and country mice is also relevant. 2.8 mocks the extravagance and pretence of Nasidienus' dinner-party.</p> <p>Pliny also uses the theme of the dinner-party and is critical of the host's 'elegant economy' in 2.6. He urges the recipient of the letter to restrain both their greedy instincts and to avoid meanness. The shameful behaviour of Regulus the legacy-hunter is highlighted as is Quadratilla's unsuitable indulgence for a troupe of mimic actors.</p>			
--	--	--	--

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	9-10	14-15	22-25
	<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	7-8	10-13	17-21
	<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	5-6	6-9	12-16
	<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	2-4	3-5	6-11
	<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	0-1	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/terms. 		

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office: 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2017

