
CLASSICAL STUDIES

9274/23

Paper 2 Roman Civilisation

October/November 2016

MARK SCHEME

Maximum Mark: 50

Published

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Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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Page 2	Mark Scheme	Syllabus	Paper
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Generic marking descriptors: gobbet essays (AS)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the levels.
- Examiners will provisionally award the middle mark in the level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 13–15	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • will be comprehensive in coverage; • will be detailed in knowledge; • will be detailed in the use of specific examples in support of points made; • will be attentive to all parts of the question in equal depth; • will be lucid in style and organisation; • will show evidence of individual thought and insight; • the answer is fluent.
Level 2 10–12	<ul style="list-style-type: none"> • will be very good in coverage; • will be supported with good/adequate examples and illustrations; • will be attentive to all parts of the question in some depth; • will be well organised and clearly expressed; • may have some minor errors; • for the most part, the answer is fluent.
Level 3 7–9	<ul style="list-style-type: none"> • will be adequate in coverage of question requirements, but perhaps unbalanced in treatment; • will be supported with fewer examples and detail; • will be too general; • may be stylistically clumsy or inconsistent; • may contain irrelevant material; • shows some fluency.
Level 4 4–6	<ul style="list-style-type: none"> • will be deficient or limited in knowledge; • will show misunderstanding or misinterpretation of question; • will use few or irrelevant examples; • will be muddled and limited in expression.
Level 5 0–3	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

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Generic marking descriptors: full essays (AS)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the levels.
- Examiners will provisionally award the middle mark in the level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive (unless specified to the contrary). Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 21–25	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • will be comprehensive in coverage; • will be detailed in knowledge; • will be detailed in the use of specific examples in support of points made; • will be attentive to all parts of the question in equal depth; • will be lucid in style and organisation; • will show evidence of individual thought and insight; • the answer is fluent.
Level 2 16–20	<ul style="list-style-type: none"> • will be very good in coverage; • will be supported with good/adequate examples and illustrations; • will be attentive to all parts of the question in some depth; • will be well organised and clearly expressed; • may have some minor errors; • for the most part, the answer is fluent.
Level 3 11–15	<ul style="list-style-type: none"> • will be adequate in coverage of question requirements, but perhaps unbalanced in treatment; • will be supported with fewer examples and detail; • will be too general; • may be stylistically clumsy or inconsistent; • may contain irrelevant material; • shows some fluency.
Level 4 6–10	<ul style="list-style-type: none"> • will be deficient or limited in knowledge; • will show misunderstanding or misinterpretation of question; • will use few or irrelevant examples; • will be muddled and limited in expression.
Level 5 0–5	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

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SECTION 1: AUGUSTUS

- 1 (i) **Why was the ‘office of Chief Priest’ (line 1) important?** [1]

He was in charge of all religious practices in Rome.

- (ii) **Who was Marcus Lepidus?** [2]

Former general of Julius Caesar who had been a triumvir with Octavian and Mark Antony. Previous Pontifex Maximus.

- (iii) **What were the Sibylline Books (line 5)? Why were they important to the Romans?** [3]

Books of prophetic sayings supposedly sold to King Tarquinius Superbus by the Sibyl. They were important because in times of crisis, the Romans consulted them to discover the best way to solve the problem.

- (iv) **In which year did Augustus hold his first consulship?** [1]

43 B.C.

- (v) **What was the role of the Vestal Virgins (line 12) in the life of Rome?** [3]

They tended the sacred flame of Vesta; as long as this burned, Rome would exist. They also kept the wills of prominent citizens.

- (vi) **‘Augustus was a deeply religious man.’ Explain why religion was important to Augustus.** [15]

Augustus was a deeply religious man. He restored many temples after they had fallen into disrepair during the Civil Wars. He also built a large number of new temples, many in fulfilment of vows. He reinstated many traditional religious practices, such as the Secular Games and the Lupercalia.

Augustus saw religion as a means to strengthen his rule. The restoration of traditional values restored peace and a sense of wellbeing to the people of Rome, raising him in the estimation of the people. He also exploited his links with the gods, such as Venus, and deified his father to be known as ‘the son of a god’. In the East, he allowed his name to be linked with that of Rome in worship, although he never openly permitted himself to be worshipped in Rome.

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- 2 'Octavian seized power in a totally illegal way.' How far do you agree with this assessment of the methods used by Octavian to seize power? In your answer, you should discuss events from the assassination of Julius Caesar to the Battle of Actium. [25]

When Julius Caesar died, Octavian took the chance to make an attempt to seize power.

