



# SPECIMEN

**Advanced Subsidiary GCE  
GCE CLASSICS**

**F383 QP**

Unit CC3: Roman Society and Thought

**Specimen Paper**

Morning/Afternoon

Time: 1 hour 30 minutes

Additional Materials: Answer Booklet (12 pages)



## INSTRUCTIONS TO CANDIDATES

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

## INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is **100**.

## ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **5** printed pages and **1** blank page.

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

**Section A: Commentary Questions**

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

1 Read the passage and answer the questions.

I revert now to myself - only a freedman's son,  
 run down by everyone as only a freedman's son,  
 now because I'm a friend of yours, Maecenas, before  
 because as a military tribune I commanded a Roman legion.  
 The two factors are different; a person might have reason  
 to grudge me that rank, but he shouldn't grudge me your friendship too,  
 especially as you are so careful to choose suitable people,  
 and to hold aloof from twisters on the make. I could never say  
 I was lucky in the sense that I *just happened* to win your friendship.  
 It wasn't chance that brought you into my life. In the first place  
 the admirable Virgil and then Varius told you what I was. 5  
 When I met you in person I just gulped out a few words,  
 for diffidence tied my tongue and stopped me from speaking plainly.  
 I didn't pretend that I had a distinguished father or possessed  
 estates outside Tarentum which I rode around on a horse. 10  
 I told you what I was. As usual, you answered briefly. I left.  
 Nine months later you asked me back and invited me to join  
 your group of friends. For me the great thing is that I won  
 the regard of a discriminating man like you, not by having  
 a highly distinguished father but by decency of heart and character. 15  
 20

From The satires of Horace and persius, © translated by Niall Rudd, Penguin Classics 1973

- (a) Briefly explain who Maecenas was and why he was so important. [10]
- (b) How well does Horace show his admiration for Maecenas in the passage? In your answer you should include discussion of the language he uses. [20]

**You are reminded that marks are awarded for the quality of written communication of your answer.**

- (c) What picture do you have of Horace and the society he mixed in? In your answer you should include discussion of the passage and other satires of Horace. [25]

**You are reminded that marks are awarded for the quality of written communication of your answer.**

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

**2** Read the passage and answer the questions.

The best dishes were set in front of himself and a select few, and cheap scraps of food before the rest of the company. He had even put the wine into tiny little flasks, divided into three categories, not with the idea of giving his guests the opportunity of choosing, but to make it impossible for them to refuse what they were given. One lot was intended for himself and for us, another for his lesser friends (all his friends are graded) and the third for his and our freedmen. My neighbour at table noticed this and asked me if I approved. I said I did not. 'So what do you do?' he asked. 'I serve the same to everyone, for when I invite guests it is for a meal, not to make class distinctions; I have brought them as equals to the same table, so I give them the same treatment in everything.' 'Even the freedmen?' 'Of course, for then they are my fellow-diners, not freedmen.' 'That must cost you a lot.' 'On the contrary.' 'How is that?' 'Because my freedmen do not drink the sort of wine I do, but I drink theirs.' Believe me, if you restrain your greedy instincts it is no strain on your finances to share with several others the fare you have yourself. It is this greed which should be put down and 'reduced to the ranks' if you would cut down your expenses, and you can do this far better by self-restraint than by insults to others.

5

10

15

20

From The letters of the younger Pliny, © translated by Betty Radice, Penguin Classics 1969

(a) Briefly explain what the term 'freedman' meant in Roman society. [10]

(b) In this passage what is Pliny's opinion about the dinner party he attended? How does his use of language emphasise this? [20]

**You are reminded that marks are awarded for the quality of written communication of your answer.**

(c) 'Pliny thought it was important to treat slaves and freedmen with kindness'. From the passage and other letters you have read to what extent do you agree with this statement? [25]

**You are reminded that marks are awarded for the quality of written communication of your answer.**

**Section A Total [55]**

[Turn Over

**Section B: Essays**

Answer **one** question.

**You are reminded that marks are awarded for the quality of written communication of your answer.**

**3** What do you think was Juvenal's purpose in writing his *Satires*?

In your answer, you should:

- Include discussion of what you consider to be the main features of Roman satire;
- include an analysis of Juvenal's purpose in writing his *Satires*;
- support your answer with evidence from Juvenal's *Satires*.

**[45]**

**4** If you had been a freedman at the *Dinner with Trimalchio* would you have been as impressed as some of the other guests?

In your answer, you should:

- consider the ways Trimalchio shows off his wealth;
- include an analysis as to why he provides such an expensive dinner;
- support your answer with evidence from Petronius' *Dinner with Trimalchio*.

