

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International Advanced Subsidiary and Advanced Level

MARK SCHEME for the October/November 2014 series

9274 CLASSICAL STUDIES

9274/23

Paper 2 (Roman Civilisation), maximum raw mark 50

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Page 2	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

9274/01 & 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 the 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.

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

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 (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 the 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.

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

Section One: Augustus

- 1 (i) In which battle were Cassius and Brutus defeated? [1]

Phillippi

- (ii) In which year did the battle take place? [1]

42 B.C.

- (iii) What were the proscriptions (line 8)? Briefly describe how proscriptions were carried out. [4]

The legalised murder of opponents of the Triumvirate. A list of victims was published in the Forum, and anyone who killed someone on the list would be given a reward.

- (iv) Briefly explain how Augustus organised control of the provinces. [4]

The provinces were divided up between those controlled by the Senate and those directly under Augustus' own control. Peaceful provinces were administered by the Senate, while Augustus retained control of strategic areas, such as Egypt, and those which contained an army.

- (v) Using this passage as a starting point, explain how, by 23 B.C., Augustus had become the most powerful man in the Empire. [15]

When Julius Caesar was assassinated, Octavian decided to attempt to gain power. He used Caesar's name and army to obtain a measure of power. His alliances, including the 2nd Triumvirate, helped to place him at the head of events. He used his allies and position to gradually remove his rivals, leading to the Battle of Actium.

After defeating Antony, Augustus ruled by nominally using the Senate. The Settlement of 27 B.C. 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. This proved to be inadequate so, 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. He could thus overrule any decision of the Senate or magistrates.

Page 5	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

- 2 'Augustus was a master in the use of propaganda, both in gaining power and in keeping it.' Explain how far you agree with this statement. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Propaganda played a very important part in Augustus' life. His use of his connections with Julius Caesar helped him in his first steps to power, and after Caesar was deified, his status was enhanced as he was *divi filius*. He used propaganda to blacken the reputations of Caesar's assassins, and it was an important tool in his war with Antony. His portrayal of Antony as seduced by the evils of the East and by Cleopatra, especially by revealing the contents of Antony's will, was a major factor in uniting Italy behind him in the Actium campaign.

After gaining power, his presentation of himself as the saviour of Rome and the bringer of peace was instrumental in keeping power. He used a variety of methods: carefully chosen titles (Augustus, *Pater Patriae*), the building programme, restoration of traditional religious practices and use of the Arts (poetry, sculpture) all helped to show him as a man Rome needed and could rely on. That he was a master in the use of propaganda is shown by the success he had in convincing the Roman people of the image of him he wanted them to see.

- 3 What were the main features of religion in Rome under Augustus? Why did Augustus place so much importance on religion during his reign? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Augustus seemed to be 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. 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 personally held many of the chief religious offices of state, including *Pontifex Maximus*. He used the religious ideas to try and restore traditional Roman morals. He also used religion 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. He used poets such as Horace and Virgil to increase the link between himself, the gods and Rome's greatness. 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.

Page 6	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

Section Two: Virgil

- 4 (i) In which city, and in whose temple, is Aeneas standing in this passage? [2]

Carthage, Juno

- (ii) 'lost in amazement at what he saw' (line 2). At what has Aeneas been looking? [1]

Depiction of the fall of Troy

- (iii) Look at the simile 'she was like Diana...for the kingdom that was to be' (lines 4–11). Explain two points of similarity between the simile and the scene it is intended to illustrate. [4]

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

- Diana and Dido both chaste;
- Dido also depicted later hunting;
- Dido's and Diana's superiority/stature both stressed;
- both leaders of the people.

- (iv) Explain the reference to the 'cloak of cloud' (line 23). [3]

Venus, fearing for Aeneas' safety, has cast a cloud around Aeneas to obscure him from Carthaginian eyes.

- (v) Using this passage as a starting point, discuss to what extent you think that Dido was a good leader. [15]

There is scope in the passage to admire in Dido as a leader:

- at ease with the people;
- walking happily with the people;
- well motivated – hastening the work for her future realm;
- religious – Juno's temple;
- powerful – 'armed guards', she takes centre seat on a raised platform;
- just – 'fair division';
- law giver;
- possesses sound judgment – 'balanced judgement';
- autonomous.

