CLASSICAL STUDIES **9274/22**

Paper 2 Roman Civilisation **October/November 2019**

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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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 & 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. Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 13–15	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. • 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	• 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	• 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	• 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	• 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 & 02 Generic marking descriptors: full essays (AS)
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- 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. • 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	• 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	• 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	• 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	• 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)	**Identify the temple, the remains of which can be seen in the image above.** Mars Ultor (Mars the Avenger)	**2**
1(ii)	**Briefly describe the circumstances under which Augustus ordered the building of this temple.** Before the Battle of Philippi in 42 BC, Augustus vowed to build a temple to honour Mars if the assassins of Julius Caesar were defeated and killed. This temple was built as fulfilment of the vow.	**3**
1(iii)	**Whose statue stood in the middle of the Forum of Augustus?** Augustus	**1**
1(iv)	**Statues of Aeneas and Romulus also stood in the Forum of Augustus. Why would Augustus have wished to be associated with these two figures?** • Aeneas was the legendary founder of the Roman race • Romulus was the actual founder of the city of Rome • Augustus claimed descent from both of these heroes. He also wanted to be seen as the third founder of Rome.	**3**
1(v)	**In which year was the Forum of Augustus inaugurated?** 2 BC	**1**
1(vi)	**'Augustus' building programme was nothing more than architecture used for imperial propaganda.' Using this image as a starting point, explain how far you agree with this statement.** **Forum of Augustus** The Forum was built after the completion of the Forum of Julius Caesar. It was designed as a place for business and legal proceedings. The Temple of Mars Ultor served several religious purposes. But the Forum was also full of propaganda, such as the statues of the kings of Alba Longa, and of Roman Triumphators. The Temple of Mars Ultor was used to store the standards recovered from the Parthians, as well as being where generals set out on military campaigns. **Other Buildings** Some of Augustus' building programme, such as the Ara Pacis and his Mausoleum, were propaganda praising Augustus and his family. Other buildings, such as the Theatre of Marcellus, and the 80 temples he claimed to have restored, served a more practical purpose. However, the use of inscriptions reminded the people of Rome who had funded these buildings, and Augustus made several references to his building programme in the *Res Gestae,* especially his claim to have found Rome built of brick and left it built of marble.	**15**

Question	Answer	Marks
2	**'The constitutional settlements of 27 BC and 23 BC were vital for Augustus to keep power.' Describe the main features of the settlements, <u>and</u> explain how far you agree with this statement.**	25
	27 BC	
	On January 13th 27 BC Octavian announced that he was giving up his powers and going into retirement. The Roman Senate asked him to reconsider. He reluctantly agreed to accept a variety of powers and honours:	
	- the administration of a large province, including Gaul, Spain and Syria; - to continue to be consul in Rome - other honours, the most significant of which were his new name Augustus and his role as first citizen (*Princeps*).	
	The settlement marked a change in the administration of the Roman Empire: - control of the provinces divided between Augustus and the Senate - Augustus had control of provinces with an army - more decisions were made on the basis of Augustus' personal *auctoritas.*	
	This settlement was vital to give Augustus legality for the actions which had given him control of the Empire, and to justify the power he already had in practice.	
	23 BC	
	In 23 BC 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.	
	maius imperium proconsulare gave Augustus authority over all provincial governors - this authority would not lapse within the city boundary, unlike other proconsular authority - he was given tribunician power, which meant he had civil authority over Rome itself.	
	The settlement was vital as the settlement of 27 BC had proved inadequate. It had given Augustus *auctoritas*, but this meant that he had no legal power over provincial governors, nor did he have civil power in Rome. His rule depended on his personal authority. The settlement of 23 BC gave legality to the powers which Augustus already had in practice.	

Question	Answer	Marks
3	**What was Augustus' attitude towards religion? What effect did this attitude have on religion and religious worship in Rome during his reign?** **Attitude** Augustus seems to have been a strongly religious man. He supported the traditional Roman religion, claiming that the help of the gods was a vital factor in making Rome strong again. He believed that the gods, especially Apollo, had supported him in his attempts to gain power. He personally held many of the chief religious offices of state, including *Pontifex Maximus.* **Effect** Augustus' personal beliefs influenced the official worship of the gods in Rome. • when he gained control of the state, he spent a great deal of money on renovating temples in Rome and building new ones • he re-established old forms of worship, such as the Secular Games, the Lupercal celebration and the *Compitalia* • he used the religious ideas to try and restore traditional Roman morals • he also used it to embellish his position; his adoptive father Julius Caesar was deified, and he was even worshipped himself in the East, in conjunction with the goddess Roma. Augustus saw religion as a way to give his rule divine backing. During his reign, religion became central to Rome again. The restoration of traditional religious practice was the main feature of his reign – its importance lay in the stability and unity it provided in the state, as well as the boost it gave to Augustus himself.	25