Illegal

- He raised an army illegally from his adoptive father's troops.
- He used this army to march on Rome and force the Senate to allow him to become consul at the age of 19.
- The Triumvirate he formed with Mark Antony and Lepidus had the precedent of the first Triumvirate, but was still unconstitutional.
- So were the proscriptions, and the seizure of land to settle his veterans.
- During the Triumvirate, Octavian continually broke agreements about exchanges of troops and ships.
- In the final struggle with Mark Antony, Octavian even illegally obtained Mark Antony's will and made it public.

Legal

- Octavian's acceptance of his adoption by Julius Caesar was fully legal.
- This now gave Octavian the loyalty of all of Caesar's clients.
- He paid off the legacies left in Caesar's will, despite Mark Antony's attempts to prevent this.

The illegality and unconstitutional nature of many of Octavian's acts is shown by the way he felt compelled to have the Senate make his seizure of power legal after the event.

- 3 How far did Augustus rely on members of his family and his friends in running the Roman Empire? [25]

Family

Running the Empire was a huge task. Augustus needed help in running it, and relied on members of his own family as being trustworthy. He also brought people into the family through adoption and marriage.

Because Augustus had no sons of his own, he adopted several. All helped him in running the Empire. Marcellus held magistracies before his death. Gaius and Lucius were sent out to the provinces to gain experience, but both died while abroad. Tiberius was one of Augustus' most successful generals, as was his brother Drusus. Tiberius also became Augustus' heir, and, despite a difference of opinion and self-imposed exile, he ended up as co-ruler in the last years of Augustus' life.

Augustus used his daughter Julia as a pawn in the political games, marrying her off to men whose support he needed.

Friends

Amongst the friends Augustus relied on were Agrippa and Maecenas. Agrippa, as well as winning the Battle of Actium, became an important figure in running the Empire, even marrying Julia and being declared as Augustus' heir. Maecenas acted as Augustus' propaganda minister, using poetry and the Arts to promote Augustus' image. He appointed his friends to run the Imperial Provinces.

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Even Livia, Augustus' wife, was an invaluable source of information and advice. Without the help of these close friends and family members, Augustus would have found it impossible to run the Empire.

But

Augustus still needed the Senate to run Rome, despite the fact that it contained many opponents of his regime. However, the Senate took its lead from Augustus, passing his legislation. The Senate also appointed the governors of the Senatorial Provinces, since these had no army to threaten his position.

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SECTION 2: VIRGIL

4 (i) In what part of the Underworld are Anchises and Aeneas? [1]

Elysium

(ii) What have Anchises and Aeneas been doing before the start of this passage? [2]

Reviewing the fates of the souls waiting to be reborn.

(iii) Who was Marcellus (line 16)? [1]

Augustus' nephew

(iv) 'The content of the passage is both patriotic and tragic.' Write out three examples and explain how each example is either patriotic or tragic. [6]

Any **three** of the following: [1 per point + 1 per explanation]

Patriotic

- Description of Marcellus: 'too powerful', undefeated and unconquerable, truthful and good.
- His effect upon the Romans: he will raise the hopes and pride of the Romans.
- He is the epitome of Rome and Roman qualities – *virtus, pietas*.

Tragic

- His death is described as the 'greatest grief' the Romans will 'ever suffer'.
- His funeral is marked out by the 'noise of mourning' and the size of the cortege.
- Marcellus' inability to break free of his fate.

(v) How and why is Anchises important in the books of the *Aeneid* you have studied? [15]

Anchises plays a small but crucial role. Anchises summons Aeneas to visit him in the Underworld. This plays a crucial role in his son's development as a character as Aeneas is able to view the souls of his descendants waiting to be reborn. This gives Aeneas greater motivation to accomplish his mission. In the passage, Anchises 'kindled in his mind a love of the glory that was to come'. The Underworld episode also is another way of cementing Aeneas' heroic stature.

There is also a huge patriotic element in the pageant of heroes which would have been important for an ancient audience.

On several occasions, Anchises allows Aeneas to demonstrate his *pietas* and the importance of the *paterfamilias*, e.g.:

- escape from Troy;
- interpretation of the omens and of divine support;
- departure from Carthage;
- the emotion evident in their reunion in the Underworld.

