



Cambridge International AS & A Level

CLASSICAL STUDIES

9274/21

Paper 2 Roman Civilisation

October/November 2021

MARK SCHEME

Maximum Mark: 50

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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

Cambridge International will not enter into discussions about these mark schemes.

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This document consists of **15** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

9274/01 and 02 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 lack of knowledge or misunderstanding of the question; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

9274/01 and 02 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	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. <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 lack of knowledge or misunderstanding of the question; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

Question	Answer	Marks
1(i)	<p>In which year were the Secular Games celebrated?</p> <ul style="list-style-type: none"> • 17 BC 	1
1(ii)	<p>To which <u>two</u> gods was the hymn addressed?</p> <ul style="list-style-type: none"> • Apollo • Diana 	2
1(iii)	<p>What was the significance of Augustus celebrating the Secular Games?</p> <ul style="list-style-type: none"> • The Games marked the end of one era and the beginning of the next • They signified Augustus setting Rome to rights • And ushered in a new golden age • And placed Augustus at the centre of State religion. <p style="text-align: right;">(any 3)</p>	3
1(iv)	<p>Why does Horace mention Anchises and Venus (lines 6-7)?</p> <ul style="list-style-type: none"> • Anchises is the father of Aeneas • Venus is the mother of Aeneas • Augustus claims descent from Aeneas • Thus making him a descendant of the gods and the founder of the Roman race through Ascanius/Iulus and Julius Caesar • Which enhances his standing among the Roman people. <p style="text-align: right;">(any 4)</p>	4
1(v)	<p>Using this passage as a starting point, explain how effectively Augustus used religion to promote his image among the Romans.</p> <p>The Carmen Saeculare is a hymn written to celebrate the start of a new era of peace with Augustus as the person leading the prayers.</p> <ul style="list-style-type: none"> • Prayers are made to the gods asking them to help Rome. • Augustus is mentioned as sacrificing to Jupiter and Juno. • His association with the gods enhances his standing among the people of Rome. <p>Elsewhere:</p> <ul style="list-style-type: none"> • His restoration of temples shows him as a devout figure • His portrayal on the <i>Ara Pacis</i> show him as a religious figure • As does his restoration of many traditional forms of worship. • His holding of numerous priesthoods shows him as a religious leader • Especially the office of <i>Pontifex Maximus</i>. • He used his religious beliefs to improve Rome's morals. 	15

Question	Answer	Marks
2	<p>Explain how far you agree with Tacitus' opinion that by the end of Augustus' reign 'political equality was a thing of the past; all eyes watched for imperial commands.'</p> <p>Once Augustus had overcome his rivals for power, he re-established the accepted forms of republican government.</p> <ul style="list-style-type: none"> • He allowed the magistrates to carry on the daily business of running the empire. • He did not interfere with senatorial provincial governors unless there was a reason. • The senate still passed laws. • Elections were still held. <p>However: he used these forms of government to consolidate his own position.</p> <ul style="list-style-type: none"> • The settlements of 27 and 23 BC gave him unprecedented power • through the exercise of his <i>Maius Imperium Proconsulare</i> and his lifelong Tribunician power. • He controlled the provinces which had an army, as well as Egypt. • His personal income was greater than that of the State. • Although he did not hold the office of consul every year, he could nominate candidates to stand. • The Senate were influenced by his wishes. • His position as <i>Pontifex Maximus</i> ensured control over the religious aspects of Roman life. • His personal <i>auctoritas</i> gave him further influence. • He ensured that members of his own family and friends were given positions of authority. • He arranged for power to be handed over to his nominated successor after his death. 	25