Question	Answer	Marks
4(i)	**At what occasion is Aeneas speaking?** Feast	1
4(ii)	**What did Sinon say was the purpose of the horse mentioned in line 12?** Votive offering	1
4(iii)	**What was hidden inside the horse?** Warriors	1
4(iv)	**Explain why you think the Trojans dragged this horse into Troy.** • Sinon's lies • the actions of Laocoon • the emergence of the sea serpents and Laocoon's fate • the role of Fate and the gods.	3

Question	Answer	Marks
4(v)	**How does Virgil emphasise the tragedy of the fall of Troy in this passage? You should make <u>four</u> points.** • Aeneas' reaction to telling the story – 'mind recoiled in anguish', 'shudder to remember' • the experience is 'past all words' and has even affected the victors themselves • the emotive language used to describe Troy's destruction – 'horrors', 'last agony', 'what we have suffered' • the suffering because of its destruction is never ending – 'the kingdom that will be mourned for ever'.	4
4(vi)	**'Virgil depicts Aeneas in an entirely negative way in Book 2 (The Fall of Troy).' Using this passage as a starting point, explain how far you agree with this statement.** Aeneas is often seen in a negative way in Book 2. Areas for discussion might include: • his choice to ignore the advice of Hector and Panthus • his futile attempts to defend Troy • the deaths of those who choose to fight alongside him • his desire for a glorious death • his wish to kill Helen • the loss of Creusa as a result of walking behind Aeneas. Aeneas is not always seen in a negative way. He is shown to be: • largely obedient to the will of the gods • a loving son, dutiful husband and father • intensely devoted to and unafraid to defend his city • accepting of his mission • a leader of an exiled people.	15

Question	Answer	Marks
5	**'An excellent opening book to the *Aeneid.*' How far do you agree with this assessment of Book 1?** Book 1 is an effective opening book in many differing ways. It: • clearly lays out the reasons for Juno's hostility • grabs the reader's attention through the action-packed description of the storm • provides a relatable and human hero where there is clearly room for character development • varies the pace and tempo of the narrative • changes the location for the sake of variety • includes the gods, thus raising the level of the narrative • provides glimpses of the scrolls of fate. This sets out the propaganda purpose of the narrative and also provides the reader with a certainty that the hero will eventually be successful • characterises many of its secondary characters in a strong way • contains a love interest which is tinged by its inevitable doom. Perhaps Book 1 is less effective through: • not starting at the beginning of the story • the weak characterisation of Aeneas who is reliant upon divine assistance • depiction of the pettiness of the gods • the sympathy a modern audience might feel for its tragic heroine • giving away the ending.	25

Question	Answer	Marks
6	**How important is the theme of Rome's mission in the *Aeneid*?** The importance of the theme of Rome's mission is most clearly evident in the depiction of the scroll of the Fates which depict the coming of a divine Caesar who will provide the Romans with an empire that will dominate the whole of the world and last forever. This notion is furthered in Anchises' words to his son and the description of the achievements of many Romans in the pageant of heroes in Book 6. Other areas where its importance is stressed include the gradual transformation of Aeneas into a Roman hero who demonstrates the key qualities of *pietas*. These include: • his departure from Troy and Carthage • the descent to the underworld and other examples where the importance of family to Aeneas is stressed • the divine favour which is largely shown towards the hero. There are times, however, when the importance of Rome's mission is not so evident. Examples include: • Aeneas' actions in Troy and his reluctance to depart • his dalliance with Dido • the sympathy aroused for the Carthaginian queen • Aeneas' dependence upon the help of those around him.	25

Question	Answer	Marks
7(i)	**Name the 'I' referred to in line 1 <u>and</u> state where exactly he is going.** Name – Umbricius Destination – Cumae	2
7(ii)	**Why do you think Juvenal created this persona?** It provides a voice for the poor Roman citizen. It allows Juvenal to express an opinion which is not necessarily his own. It gives more credibility to Juvenal's arguments.	2
7(iii)	**Using this passage, give <u>two</u> examples of behaviour which Juvenal considers to be wrong.** • lying to get a contract • making false bankruptcy claims • use of poison • adultery.	2
7(iv)	**From this passage, find <u>two</u> examples of Juvenal's satiric technique. Write out the example, identify the technique and explain its effect.** • allusion to epic – Daedalus • accumulation of examples – temple etc. • hyperbole • use of extremes – horn players now putting on gladiatorial contests, raising people from the gutter to positions of power • inclusion of rhetorical questions • use of a persona.	4
7(v)	**'So farewell Rome' (line 5). How effective is the argument made for leaving Rome in *Satire* 3?** Juvenal highlights the many negative aspects of life in Rome. Umbricius makes an array of points to justify his decision to leave Rome and move to the country. Candidates should show a knowledge of some of his main ideas: • native Roman versus foreigner • dishonesty thrives so there is no room for honest men like Umbricius • Greeks are flatterers and dishonest • poor Romans are helpless outsiders in their own city • wealth rules • all evils are worse in Rome than anywhere else • the city is a dangerous place to live with the risk of fires or of getting beaten up • danger of death from falling objects. To make his case even more effective, Juvenal paints a somewhat rosy and idyllic picture of life in the countryside as a contrast to that of life in Rome.	15