**[45]**

**5** Discuss the advantages and disadvantages of the patron-client relationship.

In your answer, you should:

- consider both the advantages and disadvantages of the patron-client relationship;
- include an analysis of the roles of the client and that of the patron;
- support your answer with evidence from the works of one or more of Juvenal, Pliny, Petronius and Horace.

**[45]**

**Section B Total [45]**

**Paper Total [100]**

*Copyright Acknowledgements:*

*Sources:*

**Q1:** From The satires of Horace and persius, © translated by Niall Rudd, Penguin Classics 1973

**Q2:** From The letters of the younger Pliny, © translated by Betty Radice, penguin Classics 1969

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SPECIMEN



OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced Subsidiary GCE

**GCE CLASSICS**

**F383 MS**

Unit CC3: Roman Society and Thought

**Specimen Mark Scheme**

The maximum mark for this paper is **100**.

SPECIMEN

This document consists of **10** printed pages.

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	<b>Read the passage and answer the questions.</b>	
1(a)	<p><b>Briefly explain who Maecenas was and why he was so important.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Maecenas was Horace's literary patron, his patronage allowed Horace to leave the army (where he had risen to the rank of military tribune), and become a poet;</li> <li>• Maecenas was used by Augustus to employ various writers to promote his regime. His literary circle included Virgil and Varius (mentioned in the passage);</li> <li>• his support is of value to Horace not only for financial reasons, but also for the status it bestows upon him. Maecenas is seen as a man of discriminating taste;</li> <li>• Horace has been honest with Maecenas about his lowly background, (his father was a freedman), but Maecenas does not hold this against Horace. His opinion is important to Horace and Horace sees his inclusion in the literary circle as legitimating his status as a 'suitable person' to be part of the group.</li> </ul>	[10]
1(b)	<p><b>How well does Horace show his admiration for Maecenas in the passage? In your answer you should include discussion of the language he uses.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Horace quite clearly views Maecenas as a friend and sees his friendship as valuable, 'I could never say I was lucky in that I <i>just happened</i> to win your friendship.' At the end of the passage he uses similar phrasing when he talks about having 'won' Maecenas' regard;</li> <li>• Horace uses the apostrophe 'Maecenas' and the word 'friend'; he refers directly to Maecenas with 'you';</li> <li>• he describes Maecenas as being 'careful' in his selection of friends, and of being 'discriminating'. He is not taken in by 'twisters on the make';</li> <li>• he obviously felt in awe of Maecenas. At their first meeting he just 'gulped out a few words';</li> <li>• he realises that Maecenas is not easily deceived or taken in by someone's ancestry - hence Horace tells Maecenas exactly who and what he was. Maecenas judges a man 'by decency of heart and character';</li> <li>• this attitude is contrasted with the attitude of others towards Horace; they grudge his success, both in his army career and now ('grudge' repeated twice in the same line for emphasis). Maecenas is contrasted with 'everyone' else, who judge Horace by his father's status rather than his own achievements.</li> </ul>	[20]



Section A		
Question Number	Answer	Marks
1(c)	<p><b>What picture do you have of Horace and the society he mixed in? In your answer you should include discussion of the passage and other satires of Horace.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Horace comments in this Satire that if his life is clean and above reproach and that he is popular, then it is thanks to his father;</li> <li>• after this passage he comments on how his father took control of his education and according to Horace, has 'preserved my innocence';</li> <li>• Horace is constantly portraying himself on the defensive against unjustified allegations, but then delivers indirect criticisms;</li> <li>• he portrays himself as living simply (2.2). He likes his country villa and comments on dining simply. In 1.1 he criticises gluttony;</li> <li>• Epicureanism as a set theme;</li> <li>• in 2.6 he is delighted with the villa he has been given by Maecenas;</li> <li>• duties in Rome as part of the society in which he mixed (2.8);</li> <li>• characters with whom Horace interacts; Ofellus, Cervius, Fundanius or possibly Nasidienus.</li> </ul>	[25]
2 2(a)	<p><b>Read the passage and answer the questions.</b></p> <p><b>Briefly explain what the term 'freedman' meant in Roman society.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• freedmen were ex-slaves;</li> <li>• knowledge of how slaves became free;</li> <li>• contrasts between the relative freedom of freedmen compared to slaves; for example they could vote, they could marry, they could own property;</li> <li>• restrictions placed upon them; they could not stand as a candidate, they could not become a high ranking officer in the army, they remained tied to their former master and became their clients;</li> <li>• freedmen could and did make huge sums of money.</li> </ul>	[10]
2(b)	<p><b>In this passage what is Pliny's opinion about the dinner party he attended? How does his use of language emphasise this?</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Pliny feels the dinner is a degrading, stingy extravagance;</li> <li>• the majority of the diners, because they are not part of the host's select few, enjoy inferior fare. It also reinforces the distinction in class;</li> <li>• Pliny's language highlights this. There is the contrast in the 'best dishes' for a 'select few' and 'cheap scraps' for 'the rest of the company';</li> </ul>	