Question	Answer	Marks
3	<p>'From the beginning, Augustus' only goal in life was to gain and keep power.' Explain how far you agree with this statement.</p> <p>From the moment he learnt about the assassination of Julius Caesar, Augustus made a determined effort to take his place.</p> <ul style="list-style-type: none"> • He refused to listen to advice not to risk his life by challenging those in power. • He used his adoption by Julius Caesar to gain control of a large private army. • He threatened the Senate with violence unless they made him Consul. • He made and betrayed alliances to further his position. • Having disposed of his rivals, he set about consolidating his position by manipulating the Roman political system. • He used propaganda to give the people of Rome and the empire a carefully calculated image of himself. • He gained vast personal wealth which he used to enhance his popularity. <p>But</p> <ul style="list-style-type: none"> • He claimed he was doing it for the good of the republic. • He twice offered to resign his power. • He claimed he wanted a life of peace and quiet, without the pressures of ruling. • He claimed he was only a normal citizen without any more power than anyone else. 	25

Question	Answer	Marks
4(i)	<p>Who is Priam, ‘the old man’ (line 3)?</p> <p>King of Troy</p>	1
4(ii)	<p>Which Greek is the ‘enemy in the innermost sanctuary of his home’ (line 2)?</p> <p>Pyrrhus/Neoptolemus</p>	1
4(iii)	<p>Pick out and explain <u>three</u> ways in which Virgil creates pity for Priam in this passage.</p> <p>Any Three:</p> <ul style="list-style-type: none"> • <i>the doors of his palace torn down and his enemy in the innermost sanctuary of his home</i> / The enemy have come right into his home which should be a safe place • <i>although he could achieve nothing</i> / any attempt to fight back will be futile. • <i>his armour long unused on shoulders trembling with age, girt on his feeble sword</i> / Priam is no longer a strong warrior, his armour has been unused for years. His sword is feeble. • <i>‘O my poor husband,’ she cried ‘this is madness.</i> / The use of the word ‘poor’ showing that Hecuba pities her husband. 	6
4(iv)	<p>What happens to the Priam after this passage? Give <u>two</u> details.</p> <p>Any two:</p> <ul style="list-style-type: none"> • He watches the death of his son, Polites (1) • He is dragged from the altar (1) • He is killed by Pyrrhus (1) • His body is beheaded (1) • His body is left headless on the shore (1) 	2

Question	Answer	Marks
4(v)	<p>Using this passage as a starting point, explain how typical this portrayal of Hecuba and her daughters is of mortal women in the books of the <i>Aeneid</i> that you have read.</p> <p>In the passage:</p> <ul style="list-style-type: none"> • Hecuba is portrayed as weak and helpless. • She places her faith in the gods by sheltering by the altar. • She is helpless in the war – she and the women are described as doves. • She loves her husband and tries to save him by getting him to come to the altar. <p>Elsewhere:</p> <ul style="list-style-type: none"> • Creusa is portrayed in a similar way. She too is helpless and begs her husband to stay. • Alternatively, Creusa is shown as proactive as she returns as a ghost to send Aeneas on his way. • Helen is also shown as passively watching the fall of Troy from the temple of Vesta. • Dido is a much more proactive character. She has fled her brother and is successfully ruling her people without a man. • Anna is shown as a dedicated sister. 	15

Question	Answer	Marks
5	<p>How far do you agree that gods and goddesses never help and only hinder Aeneas?</p> <p>This question can be argued either way although for the most part the interventions of the gods and goddesses tend to help Aeneas move forward with his mission. Candidates should discuss a range of interventions by gods and goddesses.</p> <p>Answers may include reference to:</p> <ul style="list-style-type: none"> • Venus – warns Aeneas to flee from Troy, makes Dido fall in love with Aeneas and plots with Juno, disguises herself to guide him in Carthage and covers him in mist to protect him. Intervenes with Jupiter on Aeneas' behalf. • Juno – causes the storm that shipwrecks him (by bribing Aeolus), plots with Venus to make Dido fall in love with him. • Jupiter – sends down Mercury at the beginning of Book 1 to ensure the Carthaginians are welcoming. Acknowledges that Aeneas is fated to become the founder of the Roman race. • Mercury – makes sure the Carthaginians are welcoming and reminds Aeneas of his destiny. • Neptune/Juno/Minerva – are all revealed by Venus to be taking part in the destruction of Troy. 	25
6	<p>'Book One is the most interesting part of Aeneas' story.' How far do you think this is true of the books of the <i>Aeneid</i> you have studied?</p> <p>This question is entirely dependent on the candidate's personal opinion. Book one is the introduction to the Aeneid and does include a number of interesting events. Candidates may choose to include some of the following:</p> <ul style="list-style-type: none"> • Storm • The prophecy • Juno and Venus plotting • Aeneas' vulnerability after the storm • Aeneas' relationship with his mother • The prologue explaining the story <p>However, it could be argued that the fall of Troy is the most interesting, or Dido and Aeneas' love story or the trip to the underworld.</p> <p>Candidates should back up their ideas with detailed reference from the text.</p>	25

