
CLASSICAL STUDIES

9274/23

Paper 2 Roman Civilisation

October/November 2018

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.

Cambridge International is publishing the mark schemes for the October/November 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This document consists of **16** 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.

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.

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.

Question	Answer	Marks
1(i)	‘numerous consulships’ (line 1). How many times did Augustus hold the post of consul? • 13	1
1(ii)	‘other honours’ (line 4). Give <u>three</u> honours Augustus received during his lifetime. (Do <u>not</u> include Octavian’s renaming as Augustus.) Civic Crown, <i>Pater Patriae</i> , Laurel on door, Golden Shield, Month of August, Birthday. (any 3).	3
1(iii)	Briefly explain why ‘filial duty’ (line 5) had driven Augustus to ‘civil war’ (line 7). Julius Caesar was assassinated by Cassius and Brutus (1). Julius Caesar was Augustus’ adoptive father (1). Augustus had to avenge his father (1). They had fled to Greece and raised an army (1). The only way to kill them was by fighting a war (1). (Any 4)	4
1(iv)	In which year did Augustus form the Second Triumvirate with Antony and Lepidus? • 43 BC	1
1(v)	In which battle did Augustus defeat Antony? • Actium	1
1(vi)	Using this passage as a starting point, explain how far you agree that Augustus saved the Roman State from destruction? The passage excuses Augustus’ acts as necessary to restore peace, and seems to put the blame for the wars on his opponents and stresses the benefits that Augustus’ rule gave to the Roman Empire. However, it does also mention that he became sole ruler of the empire, although it states that one-man rule was inevitable under the circumstances. It does not mention the changes in the political system which were the result of his personal rule, nor the horrors which accompanied Augustus’ rise to power and the passing on of his power to Tiberius to keep power in the family. Following the assassination of Julius Caesar the actions of Augustus maintained the stability and fabric of the state.	15

Question	Answer	Marks
2	<p>'Of all Augustus' policies, social legislation was the only failure during his reign.' Explain how far you agree with this statement.</p> <p>Social Legislation</p> <ul style="list-style-type: none"> • Adultery was made a criminal offence. • Unmarried men had restrictions on their political careers. • Married women who had borne three or more children were given special privileges. • Senators were not allowed to marry freedwomen. <p>Failure</p> <ul style="list-style-type: none"> • Adultery continued to be a problem. • Augustus was forced to exile both his daughter and his granddaughter for immoral behaviour. • Marriage legislation had little effect. • The rewards for mothers of three children were devalued by being given to Livia, who only had two sons. <p>Other Areas for Consideration</p> <ul style="list-style-type: none"> • Other policies were generally successful. • Peace was established throughout the empire. • Provinces were governed more fairly. • Building programmes improved not just Rome, but other cities. <p>Other Failures</p> <ul style="list-style-type: none"> • Augustus lost all of his preferred heirs before they could succeed him, but he was succeeded by Tiberius, a family member. <p>Candidates may also mention that military expansion was halted by the Varian disaster.</p>	25

Question	Answer	Marks
3	<p>Why do you think that Augustus was such a popular ruler of Rome and its empire?</p> <ul style="list-style-type: none"> • Augustus restored peace to the empire after a century of civil wars. • This brought prosperity to Rome and the provinces through increased trade. • He improved Rome through his building programme. • He ensured Rome's grain supply through the annexation of Egypt. • He provided the citizens of Rome with entertainment in the form of Games, and regularly gave money to the citizens. • He avoided looking like an autocrat by refusing to be called 'king' and preserving the form of Republican government. • He ensured that only a good image of him was seen through the use of propaganda, and through literature and sculpture. <p>There is no doubt that Augustus was a popular ruler. There were occasional plots against his life, but overall, the common people liked him very much. Even the Senate accepted him, and had no option but to transfer his powers to Tiberius after his death. Augustus' popularity is shown by his deification after his death.</p>	25