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Anchises is also important in moving the plot along in Aeneas' flight from Troy, the confusion of the escape, the loss of Creusa. In his dreams, he also helps to convince Aeneas to abandon Dido.

He also provides Aeneas with guidance on what to do once Aeneas reaches Italy.

Credit candidates who make reference to other books of the *Aeneid*.

5 Explain which book of the *Aeneid* you consider to be more tragic, Book 2 or Book 4. [25]

In Book 2, Virgil presents a tragic picture of the fall of Troy. Areas for discussion might include:

- the suffering caused by warfare affects both sides;
- the deaths of Laocoon and his sons;
- the manner in which the Trojans were tricked;
- the graphic description of Hector's mutilated body;
- the depiction of men of both sides cut down;
- the gruesome and brutal demise of Polites and Priam;
- Aeneas' desire to kill Helen;
- the inevitability of Fate;
- the sight of the gods ripping Troy apart;
- the depiction of the conquered city and the booty piled up and prisoners in long lines;
- the separation of families;
- the fate of Creusa.

Book 4 is also tragic. There is:

- the manner in which Dido becomes a victim of the gods' intervention and the Roman mission;
- the largely unfeeling nature of the gods;
- the fall of a successful and strong leader to a broken and isolated woman;
- the lengths to which Dido goes to convince Aeneas to stay;
- her obvious desire for family;
- the way in which she hears about the news of Aeneas' departure through Rumour;
- her trickery of Anna and Anna's grief;
- the description of Dido's suicide.

Candidates should make close reference to the epic and come to a reasoned conclusion about which book they deem to be the more tragic, the fall of a nation or the fall of an individual.

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- 6 'Virgil is a master storyteller.' How far do you agree with this assessment? You should make reference to the books of the *Aeneid* you have studied. [25]

Literary elements candidates might discuss include:

- plot;
- varied locations;
- characterisation;
- emotion;
- theme.

Literary techniques which are available for discussion include:

- metaphor;
- simile;
- alliteration;
- hyperbole;
- allegory;
- flashback;
- first person narrative.

Look for detailed references to the epic to support the above points and some sort of assessment of how they either add to or detract from Virgil's credentials of a master storyteller.

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SECTION 3: JUVENAL

- 7 (i) Name the lower-income guest mentioned in *Satire 5*. [1]

Trebius

- (ii) What happened to Claudius when he ate the mushrooms his wife fed him (line 3)? [1]

Poisoned/killed him

- (iii) How does the example of the apples (lines 4–10) support the point Juvenal is making here? [2]

Virro eats the best whilst his clients eat the worst of the apples so that the clients will know their place.

- (iv) From this passage, find three examples of Juvenal's satiric technique. Write out the example, identify the technique and explain its effect. [6]

Any **three** of the following:

- emphatic contrast in the quality of food – dubious toadstools versus rare mushrooms
- use of famous people – very sarcastic about Claudius' demise;
- hyperbole in the quality of fruit – even the scent is a feast;
- use of superlative – 'choicest';
- use of epic/mythological references – Phaeacia, Hesperides;
- use of rhetorical questions;
- use of exclamation – what force, what pantomime;
- repetition in the above to make the point more emphatic.

- (v) How effectively does Juvenal highlight the differences between the rich and the poor in *Satire 5*? [15]

Satire 5 offers the perfect platform for criticising the patron/client system and the widening gulf between master and former slave. The *cena* provides Juvenal with ample scope for drawing attention to and, perhaps, exaggerating the differences between the rich and the poor for satirical effect. Differences are evident in the quality of the:

- food,
- wine,
- crockery,
- service,

which the patron and client enjoy.

The *Satire* also highlights the degradation the client endures in contrast to the wilful extravagances of the patron. The elevated position some of the slaves have obtained is worth commenting on, as is the advice Juvenal offers both to his friend and Virro.

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The effectiveness of the *Satire* is reinforced by its structure which accentuates the differences between rich and poor – the reader is part of the dinner party as it unfolds and different characters and courses of the dinner are brought on in a natural sequence of events.

The way Juvenal convincingly interjects his opinions and advice between these scenes adds a fluency to the *Satire* – it is almost as if we are sitting next to Juvenal at the dinner party.

8 ‘*Satire 3* is convincing only because of the use of the persona of Umbricius.’ How far do you agree with this statement? [25]

The use of the persona of Umbricius brings many advantages to the *Satire*. Foremost, it provides Juvenal with a way of expressing his negative views about living in Rome, even though the writer himself decided to stay put in the city. It lessens the charge of hypocrisy.