Elsewhere she has successfully endured her exile and founded a city at whose sight Aeneas is in awe. She is immensely generous in her hospitality towards Aeneas and his followers and even offers to rule jointly with Aeneas. One of the reasons suggested by Anna for pursuing a relationship with Aeneas is to protect the kingdom.

Inevitably, answers will argue that she is a poor leader because she allows the building of the city to falter in her desire for Aeneas, and the military training languishes. She also would rather commit suicide than continue with the job of ruling the kingdom.

However, responses might also consider that her downfall is also the work of the gods as was Aeneas' arrival upon her shores, and therefore all this intervention significantly impacts upon her abilities to be a good leader.

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

- 5 Explain the importance of the prophetic passages in the books of the *Aeneid* you have studied. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Prophecy is important as it praises the Augustan regime and fulfils the expectations of his literary patron. Virgil does this by:

- giving special emphasis to Augustus;
- speaking of his deification;
- his dominion;
- the spoils he will bring back as he furthers the Roman Empire;
- his comparisons to Bacchus and Hercules;
- his establishment of the Pax Romana.

It also emphasises the Claudian dynasty as directly descended from Aeneas and the eulogy for Marcellus is overwhelming.

Prophecy glorifies and honours great figures in Rome's history such as the Republic's heroes, the Scipios etc., and shows pride in their achievements which are held up as examples of good behaviour.

Prophecy asserts the antiquity of Rome and gives it a glorious history.

Prophecy displays the extent of the Roman Empire and the fact that it is divinely sanctioned and that there will be no end.

As a plot device, prophecy leaves us in no doubt from the very start that Aeneas will be successful in his mission. Instead of us wondering whether he will succeed, it allows us to concentrate on how he is going to succeed.

There is also a range of minor prophecies that add to the story. In Book 2, Aeneas receives snippets of his destiny from various characters which he has to put together, much like a jigsaw.

Prophecy also explains the intense hatred between Carthaginians and Romans in Book 4.

Page 8	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

- 6 In what ways is love depicted in the books of the *Aeneid* you have studied? To what extent do you think it is portrayed positively? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Love is depicted in a variety of ways, some positively, some negatively. Candidates will discuss some of the following:

- Dido and Aeneas' love affair leading to the former's suicide;
- Aeneas risks his own life in trying to find his wife at the end of Book 2 and is denied the embrace for which he longs;
- The love of a son for his father nearly leads Aeneas to rush back into the burning city when Anchises refuses to leave. Aeneas makes the troublesome journey to the Underworld to see his father and obey his summons;
- The love of a mother for her son is not necessarily harmonious – Venus appearing in disguise when helping her son in Book 1, creating a situation from which it is difficult for Aeneas to extricate himself. However, she does help him in Book 1 and in finding the Golden Bough;
- The love of a father for his son – the raw emotion shown between Anchises and Aeneas upon their reunion;
- Sisterly love is seen between Anna and Dido, with Anna actively encouraging the love which will doom her sister and cause the two to be split from each other;
- Love of a city is evident in Aeneas' futile efforts to try to save Troy;
- Aeneas' devotion to his mission is also not necessarily straightforward – he dallies in Carthage, tells Dido that it is not of his own free will that he is making for Italy.

Page 9	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

Section Three: Juvenal

- (i) What is Juvenal arguing that people should not pray for in this passage? [1]

Good looks

- (ii) Explain the reference to either Hippolytus or Bellerophon. [2]

Hippolytus' step-mother falls in love with him. As a result of Hippolytus not reciprocating her feelings, she falsely accused Hippolytus and took her life. Theseus, her husband, banishes Hippolytus because of a false letter left by Phaedra. Hippolytus is killed whilst going into exile.

Stheneboea nursed a hopeless passion for Bellerophon, and when he refused her, she accused him of rape and took her life.