Question	Answer	Marks
4(i)	<p>'golden bough' (line 1). Why is Aeneas searching for this object?</p> <p>To gain entry into the Underworld/give as an offering to Proserpina.</p>	1
4(ii)	<p>What is the name of 'the priestess' (line 2)?</p> <p>The Sibyl</p>	1
4(iii)	<p>What has 'the priestess' already told Aeneas about Misenus (line 2)?</p> <p>He is dead and unburied.</p>	2
4(iv)	<p>'his mother's birds' (line 4). What is the name of Aeneas' mother?</p> <p>Venus</p>	1
4(v)	<p>Give another occasion when Aeneas has been helped by his mother.</p> <ul style="list-style-type: none"> • Making Dido fall in love with Aeneas. • Venus' revelation of the actions of the gods at Troy. • Stopping her son from killing Helen. • Gives information about Carthage. • Provides a protective mist. • Protects his family during the fall of Troy. 	1

Question	Answer	Marks
4(vi)	<p>Look at the simile ‘Just as the mistletoe ... in the gentle breeze’ (lines 13–16). Explain <u>two</u> points of similarity between the simile and the scene it is intended to illustrate.</p> <p>Any two of the following: [1 per point + 1 per explanation]</p> <ul style="list-style-type: none"> • mistletoe represents the golden bough; • both are to be found on a tree which is not theirs; it is parasitic; • the cold of the winter reflects the backdrop of the Underworld; • the contrast between the colours. 	4
4(vii)	<p>‘Aeneas is a good leader of his men.’ How far do you think this opinion is true of the books of the <i>Aeneid</i> you have studied?</p> <p>Aeneas is often seen to be a good leader of his men. He:</p> <ul style="list-style-type: none"> • hides his own emotions when addressing his men after the storm; • provides his men with a feast of venison and wine; • goes out to bring back a true account of the land to his men; • is followed by his men when fighting at Troy; • leads the survivors out of Troy; • buries Misenus. <p>At times, however, Aeneas’ leadership credentials are somewhat dubious. He:</p> <ul style="list-style-type: none"> • gives into his <i>furor</i> at Troy; • takes a band of men to their deaths; • jeopardizes his mission by looking for Creusa; • dallies with Dido and his men are happy to be leaving; • is heavily reliant upon the help of others, especially the gods. 	15

Question	Answer	Marks
5	<p>To what extent do you think that the gods and goddesses of the <i>Aeneid</i> behave irresponsibly?</p> <p>In the <i>Aeneid</i> the gods and goddesses demonstrate a mixture of responsible and irresponsible behaviour.</p> <p>Jupiter is responsible for the sending of omens in Book 2 and ordering Mercury to visit Aeneas in Book 4. He is also the holder of the Fates from where he reveals Aeneas' destiny to Venus. His vigilance, however, might be in doubt in allowing his wife and daughter so much room to meddle with destiny and he does not seem too observant to Aeneas languishing at Carthage.</p> <p>Juno's hatred of the Trojans might seem to be caused by some trivial reasons and her manipulation of Aeolus, which leads to the storm, might be viewed as the behaviour of an irresponsible goddess. So too is her readiness to use Dido regardless of the suffering she will cause the queen. She does, however, show a level of compassion in allowing Dido to die at the end of Book 4.</p> <p>Venus' use of Cupid to engineer Dido's love for the hero to ensure he has a favourable reception at Carthage is a mixture of responsible and irresponsible behaviour. At times, however, she is responsible. She appears to Aeneas during the fall of Troy and reveals to him the intervention of the gods. She also keeps his family safe, helps him find his way to Carthage and the Golden Bough. She provides her son with the vision of the gods destroying Troy. She is, however, deceptive – she claims not to know whether Jupiter would approve of the merging of the two nations but has had a sneak preview of the scrolls of fate in Book 1.</p> <p>There is also room to include discussion of Mercury, Iris, Neptune and other lesser deities.</p>	25

Question	Answer	Marks
6	<p>Explain what makes Book 2 of the <i>Aeneid</i> so dramatic.</p> <p>Book 2 is dramatic in a variety of ways. It contains:</p> <ul style="list-style-type: none"> • an exciting plot line – Sinon's deception, appearance of the twin serpents, the Wooden Horse, the dream of Hector, description of desperate fighting and a falling, burning city. • pathos laden scenes including the descriptions of Laocoon, Hector, Priam and Creusa. • strong characterisation in the way in which Aeneas wavers between the values of a Homeric hero and his tentative first steps along the path to become the first Roman hero. • the miraculous change in Anchises' character after the three omens; • the intervention of the gods which helps to raise the level of the narrative; • vivid writing enhanced through the use of similes, metaphor, imagery, pejorative choice of vocabulary etc. 	25