Question	Answer	Marks
8	**How effectively does Juvenal highlight the differences between the rich and the poor in the *Satires* of Juvenal you have studied?** The differences between the rich and the poor are perhaps best explored in *Satire* 5 which draws attention to: • the extravagant tastes of the patron • the meanness of the food which is served to the client • the inequality which exists between patron and client as also seen in the differences in the way the two are served. Elsewhere, Juvenal is repeatedly critical of the rich in the following ways: • the immoral ways to which people will resort to make some money (e.g. legacy hunting, extorting, informing, pimping out a wife, burning down one's own house etc.) • the varying ways in which rich people vaunt their wealth in an ostentatious manner - eating an exquisite dinner alone, owning many houses, being able to afford an expensive prostitute, wearing fabulous jewellery. *Satire* 3, however, highlights the deprivations the poor person suffers. He is made to look ridiculous, forced to live beyond his means and his moral values engender little respect because he is poor. There is little opportunity to change this unless a person is happy to resort to underhand methods. The case of Ucalegon is also revealing.	25

Question	Answer	Marks
9	**Which of Juvenal's *Satires* best demonstrates his skills as a satirist? In your answer, you should discuss at least <u>two</u> of the *Satires* you have studied.** Candidates are expected to have studied *Satires* 1,3,4,5 and 10. Areas candidates might discuss in deciding which is Juvenal's best satire include: • a range of satirical techniques • structure • choice of subject matter • message • invective • humour • powers of observation and description • exaggeration for effect. Candidates are free to come to any logical, well-reasoned conclusion as to which satire is Juvenal's finest. Answers should be based, however, on a detailed knowledge, understanding and appreciation of at least two satires.	25

Question	Answer	Marks
10(i)	**What type of building is shown in this image?** • basilica	1
10(ii)	**What were the traditional uses of this type of building?** • business centre • law court • markets.	2
10(iii)	**Which emperor commissioned this building, and in what year?** • Maxentius • AD 306.	2
10(iv)	**Which emperor completed and dedicated this building, and in what year?** • Constantine • AD 313.	2
10(v)	**By what <u>two</u> different names is this building known?** • Basilica Nova • Basilica of Maxentius and Constantine.	2
10(vi)	**In which city is this building located?** Rome	1
10(vii)	**To what extent is this building <u>both</u> typical and <u>not typical</u> of buildings of this type?** Answers may include: **Typical features**: • open rectangular space in centre – nave • high roof-line lit by clerestory windows • nave supported by internal colonnade to create aisles • entrance on short side (originally) • raised tribunal opposite the entrance. **Non-typical features:** • vast size • nave flanked by three coffered, barrel-vaulted *exedrae* • three huge cross vaults • semi-circular windows below cross vaults • statue of emperor opposite original entrance • Constantine built new entrance on south – porch with columns and flight of steps • smaller apse in middle of north wall.	15

Question	Answer	Marks
11	**How important was concrete in the development of Roman architecture? In your answer, you should include discussion of specific Roman buildings you have studied.** Candidates may refer to the following buildings which are detailed in the syllabus: • Pantheon • Colosseum • Basilica of Maxentius and Constantine. They may also refer to other buildings they have studied, such as: • the Pont du Gard • the amphitheatre in Pompeii. Answers may include references to: • the properties of Roman concrete • the uses of Roman concrete • the advantages of using concrete • cost implications • the development of the arch • barrel vaults • cross vaults • the development of the dome • umbrella dome. How important concrete was to the overall development of Roman architecture is up to the candidate to decide. Much will depend upon the specific evidence presented. Look for details of named buildings and the creation of a well-developed argument.	**25**

Question	Answer	Marks
12	**'The most impressive and most beautiful building.' To which of the buildings you have studied do you think that this description applies the most? You should include discussion of <u>at least three</u> specific Roman buildings to explain your answer.** Candidates have studied at least two specific examples of six different types of buildings, including: • amphitheatres • *basilicae* • public baths • temples • theatres • triumphal arches. They may refer to any of these types of building. The discussion should provide specific evidence of **three** different buildings [not necessarily different types of buildings] before coming to a conclusion about which specific building the candidate judges the most impressive and most beautiful building. Answers may include reference to: • the design of the building • the materials used • innovations in the building • matching of function and design • the decoration.	**25**