Question	Answer	Marks
7(i)	<p>Explain who Demosthenes and Cicero were.</p> <ul style="list-style-type: none"> • They were famous orators • They were famous for public speaking • Demosthenes was Greek (orator) • Cicero was Roman. <p>Credit explanation of eloquence in relation to Demosthenes and Cicero Credit reference to stage of education (rhetorician) where public speaking was taught where linked to Cicero and Demosthenes.</p>	2
7(ii)	<p>Why does the schoolboy make an offering to Minerva?</p> <ul style="list-style-type: none"> • Minerva was patron goddess of teachers, pupils and education • Minerva was patron goddess of knowledge 	2
7(iii)	<p>Why did Cicero lose his ‘head and hand’ (line 8)?</p> <ul style="list-style-type: none"> • Cicero wrote speeches (1) against Mark Antony (1) • Cicero was proscribed (1) by Mark Antony (1) 	2
7(iv)	<p>From the passage, find <u>two</u> examples of Juvenal’s satiric technique. Write out each example, identify the technique and explain its effect.</p> <ul style="list-style-type: none"> • Exaggeration: torrential oratory: exaggeration to emphasise a point. • Irony: both were destroyed by their own overflowing and copious talent: creates humour • Allusions: Antony’s Swords: refers to Antony’s orders to execute Cicero. Skill of composition • Underplaying details: The sword-forging anvil: Demosthenes father was in fact a master sword smith not a blacksmith. Creates contrast with famous name 	4
7(v)	<p>‘Be careful what you ask for.’ Using this passage as a starting point, explain how successful Juvenal is in getting this message across in <i>Satire 10</i>.</p> <p>Also known as the “vanity of human wishes” candidates should consider the moral message. Candidates should focus on this aspect of the satire.</p> <p>The main theme of <i>Satire 10</i> concerns the different types of prayers that people unwisely address to the gods: wealth, power, beauty, children, long life, etc.</p> <p>Juvenal argues that each of these is actually a false good, and is only good so long as other factors do not intervene.</p>	15

Question	Answer	Marks
8	<p>From your study of <i>Satire 3</i>, to what extent do you think that Umbricius was right to leave Rome?</p> <p>Some candidates may feel that Umbricius was right to leave Rome.</p> <ul style="list-style-type: none"> • references from <i>Satire 3</i> – housing and matchsticks, robbers street apaches. He lists endless dangers; • corruption – empty sedan chairs; • society is breaking down – the wrong people get to sit in reserved seats at the theatre; • Greek words are coming into Latin. Rome is under such great influences from Greeks that it is forgetting its Roman roots. <p>Candidates should appreciate that Juvenal is writing satire – to inform, entertain criticise, even educate. This was never intended to be an historical document. There should be an element of truth in what he says. The situations are exaggerated for humour:</p> <ul style="list-style-type: none"> • The extreme contrast between the rich man and Cordus when there is a fire; • The behaviour of Greeks <p>However, although applauding Umbricius for leaving Rome he is not prepared to go himself.</p>	25
9	<p>‘A nasty and cruel person.’ How far do you agree with this description of Juvenal from your reading of his satires?</p> <p>The early poems show vehemence and vitriol indicating a “nasty and cruel person”. The two elements do not need to be addressed separately.</p> <p>The victims of Juvenal’s anger are foreigners, in particular Greeks; women, such as Locasta the poisoner, and legacy hunters. He claims the Greeks in his Rome are liars. He makes scathing remarks especially about Crispinus (Delta-bred). Some may say he had to be forceful to get across his message but was he too strong in his opinions making him plain nasty?</p> <p>However, <i>Satire 10</i> has a different tone and takes the form of a kind of thesis which Juvenal looks to prove by examples and so has a more persuasive tone. The tone is more resigned than the bitter and caustic “angry young man” approach of his earlier poems, and it is the product of a more mature man who no longer sees issues in such starkly black and white terms.</p> <p>Some candidates may be familiar with Juvenal’s ‘angry satirist’ persona.</p>	25