Question	Answer	Marks
7(i)	<p>What is Juvenal arguing that people should <u>not</u> pray for in this passage?</p> <p>Power</p>	1
7(ii)	<p>Why was Sejanus removed from power?</p> <p>Tried to replace the emperor.</p>	1
7(iii)	<p>What was the name of the Emperor who ordered his removal from power?</p> <p>Tiberius</p>	1
7(iv)	<p>From this passage, find <u>three</u> examples of Juvenal’s satiric technique. Write out the example, identify the technique and explain its effect.</p> <p>Any three of the following:</p> <ul style="list-style-type: none"> • emphatic contrast in the powers and attention Sejanus enjoyed and the aedile ordering the destruction of short-measure pots; • use of direct speech; • direct address to the audience; • derogatory comment – ‘herd of astrologers’; • use of rhetorical question – ‘would you really choose to be courted as Sejanus was?’; • repetition of rhetorical questions; • metaphor – ‘towering edifice ...’; • accumulation of examples – ‘salutes, the cohorts ...’; • repetition of ‘excessive’ to highlight Sejanus’ stature. 	6
7(v)	<p>What does Juvenal argue people should pray for at the end of <i>Satire 10</i>?</p> <p>Healthy mind in a healthy body</p>	1

Question	Answer	Marks
7(vi)	<p>Using this passage as a starting point, discuss how the content and structure of <i>Satire 10</i> is used to show that people do not know what to pray for.</p> <p>From the passage, candidates might comment upon:</p> <ul style="list-style-type: none"> • the choice of example. The fate of Sejanus is not as distant an example as some of the others chosen by Juvenal to illustrate his case. It also highlights brilliantly the destructive nature of the pursuit of power; • the different techniques deployed by Juvenal to make his case that much more persuasive. <p>Elsewhere, the structure is careful, ordered and consistent and is one of the satire's greatest strengths. It is framed by a clear introduction and conclusion with five similarly patterned sections in between. These sections are prefaced by a general question, followed by the choice of extended example or a range of examples. The main point is then restated.</p> <p>There is room for candidates to consider the breadth of themes which Juvenal examines:</p> <ul style="list-style-type: none"> • political power; • eloquence; • military glory; • long life; • beauty; <p>and to assess the skills with which Juvenal writes and the range of satiric devices he uses.</p>	15

Question	Answer	Marks
8	<p>Why do you think Juvenal wrote satire?</p> <p>In <i>Satire 1</i> Juvenal shows himself to be disgusted with the state of Roman society and provides a detailed list of the reasons why he wrote satire.</p> <p>Answers might make reference to some of the following:</p> <ul style="list-style-type: none"> • his boredom with what writers are traditionally writing about; • the fact that the paper is going to be wasted anyway so he might as well have a go at writing; • his respect for Lucilius; • with vice so prominent in society, it is impossible not to write satire. <p>Other reasons include:</p> <ul style="list-style-type: none"> • the provincial governor guilty of fraud; • eunuchs who marry; • aristocratic girls who go hunting; • ex-slaves who flaunt their wealth; • informers who identify patrons and friends; • legacy-hunters who go to bed with old women in order to gain an inheritance. <p>Other aspects of Roman society which Juvenal chooses to satirise include the:</p> <ul style="list-style-type: none"> • drawbacks of living in Rome; • advantages of life in the country; • corrupting influence of wealth; • effect of foreigners upon Roman society; • inequalities and injustices inherent within the patron/client system; • ineptitude of certain Roman emperors; • follies of what people pray for. <p>Look for detailed reference to a range of <i>Satires</i>.</p>	25