- (iii) What is the name of the 'young man' referred to in the passage (line 10)? [1]

Gaius Silius

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

Any three of the following with appropriate discussion:

- use of superlative – 'highest nobility';
- use of contrast – nobility and looks set against the rape by one look of Messalina's eyes;
- use of direct speech;
- putting the reader in Silius' position;
- use and mockery of famous people – Messalina;
- hyperbole in the metaphor of Messalina raping Silius with her eyes;
- accumulation of examples;
- use of rhetorical question – what's wrong with good looks in the chaste;
- sexual references – hot wet groins;
- use of mythology to prove a point – Phaedra *et al.*;
- sarcasm – both lashed themselves into a fury, lily white neck.

Page 10	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

- (v) **‘Women are only portrayed as villains.’ How far do you agree with this description of women in the *Satires* of Juvenal you have studied?** [15]

Women are often portrayed in a villainous way by Juvenal. In the passage, the story of Messalina is a useful example of the evil habits Juvenal believes women follow, of how powerful some of them are and of how notorious their behaviour can be; for instance, the extent of the wife going through with a public wedding ceremony.

They are also one of the reasons he writes satire in *Satire* 1 (“when well-born girls go crazy...”). They are often seen as being unfaithful, receiving gifts from their lovers or are easily seduced “there’s nothing that these women won’t do for their hot wet groins”, such as murdering and burying their husbands, getting away with it and teaching others to follow their example. Aristocratic women are presented as prostitutes who earn a fortune from their services (“legionary tribune’s pay to his aristocratic amateur call-girl”, and even earns a whole legacy in *Satire* 10 – “the whole estate is bequeathed to some professional sexpot”). The calling of the Vestal Virgins is no longer sacrosanct and there is also reference to the behaviour of Phaedra and Stenoboea.

It should also be noted that occasionally Juvenal portrays women to be victims. The fates of the beautiful Lucretia and Virginia are mentioned. In *Satire* 1, husbands are pimping out their wives to earn money, daughters and brides are seduced for cash and there is also the example of the grief of Polyxena and Cassandra from mythology and the fate of Hecabe.

- 8 ‘Juvenal always portrays emperors in a negative way.’ To what extent do you agree with this statement?** [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Juvenal shows Domitian in *Satire* 5 in a very poor light. He summons the council to discuss what to do with the extra-large fish, and wastes their time when there are more pressing things to discuss. He is susceptible to flattery. The council themselves are intimidated and afraid of him because of his brutal treatment and, as a result, refuse to offer impartial advice. He concludes the *Satire* by saying that Domitian did not have the empire’s best interests at heart and that he was exceptionally extravagant in his banquets. Domitian also ‘robbed Rome of her most illustrious and noblest sons.’ Nero’s murderous reputation is also highlighted in *Satire* 10, and *Satire* makes reference to the fact that it is a death sentence to denounce an imperial favourite. Tiberius’ ineffectual rule is shown by his retreat to Capri, and the shortcomings of Claudius’ relationship with his wife are underlined.

However, a more positive view of an emperor is given at the beginning of *Satire* 10 and in his comments about Trajan’s reign.

Page 11	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

- 9 'Juvenal's *Satires* are as true today as they were then.' Making reference to at least two *Satires*, explain how far you agree with this statement. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

There are many alien concepts in the *Satires* for the modern day reader. These might include:

- slavery;
- emperors;
- patron client system;
- religion;
- extensive use of Roman history and mythology to illustrate points.

However, there are a number of parallels which candidates might discuss. These include:

- drawbacks of living in a city – cost of living, noise, congestion, poor accommodation, crime, need to keep up appearances, unemployment, violence;
- the allure of living in the country – cheaper, lack of pretence, simpler living;
- corruption in the political arena in *Satire* 4;
- the purpose of life and what to pray for in *Satire* 10;
- the importance of wealth in people's lives and the extremes people will go to gain it;
- the existence of racism.

