
CLASSICAL STUDIES

9274/21

Paper 2 Roman Civilisation

October/November 2016

MARK SCHEME

Maximum Mark: 50

Published

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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 ONE: AUGUSTUS

- 1 (i) **Why did Augustus publish the *Res Gestae*?** [2]

As propaganda
To consolidate his power
To justify his regime (any 2)

- (ii) **How were the *Res Gestae* made public?** [2]

They were engraved on bronze pillars and placed in the Forum Romanum.
Copies were distributed around the Empire.

- (iii) **Explain the importance of *imperium* (line 6) to a Roman politician.** [2]

Imperium was the legal power given to a magistrate. It enabled him to exercise his authority.

- (iv) **'when both consuls had fallen in battle' (line 8). To which battle does this refer?** [1]

Mutina

- (v) **Name two of 'those who butchered my father' (line 10).** [2]

Brutus and Cassius

- (vi) **In which battle did Octavian defeat his father's murderers?** [1]

Philippi

- (vii) **Using this passage as a starting point, explain why 43 B.C. was such an important year in Octavian's rise to power.** [15]

In February, the Senate annulled Antony's legislation, making him a rebel. Octavian raised an army from Caesar's veterans, although many of Caesar's officers remained loyal to Antony. At the siege of Mutina, Antony was forced to withdraw, but both consuls Hirtius and Pansa were killed. This increased Octavian's army, and he marched illegally on Rome. There he forced the Senate to give him the consulship. He was legally adopted as Caesar's son, following the provisions of his will.

Octavian also had the amnesty for Caesar's assassins removed, paving the way for the Philippi campaign. In November, the 2nd Triumvirate was formed, and the proscriptions agreed.

43 B.C. gave Octavian his first taste of power, his first official position and the setting up of the Triumvirate. He had secured his position as a Caesar, and established himself as an equal to Mark Antony and the Senate.

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- 2 **Why do you think that Octavian was able to defeat Mark Antony in his struggle with Mark Antony for control of the Roman Empire? In your answer, you should discuss events from the assassination of Julius Caesar to the Battle of Actium.** [25]

Right from the start, Mark Antony underestimated Octavian. Octavian used his position as Caesar's adopted son to convince the veterans to follow him. He published Caesar's will, and when Antony refused to pay the legacy to Rome's citizens, Octavian paid it himself out of his own money, gaining the support of the citizens. After Mutina and Antony's defeat, Octavian gained a larger army and authority from the Senate.

When the Triumvirate was formed, Lepidus was sidelined, and Octavian and Antony divided the Empire. Octavian married his sister Octavia to Antony to cement the relationship. During the following years, Octavian broke his promises to Antony, accepting ships for the campaign against Sextus Pompey without sending troops in return.

When the relationship between Octavian and Antony broke down, Octavian was able to use Mark Antony's treatment of Octavia and Cleopatra as propaganda. He also used the terms of Antony's will in the same way. In the military struggle, Octavian had the advantage of numbers and the support of Italy, as well as Agrippa's generalship. Antony made mistakes, prompted by Cleopatra.

All through their relationship, Octavian outmanoeuvred Antony, both in propaganda terms and militarily.

- 3 **What were the main features of the Constitutional Settlements of 27 and 23 B.C.? Why did Octavian think these settlements were necessary?** [25]

27 B.C.

On 13 January 27 B.C., Octavian announced that he was giving up his powers and going into retirement. He reluctantly agreed to accept the administration of a large province, including Gaul, Spain and Syria. He also agreed to continue to be consul in Rome. Other honours were voted to him, the most significant of which were his new name Augustus and his role as first citizen (*Princeps*). The settlement marked the change in government; the provinces were divided, with Augustus controlling any provinces with an army, the Senate the rest. Augustus' personal authority grew, although he was not yet a constitutional monarch.

Augustus wanted this settlement to give legality to the actions which had given him control of the Empire and to give him the power he already had in practice.