Question	Answer	Marks
9	<p>How useful a commentary on Roman life and society is provided by Juvenal's <i>Satires</i>?</p> <p>Juvenal's <i>Satires</i> make comment on the following areas:</p> <ul style="list-style-type: none"> • wealth; • emperors; • living conditions; • dinner parties; • foreigners; • women; • slaves; • freedmen; • patron-client system; • nobility; • attitudes to the gods; • what people pray for. <p>As for how effective the <i>Satires</i> are as a source, they should be treated with care as the picture Juvenal draws is certainly distorted for the sake of his satiric and didactic purposes. They are undoubtedly prone to exaggeration for the sake of humour, entertainment and, most importantly, for making a point. That is not to say, however, that Juvenal's picture is so distorted that a Roman audience would fail to see their own society in it, and as such, it could be used carefully in helping to reconstruct an understanding of Roman life and society.</p> <p>Look for detailed reference to a range of <i>Satires</i> and coverage of some of the areas outlined above.</p>	25

Question	Answer	Marks
10(i)	<p>What type of building is this?</p> <ul style="list-style-type: none"> • temple 	1
10(ii)	<p>In which city is this particular building located?</p> <ul style="list-style-type: none"> • Rome 	1
10(iii)	<p>Who commissioned this building?</p> <ul style="list-style-type: none"> • Hadrian 	1
10(iv)	<p>When was this building erected?</p> <ul style="list-style-type: none"> • AD 118–125 	1

Question	Answer	Marks
10(v)	<p>By what name do we know this building? Explain how it got its name.</p> <ul style="list-style-type: none"> • Pantheon • dedicated to • all the gods. 	3
10(vi)	<p>Name <u>three</u> materials used in the construction of this building, and their location on the building.</p> <ul style="list-style-type: none"> • marble – façade • granite – columns • brick – dome • concrete – dome • gold/bronze – <i>rotunda</i> 	3
10(vii)	<p>To what extent is this building both typical and not typical of buildings of this type?</p> <p>The ways in which the Pantheon is a typical Roman temple include:</p> <ul style="list-style-type: none"> • front porch • Corinthian columns • use of stone • pediment • pedimental sculpture • at the end of enclosed precinct. <p>The ways in which the Pantheon is an atypical Roman temple include:</p> <ul style="list-style-type: none"> • circular <i>cella</i> • no <i>podium</i> • domed roof • lit from <i>oculus</i> • brick and concrete. 	15

Question	Answer	Marks
11	<p>The Colosseum illustrates the most important features of Roman architecture.’ How far do you agree with this statement? In your answer, you should include discussion of other specific Roman buildings you have studied.</p> <p>Candidates may refer to the following areas in their responses:</p> <p>Materials used which are typical of Roman architecture</p> <ul style="list-style-type: none"> • concrete • marble • brick <p>Design features which are typical of Roman architecture</p> <ul style="list-style-type: none"> • standard Roman amphitheatre • oval • arena • rising tiers of seats • <i>vomitoria</i> • columns and order • pilasters • steps • porch – with 3 vaulted corridors <p>Innovative features which made use of some of the elements of Roman architecture</p> <ul style="list-style-type: none"> • arches • size <p>Candidates may make reference to other buildings to explain their answers fully.</p>	25

Question	Answer	Marks
12	<p>'Roman architects were far more interested in the practical aspects of a building than in its beauty.' To what extent do you agree with this statement? In your answer, you should include discussion of specific Roman buildings you have studied.</p> <p>Candidates may well agree with this statement, especially if they have seen images of surviving Roman buildings which have been robbed of their former glory in successive periods of history.</p> <p>It does not matter whether they agree or disagree with the statement. The key is a strong line of argument which is supported by reference to examples of specific buildings.</p> <p>Candidates may refer to the following types of buildings:</p> <ul style="list-style-type: none"> • theatres • amphitheatres • public baths • <i>basilicae</i> • temples. <p>Some of the buildings cited are incredibly practical, from the layout of the baths to the arrangements for getting spectators to and from their seats in an amphitheatre. Architects had to take the site, the cost and the materials into consideration when designing a building. They were particularly adept at using cost effective materials, such as brick and concrete, and then facing the building with more expensive materials such as marble – which shows at least some interest in the beauty of the exterior of a building.</p> <p>Some may well argue that the design of some buildings, such as Hadrian's Baths with its symmetrical design, is not only practical, but also quite beautiful.</p>	25