Section A		
Question Number	Answer	Marks
2(b) cont'd	<ul style="list-style-type: none"> <li>the meanness is evident in that the wine is divided into 'tiny little flasks', - 'tiny' and 'little' for emphasis - not so people could choose but so that they could not refuse;</li> <li>the distinction is not only between the freedmen and others but the host has even graded his friends;</li> <li>Pliny presents his argument with direct speech in the form of a conversation and questions. He emphasises his points with 'of course' and 'believe me'.</li> </ul>	[20]
2(c)	<p><b>'Pliny thought it was important to treat slaves and freedmen with kindness'.</b></p> <p><b>From the passage and other letters you have read to what extent do you agree with this statement?</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>in this passage Pliny states that he treats his freedmen as equals and they share the same fare, (though he does point out that this is not expensive, because when he dines with them he fits his appetites to their fare, rather than providing them with what he might drink otherwise);</li> <li>an attitude of kindness is certainly found in other letters. 5.19 shows real care and concern for his freedman Zosimus;</li> <li>he lets his slaves make wills within his household in 8.16 which he treats as legally binding;</li> <li>Pliny does not approve of the freedmen of Ummidia Quadratilla (7.24) and their sycophantic ways;</li> <li>in 3.14 he is critical of Macedo's cruelty to his slaves but also says 'no master feels safe'.</li> </ul>	[25]
<b>Section A Total</b>		<b>[55]</b>

Section B		
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.	
3	<p><b>What do you think was Juvenal's purpose in writing his <i>Satires</i>? In your answer, you should:</b></p> <ul style="list-style-type: none"> <li>include discussion of what you consider to be the main features of Roman satire;</li> <li>include an analysis of Juvenal's purpose in writing his <i>Satires</i>;</li> <li>support your answer with evidence from Juvenal's <i>Satires</i>.</li> </ul> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>appreciation that Juvenal wrote satire;</li> <li>understanding – this could be exaggeration, education;</li> <li>discussion of themes;</li> <li>analysis of purpose;</li> <li>too strong in his opinions;</li> <li>he had to be forceful to get across his message;</li> <li>linguistic and literary techniques.</li> </ul> <p>Evidence can be provided from Juvenal's satires and poetry.</p>	[45]
4	<p><b>If you had been a freedman at the <i>Dinner with Trimalchio</i> would you have been as impressed as some of the other guests? In your answer, you should:</b></p> <ul style="list-style-type: none"> <li>consider the ways Trimalchio shows off his wealth;</li> <li>include an analysis as to why he provides such an expensive dinner;</li> <li>support your answer with evidence from Petronius' <i>Dinner with Trimalchio</i>.</li> </ul> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>the themes of money and fame;</li> <li>plenty of guests at the dinner;</li> <li>some of the freedmen are quite appreciative of the dinner but Encolpius is not;</li> <li>many ways in which Trimalchio shows off his wealth - silver pissing bottle, 31-ass, 33 pieces in silver/gold, Falernian wine, Scintilla's jewellery, does not know all his staff;</li> <li>Trimalchio is keen to be remembered - his tombstone should at least ensure this;</li> <li>started with nothing but has become incredibly – or obscenely – wealthy;</li> <li>appreciation of the criticism of the nouveaux riches.</li> </ul>	[45]

Section B		
Question Number	Answer	Marks
5	<p>Discuss the advantages and disadvantages of the patron-client relationship.</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> <li>• consider both the advantages and disadvantages of the patron-client relationship;</li> <li>• include an analysis of the roles of the client and that of the patron;</li> <li>• support your answer with evidence from the works of one or more of Juvenal, Pliny, Petronius and Horace.</li> </ul> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• knowledge of the patron-client relationship;</li> <li>• duties expected of a client;</li> <li>• support offered by the patron;</li> <li>• advantages and disadvantages of the patron-client relationship.</li> </ul> <p>Evidence can be provided from various sources including;</p> <ul style="list-style-type: none"> <li>• Juvenal: <i>Satire</i> 1 - abuse of the daily hand-out and <i>Satire</i> 3 - foreigners taking precedence over Juvenal for 'duties';</li> <li>• Pliny: 7.24 Ummidia Quadratilla's 'toadies' and legacies, 2.6 - degradation at dinner and 5.19 - Zosimus sent to Forum Iulii for his health;</li> <li>• Petronius: 45 - dinner/money/show/votes and 26 (opening line) – 'prospect of a free dinner'. <i>Accept Trimalchio's generosity as a patron</i>;</li> <li>• Horace: 1.1 Maecenas several references and 2.6 – villa as a gift, duties in Rome/'Lucky dog'.</li> </ul>	[45]
<b>Section B Total</b>		<b>[45]</b>
<b>Paper Total</b>		<b>[100]</b>