23 B.C.

In 23 B.C., Augustus resigned his consulship. The Senate responded by giving him new powers, which enabled him to rule the Empire directly, whilst under the guise of the constitution. The first was *maius imperium proconsulare*, which gave him authority over all provincial governors, and they also agreed that this authority should not lapse within the city boundary, unlike other proconsular authority. In addition, they gave him tribunician power, which meant he had civil authority over Rome itself.

The Settlement was needed as the Settlement of 27 B.C. had proved inadequate. It gave Augustus *auctoritas*, but meant that he had no legal power over provincial governors and their armies, nor did he have civil power in Rome. His rule depended on his personal authority, so in 23 B.C., he was given the legal power he already had in reality.

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SECTION TWO: VIRGIL

4 (i) Which group of people is referred to in line 1? [1]

Trojans

(ii) What has Laocoon said and done before the start of this passage? [3]

He said that:

- the Greeks have not sailed away;
- the wooden horse is a trick.

He has thrown a spear at the horse.

(iii) Explain how Virgil stresses the strength and power of the serpents in this passage. Write out three examples and explain their effect. [6]

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

- the reaction and fear of the Trojans – Aeneas' aside ('I shudder...');
- size of the serpents is repeated – 'great coils', 'breasting the waves', 'held high';
- metaphor – 'ploughed';
- presentation of death – 'blood-stained crests', eyes flecked with blood;
- brutal description of the serpents devouring the sons;
- repetition of twining twice round their victims;
- use of an extended simile.

(iv) 'The audience relives the horrors of the fall of Troy but feels no pity for the Trojans.' How far do you agree with this statement? [15]

Virgil attempts to convey a variety of horrors witnessed during the fall of Troy. These might include:

- relentless ruthlessness of the serpents to seek out and destroy Laocoon;
- detailed description of the deaths of Laocoon and his sons;
- gory description of the wounded Hector appearing in Aeneas' dream;
- the account of the burning of Troy;
- death of Polites in front of Priam;
- subsequent death of Priam himself;
- description of a fallen city in the hands of the Greeks.

It would be hard for an audience not to pity the fate of the Trojans. Areas for discussion might include:

- the manner in which the Trojans are tricked;
- their futile worship of the gods;
- the harsh fate of Hector;
- Aeneas' vain attempts to deliver the city from the Greeks;
- Priam arming himself against Neoptolemus;
- Aeneas' last meeting with Creusa.

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- 5 ‘The character of Aeneas develops more in Book 2 of the *Aeneid* than in Book 6.’
To what extent do you agree with this statement? [25]

In support of the statement, Book 2 perhaps shows Aeneas at his most Homeric and yet, at the end, there is the iconic Roman image of him rescuing his father and son. As such, there is a significant development of his character, albeit not without many relapses into a more Homeric way of behaving.

He is often seen to be in the clutches of *furor*. He takes a band of men to their deaths, even though he has been told several times to leave Troy. He contemplates killing Helen. He considers throwing away his life needlessly when his father refuses to accompany him into exile. He jeopardises his mission by going back into the defeated city to look for Creusa.

There are, however, many examples of *pietas* and a more Roman way of behaving. He takes the Penates from Troy. He respects his father’s words and actions. He rescues his father and son from the blazing city. He is eventually obedient to the will of the gods, although not without the prompting of those around him.

It might be argued that there is less development in his character in Book 6, largely because his wanderings and sufferings have already shaped and strengthened him. More favourable aspects to Aeneas’ character in Book 6 might include:

- successfully entering the underworld;
- the importance he places upon meeting and listening to Anchises;
- the manner in which he is inspired for his mission at the end of the pageant of heroes;
- a new and caring side to Aeneas’ character in relation to Dido.

Less favourable aspects include an overreliance upon the Sibyl in entering the Underworld and on his journey to meet his father. Much of the enthusiasm for the Roman mission comes from Anchises, not Aeneas himself.

- 6 ‘There is never a dull moment in the *Aeneid*.’ How far do you agree with this statement?
You should make reference to at least two of the books of the *Aeneid* you have studied. [25]

Candidates might want to write about the characterisation which enlivens the narrative:

- Aeneas is a flawed hero, someone the audience can admire and also relate to;
- Dido is portrayed as the ‘classic’ tragic heroine;
- Anchises plays an immensely important supporting role and allows the reader to see the importance of family to the hero.