Page 12	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

Section Four: Roman Architecture

- 10 (i) Identify the building from the image above. [3]**
Basilica of Constantine and Maxentius
- (ii) By what other name is the building known? [1]**
Basilica Nova
- (iii) When was the building started and when was it completed? [2]**
- started 306 A.D.
 - completed 313 A.D.
- (iv) Give the precise location of this building. [2]**
- the edge of the Sacred Way/forum Romanum
 - Rome
- (v) Give two traditional functions of this type of building. [2]**
- business centre
 - law court

Page 13	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

(vi) How is this building different from other buildings of this type? [15]

The basilica became an integral part of the Roman forum form from about the 2nd century B.C. Its form had developed from the Greek *stoa* but is different from it in that the emphasis is on the internal arrangements and decoration rather than on the external appearance. The basilica had a variety of functions, combining both business and judicial roles. Vitruvius even suggests that a basilica should be built in the warmest corner of the forum so that the business men and lawyers do not get cold in the winter!

General features of a basilica:

- the main entrance could be located on either the long or the short side;
- the raised tribunal, which held the magistrates' seating, was on the wall directly opposite the entrance;
- the centre of the building was an open rectangular space called the nave;
- the nave had a higher roofline than the surrounding area;
- the nave was lit by clerestory windows;
- the lower roofline was usually flat and made of timber beams;
- the nave was supported by an internal colonnade which divided the interior into aisles.

Candidates should have knowledge of at least one basilica other than that of Maxentius and Constantine, for example, the basilica at Pompeii, basilica Aemilia/Iulia in the Forum Romanum, basilica Ulpia in Trajan's forum. As advances were made in the use of concrete in construction, the traditional form of the basilica was adapted to include several internal colonnades and semi-circular apses. This also meant that basilicae increased in size.

Basilica of Constantine and Maxentius:

- bigger than other basilicae (foundation platform measured 100m × 65m and central nave 80m × 25m);
- triple arched doorway with a rectangular portico supported by Corinthian columns as entrance, not just one entrance;
- shallow apse at the west end with a colossal statue of the emperor;
- nave flanked by three coffered barrel-vaulted arched recesses;
- the basilica's roof had three huge cross-vaults, measuring 35m from base to top;
- there was a series of engaged entablatures supported by Corinthian columns, four down each side of the nave;
- series of semi-circular windows in the clerestory of the nave, under the cross-vaults and set into the back of the basilica's walls;
- Constantine built a new entrance in the middle of the south wall, fronted by a porch of porphyry columns set on a flight of steps;
- another apse was added on the north wall to provide a visual focus for the new entrance.

Page 14	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2014	9274	23

- 11 Of the different types of buildings you have studied, which do you think would have made the greatest impact on the ancient visitor, and why? In your answer, you should include discussion of at least three different types of building and make reference to specific examples of each type of building. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Candidates have studied specific examples (as set out in the specification) and one other example, of the following types of buildings:

- amphitheatres;
- basilicae;
- public baths;
- temples;
- theatres;
- triumphal arches.

It does not matter which type of building candidates think visitors would have found most impressive. There may be reference to the design of the buildings, the materials used and the decoration of the buildings. Expect good detail of the chosen examples and a strong line of argument focusing on the word impressive.

- 12 'Architects should design public buildings with strength, function, and beauty in mind.' Select three buildings or structures of different kinds and explain how far you think they were strong, functional and beautiful. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

For a successful response to this question, candidates will need to address all three areas highlighted in the question. The following points might be considered but the list is not exhaustive.

Strength:

- choice of material: concrete, marble, brick;
- choice of structural system: post and lintel, arch and vault.

Function (much will depend on the buildings or structures chosen):

- candidates will need to decide what is required to make their chosen buildings/structures function effectively;
- arched structure required to span large obstacles such as rivers for aqueducts;
- large numbers of spectators needed to be able to enter and leave the Flavian Amphitheatre within a relatively short space of time;
- heating systems in the baths needed to be efficient and economical.

Beauty (points may overlap with other categories):

- choice of material;
- use of marble, either as main material or as facing stone;
- use of coloured marble;
- use of stucco;
- use of metalwork, e.g. bronze;
- BUT is it the structure itself which is beautiful (and what makes it so?) or is it the added decoration?

There should be reference to specific examples of buildings studied by the candidates.