Umbricius also provides an immediacy to the *Satire*. The reader is almost invited to join with Juvenal's persona who provides a tour of the capital to elucidate all the pitfalls of living in the capital. These include:

- the daily lessening of his money;
- the little chance of political or social advancement for a poor, honest citizen;
- the advantages foreigners possess in making money;
- how honesty has lost its value and now it is cash which speaks;
- the mockery which is made of a poor man – he looks ridiculous;
- the fact that social advancement is dependent upon wealth;
- the sub-standard quality of much of the housing;
- all sorts of dangers the streets pose to the poor.

It should be noted that the use of a persona is not the only device used by Juvenal to make his *Satire* convincing. There is the use of constant contrast between the poor and the rich, the townsman and the countryman, Romans and foreigners which all serve to heighten the effectiveness of the *Satire*. In a similar way, the chronological presentation of these ideas and the varied thematic focus, with its cohesive and logical development, lend strength to the argument. At all times, the way Juvenal writes brings a richness to his work and candidates should consider a range of other satirical devices at work in *Satire 3*.

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- 9 'Though talent be wanting, yet indignation will drive me to verse' *Satire* 1. To what extent do you agree with Juvenal's own view of his *Satires*? You should make reference to at least two Satires.

[25]

There is little doubt that indignation provides the driving force for much of Juvenal's *Satire*. It is often evident in his accumulation of examples, repeated rhetorical questions, hatred of foreigners and other elements of society who have upset the social norm. It is questionable whether *Satire* 10 possesses the same vitriolic spirit of his earlier *Satires*.

It is up to the candidate to decide whether Juvenal is lacking in talent or not. Areas which candidates might consider in relation to this question are his use of varying satiric techniques and an assessment of their contribution to the *Satire*. The way in which the different *Satires* are structured and the way the material is organised (or not) could offer a profitable line of exploration. There is also the content of the *Satires*, their diversity of theme and message to consider and assess.

At all times look for close consideration of a breadth of examples taken from at least two of his *Satires*.

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SECTION 4: ROMAN ARCHITECTURE

- 10 (i) Identify the two types of public building shown in the diagrams above. [2]
- theatre
 - amphitheatre
- (ii) Give two uses of each of these types of public building. [4]
- theatre: plays, recitals
 - amphitheatre: gladiatorial combats, *venationes*, executions, military displays
- (iii) Who usually funded these types of building in a Roman city, and why? [2]
- wealthy individual
 - election, good of community, legacy
 - emperor
 - popularity
- (iv) Give the name of a specific example of each of these types of public building. [2]
- theatre of Marcellus; theatre at Pompeii; theatre at Leptis Magna
 - Colosseum; amphitheatre at Pompeii
 - any specific theatre or amphitheatre
- (v) Compare and contrast the layout, architecture and details of the two buildings you have named in (iv). [15]

The answer depends upon which buildings candidates select.

Answers may include reference to:

- the shape of the buildings;
- the *arena* and the *orchestra*;
- the seating;
- provision of awning;
- materials.

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- 11 What considerations did an architect have to bear in mind when designing and constructing a temple? In your answer, you should refer specifically to at least two temples.** [25]

Architects had to think about:

- space – not just for the temple but the altar and precinct to accommodate the worshippers and the type of worship for the particular god;
- the style;
- cost was a major consideration;
- the materials [and availability] to be used;
- decoration;
- accommodating the statue, etc.

Candidates may make reference to:

- the Pantheon;
- Maison Carreé;
- temple of Bacchus at Baalbek;
- any other temple they have studied.

- 12 ‘Practical structures, such as baths, are merely buildings; structures with visual appeal, such as basilicas, are architecture.’ How far do you agree with this opinion? In your answer, you should include reference to at least three specific monuments.** [25]

It does not matter whether a candidate agrees or disagrees with the statement provided so long as there is an attempt to create an argument based on the buildings they have studied. The examples selected will determine which way a candidate may argue.

The quotation is based on Pevsner’s definition of architecture: that only buildings on a grand scale have aesthetic appeal and can be considered as architecture. Of course, the baths of Diocletian, the baths of Caracalla and the baths of Hadrian at Leptis Magna are built on a grand scale and great attention was paid to the aesthetics of these buildings – such buildings may be used to argue against the quotation. More modest examples may be used to argue in favour of the statement.

A range of different types of buildings should produce a more detailed argument.