The story itself uses a host of devices which enhance its excitement:

- first person narrative;
- changes of scene and location with frequent use of fantasy and flashback technique;
- the supernatural and the involvement of the gods.

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There are other elements which offer a timeless appeal:

- love;
- violence;
- warfare;
- horror.

Candidates might discuss some of the following areas as to why the *Aeneid* might be considered dull:

- Aeneas is rather a two-dimensional character;
- Aeneas is too dependent upon Anchises;
- the flashback episode is overly long;
- the pageant of heroes is boring and of little relevance for a modern audience;
- the inherent propaganda purposes of the epic are irrelevant for today's reader.

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SECTION THREE: JUVENAL

- 7 (i) What point is Juvenal making in lines 1–3? How does the example support the point Juvenal is making here? [2]

Even though the governor was found guilty, he is still able to live a hedonistic life without fear of divine retribution.

- (ii) Name two of the myths referred to in lines 6–7. [2]

Two of the following:

- Theseus and the Minotaur;
- Daedalus and Icarus;
- Diomedes fought in the Trojan War.

- (iii) 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:

- sarcasm – ‘all that bellowing’, ‘went splash’;
- mock epic – ‘like Achilles’ charioteer’;
- accumulation of examples;
- metaphor – ‘drinks the day away’;
- puts the reader in a street at Rome;
- inversion of normal behaviour – husband pimping out his wife;
- rhetorical question – ‘What’s infamy...?’;
- repetition – repeated rhetorical questions;
- exaggeration – description of the three in the bed;
- use of contrast – ‘suffers, though it won its case’;
- oxymoron – ‘revels in heaven’s wrath’.

- (iv) ‘Money is the root of all the evils described in *Satire 1*.’ How far do you agree with this statement? [15]

Money is certainly seen to be the root of many evils presented in *Satire 1*. These include:

- lower classes, especially foreign slaves, possessing more money than Juvenal;
- the ostentatious displays of wealth;
- the immoral deeds people will perform in order to gain money such as informing, legacy hunting, prostitution, stealing money from their province, poisoning, forgery, defrauding their patron;
- the deterioration of the patron-client relationship which has led to a poor client not having enough for basic survival;
- excessive gambling;
- extravagant dinner parties.

There are, however, some evils Juvenal describes which are not so obviously connected with money. For instance, he criticises the behaviour of eunuchs and noble women, the influence foreigners have had in Rome, the difficulties of day-to-day living.

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- 8 'It's satire, but not as we know it.' How far do you agree with this assessment of Juvenal's *Satire 10*? [25]

Satire 10 is in many ways very atypical of his earlier satires. It is much more logically structured and argued and it is as if his *indignatio* is no longer the governing force compelling him to write. Indeed his anger, hallmark of his earlier writing, is largely absent. He seems to be mocking the world from a detached vantage point of superiority and immunity. He is more dispassionate and offers practical advice on what to pray for. The range of satiric devices, however, remains much the same and so do the areas for attack – wealth and its corrupting power, lack of morality, condemnation of earlier political figures to illustrate his point, etc.

- 9 'The reader of Juvenal's *Satires* is not reasoned into agreement but battered into submission.' To what extent do you agree with this view? [25]

Juvenal claims his anger is indignation and is present in so much of Juvenal's work because this is his writing's driving force which might seem to batter the reader with its accumulation of examples and strings of angry rhetorical questions as he draws his audience's attention to the plethora of things which have gone wrong in Rome. In *Satire 1* he writes, 'Need I tell you how anger burns in my heart,' and this passion pervades throughout. Umbricius delivers a condemnation of life in Rome which is full of anger, the length of which suggests a lack of self-control and as such, a sign of anger. So does the way Juvenal deviates from his promised discussion, carried away by his anger.