**Assessment Objectives Grid (includes QWC)**

<b>Question</b>	<b>AO1</b>	<b>AO2</b>	<b>Total</b>
<b>1(a)</b>	10		<b>10</b>
<b>1(b)</b>	10	10	<b>20</b>
<b>1(c)</b>	10	15	<b>25</b>
<b>2(a)</b>	10		<b>10</b>
<b>2(b)</b>	10	10	<b>20</b>
<b>2(c)</b>	10	15	<b>25</b>
<b>3</b>	20	25	<b>45</b>
<b>4</b>	20	25	<b>45</b>
<b>5</b>	20	25	<b>45</b>
<b>Totals</b>	<b>50</b>	<b>50</b>	<b>100</b>

**AS Classics Marking Grid for units CC1-CC6: notes**

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

<i>Section A Commentary Questions</i>		<b>AO1</b>	<b>AO2</b>
	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:** 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 (e.g. 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) – i.e. bullet points 1 and 2 to decide the appropriate Level descriptor band. They should then consider the evidence of QWC to help them decide where in the Level descriptor band 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 descriptor band.

## 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"> <li>Recall and application of subject knowledge;</li> <li>Relevance to question/topic;</li> <li>Understanding of sources and evidence;</li> <li>Awareness of context.</li> </ul>
Level 5	9-10	17-20	<ul style="list-style-type: none"> <li>Specific factual knowledge, selected with care;</li> <li>Fully relevant to the question;</li> <li>Well supported with evidence and reference where required;</li> <li>Strong awareness of context as appropriate.</li> </ul>
Level 4	6-8	12-16	<ul style="list-style-type: none"> <li>Generally well chosen factual knowledge;</li> <li>Relevant to the question;</li> <li>Usually supported with evidence and reference where required;</li> <li>Awareness of context as appropriate.</li> </ul>
Level 3	4-5	8-11	<ul style="list-style-type: none"> <li>Some factual knowledge, not always well chosen;</li> <li>At least partially relevant to the question;</li> <li>Some supporting evidence and reference where required;</li> <li>Limited awareness of context.</li> </ul>
Level 2	2-3	4-7	<ul style="list-style-type: none"> <li>Restricted selection of factual knowledge, possibly including some inaccurate detail;</li> <li>Little evidence of relevance to the question;</li> <li>Occasional use of appropriate supporting evidence;</li> <li>Context occasionally or very superficially indicated.</li> </ul>
Level 1	0-1	0-3	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.

## 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"> <li>• Analysis;</li> <li>• Evaluation and response;</li> <li>• Organisation and use of technical vocabulary;</li> <li>• Control of appropriate form and style;</li> <li>• Accuracy of writing.</li> </ul>
Level 5	9-10	13-15	21-25	<ul style="list-style-type: none"> <li>• Perceptive, well supported analysis leading to convincing conclusions;</li> <li>• Very well balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument incisive, very well structured and developed; technical terms accurately and effectively used;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Legible, fluent and technically very accurate writing.</li> </ul>
Level 4	6-8	9-12	15-20	<ul style="list-style-type: none"> <li>• Careful and thorough analysis leading to generally sound conclusions;</li> <li>• Balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument well structured and developed; technical terms accurately and effectively used;</li> <li>• Good control of appropriate form and register;</li> <li>• Legible and technically accurate writing, conveying meaning well.</li> </ul>
Level 3	4-5	6-8	10-14	<ul style="list-style-type: none"> <li>• Attempts at analysis leading to some tenable conclusions;</li> <li>• Limited evaluation but some evidence of engagement with sources/task;</li> <li>• Argument coherent if cumbersome or under-developed; some technical terms accurately used;</li> <li>• Limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, conveying meaning clearly.</li> </ul>
Level 2	2-3	3-5	5-9	<ul style="list-style-type: none"> <li>• Occasional evidence of analysis gesturing towards acceptable conclusions;</li> <li>• Very limited evaluation or evidence of engagement with topic/task;</li> <li>• Argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately;</li> <li>• Very limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, clarity not obscured.</li> </ul>
Level 1	0-1	0-2	0-4	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.