Question	Answer	Marks
10(i)	What type of building is this? A theatre	1
10(ii)	In which city is this building? Leptis Magna	1
10(iii)	Give an approximate date for this building. 1-2 AD	1
10(iv)	Name the citizen responsible for financing this building. Annobal Rufus	1
10(v)	Name areas A, B & C and explain what happened in each A – <i>cavea</i> (1) – tiered seating (1) B – <i>orchestra</i> (1) – traditionally used for chorus. (1) C – stage (1) – acting (1)	6
10(vi)	Which features of this type of building do you think worked well and which not so well? In your answer you should discuss this building and one other of the same type. There is much that candidates could discuss, they may include: Worked well <ul style="list-style-type: none"> • The fact that the stage building was permanent scenery which would have worked well but also did not allow much flexibility. • The <i>scaena frons</i> at Leptis Magna is the same height as the <i>cavea</i> which effectively shuts off the world helping the theatre to feel more enclosed. • They could mention the <i>velarium</i> that provided shade. • The fact that leading members of society had their own entrances. • Easy access/exit with five entrances. Not so well <ul style="list-style-type: none"> • Hard seats. • Big building hard to see the stage from the top seats. • Would be hot and cramped even with an awning. 	15

Question	Answer	Marks
11	<p>To what extent do you agree that the Baths of Hadrian at Leptis Magna show the most impressive architectural design of all Roman buildings? In your answer, you should compare these baths to <u>at least two other types of building</u>.</p> <p>Candidates should show knowledge of the baths of Hadrian</p> <p>Impressive:</p> <ul style="list-style-type: none"> • The sequential design of the baths to make the rooms nearest to the furnace the hottest. • The use of the hypocaust • In Hadrian’s Baths, the use of columns to provide screened views into other rooms. • The latrines • The use of cross-vaults to create the roof of the frigidarium in Hadrian’s baths. • The inclusion of a clerestory in the frigidarium to include natural light. • The heated chambers are at the south end to make the most use of the natural light. • The expensive materials used in construction <p>Candidates will then need to compare these baths to other types of buildings that they have studied, and their argument will be driven by the building they choose.</p>	25

Question	Answer	Marks
12	<p>‘Beautiful rather than practical.’ To what extent do you agree with this statement about the buildings that you have studied? In your answer, you should refer to <u>at least three</u> specific Roman buildings.</p> <p>There is no correct answer to this question. Expect candidates to construct a balanced argument based on a range of buildings that they have studied. They should consider both visually impressive aspects and practical ones. Most candidates will probably argue that Roman buildings are a mixture of the two. They may choose to include:</p> <p>Beautiful:</p> <ul style="list-style-type: none"> • The use of marble • The use of stucco to give the impression of marble • The sheer size of some buildings • The use of metal gilding such as on coffering of the Pantheon • The design of the Pantheon – more to do with being impressive than practical • Triumphal arches as a whole – it could be argued the whole point of these is to be visually impressive • Other decoration such as sculpture. <p>Practical:</p> <ul style="list-style-type: none"> • The design and layout of bath complexes • The use of concrete as a building material (not the most attractive) • Barrel vaulting. • Exits/Entrances in theatres and amphitheatres • Tiered seating in theatres and amphitheatres • The use of open space in basilicas 	25