There is, however, evidence to suggest that his other satires are not as governed by his anger and that there is more of an attempt to reason with his audience. In *Satire 3*, there is a clear introduction and framework where the themes are developed in a logical and chronological way. *Satire 5* follows the prescribed course of events at a dinner party. *Satire 10* is perhaps the least angry where Juvenal writes with detachment and in a much more reasoned and persuasive way.

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SECTION FOUR: ROMAN ARCHITECTURE

10 (i) Identify this type of monument. [2]

Triumphal Arch

(ii) Explain two reasons why monuments such as this were built by the Romans. [4]

- to celebrate a great victory
- to commemorate a great general or emperor

(iii) Give three ways in which monuments such as this might have been decorated. [3]

- inscriptions
- sculpted panels
- statues

(iv) Name one other Roman monument of this type. [1]

- Arch of Titus
- or any other triumphal arch candidates have studied

(v) Compare and contrast the monument pictured in Photograph A (Insert) with the monument you have named in (iv). Which do you prefer, and why? [15]

Much will depend on the other arch(es) the candidates have studied. The example which candidates are most likely to use is the Arch of Titus. In comparison to the example in the picture, the Arch of Constantine, the Arch of Titus is quite simple with only one pathway through it. The decoration, too, is much more restrained. The decoration was, however, created specifically for this arch, unlike the Arch of Constantine which used elements from other structures.

11 'A triumph of design.' To what extent do you agree with this opinion of the Pantheon? [25]

Though so much of the decoration and adornment of the Pantheon has been removed and adapted, it is still clear that the Pantheon is a masterpiece of design and a spectacular feat of engineering.

Expect candidates to discuss both sections of the building: the porch area, which makes the building look rather traditional, and the rotunda section behind.

In its current form, it was built AD 118–125.

The octostyle porch had Corinthian columns of grey Egyptian granite, with capitals of Parian marble. Its entablature has an inscription and its pediment originally held sculpture. The impressive proportions of the porch hide the building behind so that the interior makes a greater impact on entering the building.

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The rotunda is an engineering, architectural and mathematical masterpiece.

- The height from floor to dome is the same as the diameter of the dome [43.2m].
- The oculus is 9m in diameter.
- The roof of the dome is divided into a series of 140 graduated coffers which were originally gilded.
- It has brick-faced concrete walls.
- The floor is paved with alternating circles of porphyry and yellow squares of marble.
- The interior walls have three semi-circular recesses and four rectangular recesses framed by pilasters and fronted by two fluted Corinthian columns supporting an entablature.

Candidates do not have to agree that the Pantheon is a triumph of design.

- 12 **‘Practically efficient and visually awe-inspiring.’ To which of the buildings you have studied do you think this opinion best applies? In your answer, you should make reference to at least three buildings.** [25]

Candidates must discuss both the areas specified in the essay title and three specific buildings. A conclusion must be reached after a consideration of the three buildings.

The following points might be considered but the list is not exhaustive.

Practically efficient

Much will depend on the buildings or structures chosen. Candidates will need to decide what is required to make their chosen buildings practically efficient.

Answers may include:

- choice of material, e.g. stone, type of stone, concrete, choice of aggregate within the concrete;
- choice of structural system – post and lintel or arch and vault;
- arched structure required to span large areas, e.g. in baths, *basilicae*;
- large numbers of people needed to be able to enter and leave public buildings such as theatres and amphitheatres within a relatively short space of time;
- heating systems in the baths needed to be efficient.

Visually awe-inspiring

Some may argue that the design of the building itself is visually awe-inspiring [e.g. the dome of the Pantheon or the size of the Colosseum] but others may argue that it is the added decoration on a building that makes it awe-inspiring. It does not matter which way the argument goes provided it is argued with close reference to specific buildings.

Answers may include:

- use of marble either as main material or as facing stone;
- use of different types/colours of marble;
- use of stucco to make cheaper materials look like marble;
- use of metal to decorate parts of the building, e.g. gold coffering on the dome of the Pantheon;
- use of mosaic for decoration.

Is it the structure itself which is beautiful [and what makes it so?] or is it the added decoration?